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MADRIGALI

Fire & Roses

Mealor
Now sleeps the crimson petal

Lauridsen
Madrigali: six 'fire songs'
on Italian Renaissance poems

Con Anima Chamber Choir
conducted by Paul Mealor

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MADRIGALI:

Morten Lauridsen (b. 1943)		
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[22] *Chanson éloignée* – **Morten Lauridsen**

Ce soir mon cœur fait chanter des anges qui se souviennent… Une voix, presque mienne, par trop de silence tentée,	*Tonight my heart makes* *angels sing, remembering…* *A voice, nearly mine,* *enticed by too much silence,*
monte et se décide à ne plus revenir; tendre et intrépide à quoi va-t-elle s'unir?	*rises and decides* *never to return;* *tender and brave,* *with what will it unite?*
Ô chant éloigné, suprême lyre, qui ne se donne qu'à celui qui ardemment et sans repos supporte et endure de son effort le long et doux martyre, Ô chant qui naît le dernier pour conclure l'enfance non terminée le coeur d'antan.	*O distant song, lyre supreme,* *giving itself only to one who fervently* *and without rest bears and endures* *the long sweet martyrdom of your endeavour,* *O song born last to complete* *the unended childhood, yesterday's heart.*
Où je ne voulais que chanter, il m'a été accordé l'honneur de la vie…	*When all I wanted was to sing,* *I was granted* *the honor of living.*

Rainer Maria Rilke (1875–1926);
Translation: *Diana Rand Fairclough*

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Paul Mealor (b. 1975)
Now sleeps the crimson petal **11.30**
13 *Now sleeps the crimson petal* 2.43
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15 *Upon a bank with roses set about* 1.36
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22 ***Chanson éloignée*** **5.25**

CON ANIMA CHAMBER CHOIR
conducted by PAUL MEALOR

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■ **Morten Lauridsen:** ***Madrigali: Six 'fire songs' on Italian Renaissance poems***

Claudio Monteverdi and Carlo Gesualdo da Venosa, the two greatest exponents of the Italian madrigal of the High Renaissance, gave Morten Lauridsen the inspiration for his *Madrigali* (1987). Attracted by the Italian madrigalists' vivid treatment of the pain and passion of love, achieved by means of rapid-fire word-painting, mercurial harmonic shifts and startling rhythmic changes, he incorporates a number of their stylistic features into his own compositional idiom in a dramatic choral cycle that is recognizably in the tradition of the great Italians but is still definitively Lauridsenian.

The cycle is built in the form of an arch of which the keystone is the fourth movement, 'Io piango'. It begins with a dramatic declamation based on one chord (a technique reminiscent of the opening of Monteverdi's great *Vespers* of 1610) in which the question 'Ov'è, lass', il bel viso?' ('Alas, where is the beautiful face?') is almost shouted by the choir in urgent repetition of Lauridsen's 'fire chord' (B flat minor plus a dissonant C). This chord is the harmonic heart of the cycle, to which the music will return again and again, with a lover's obsession. Within this firm structure, circling round the fire chord in its different guises, the cycle achieves a wealth of dramatic effects in response to the emotional rollercoaster of the poetry; but the pervading atmosphere is one of despair and pain, culminating in the irruption of a terrifyingly dissonant chord into the middle of 'Io piango', on the phrase 'cruel, unheard-of fate'. Escaping from this maelstrom, the music sails into calmer waters in the last two movements, ending on a quiet, resigned, only-just-conclusive variation on the fire chord (a first inversion of G flat major plus C flat).

Con Anima is honoured to have had the active support and guidance of Mr Lauridsen throughout the recording sessions for this CD, which took place on 12–14 November 2010.

■ **Madrigals of the Italian Renaissance**

In his foreword to *Madrigali*, Morten Lauridsen suggests that choirs may like to pair single movements from his cycle with the Renaissance settings that inspired him. We have taken this suggestion literally, and present here not only the 'originals' of *Se per havervi, oimè* (from

[18] ***Upon a bank with roses set about*** **– John Ward**
Claire Woods, Lorna Philip, Jane Rodger, Rich Langham, Don French
Text as in track 15.

[19] ***Lady, when I behold the roses*** **– John Wilbye**
Claire Woods, Lorna Philip, Rich Langham, Adrian McBurnie
Text as in track 14.

[20] ***Now sleeps the crimson petal*** **– Gustav Holst**
Women of the choir
Text as in track 13.

[21] ***So deep*** **– James MacMillan (b. 1959)**
Soloists: Lorna Philip and Jillian Bain Christie

O my Luve's like a red, red rose
That's newly sprung in June;
O my Luve's like the melodie
That's sweetly play'd in tune.

As fair art thou, my bonnie lass,
So deep in luve am I:
And I will luve thee still, my dear,
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only Luve!
And fare thee weel, a while!
And I will come again, my Luve,
Tho' it were ten thousand mile.

Robert Burns (1759–1796)

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[16] *A spotless rose*

A spotless Rose is growing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest maid;
Through God's great love and might
The Blessed Babe she bare us
In a cold, cold winter's night.

'Es ist ein Ros' entsprungen',
15th-century German carol,
trans. *Catherine Winkworth, 1869*

[17] *There is no rose* – **Anon. English, c. 1420**

Jillian Bain Christie, Gillian Holmes, Regina Jäschke

There is no rose of such virtue
As is the rose that bare Jesu;
Alleluia.

For in this rose contained was
Heaven and earth in little space;
Res miranda.

By that rose we may well see
That he is God in persons three,
Pari forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo;
Gaudeamus.

Leave we all this worldly mirth,
And follow we this joyful birth;
Transeamus.

Monteverdi's *Primo libro de' madrigali*, 1607) and *Luci serene e chiare* (from Gesualdo's *Quarto libro de' madrigali*, 1596) but also four earlier settings of the *Madrigali* texts, composed by far less familiar names: **Henricus Schaffen**, **Vincenzo Ruffo**, **Girolamo Scotto**, and the mysterious **'Yvo'**.

These madrigals come down to us because of the flowering of printed music in Venice from the late 1530s onward, particularly in the large publishing houses of Gardano and Scotto. The Scotto family's press was founded by Octaviano (d. 1498), principally to print missals; Girolamo – also the composer of one of our madrigals – took over in 1539 and turned to publishing secular music, as did Antonio Gardano.

Linked with these publishing ventures was a new style of musical notation, known as *note nere*, or 'black-note', in which the long, 'white' note values of earlier music were replaced by shorter, 'filled-in' notes, equivalent to crotchets and quavers (quarter- and eighth-notes). The new notation lent itself to a more fluid and rhetorical musical style that responded to the expressive emotional nuances of contemporary poetry. From the 1540s onward this style became identified with printed madrigals, which became so popular, especially among young nobles, that they made up almost three-quarters of all the music published in Venice between 1550 and 1570.[1] The madrigals performed here appear in anthologies published by Gardano and Scotto between 1542 and the late 1550s.

Fire as a metaphor for unrequited or hopeless love was very common in sixteenth-century poetry and music. However, while later madrigals depict the fire of love through detailed word-painting and rapid note-value alternations, for instance where the long static lines of 'serene' give way to fast, flickering quavers on 'voi m'incendete' in Gesualdo's 'Luci serene e chiare', the older pieces tend to adhere more closely to the formal polyphony of their era. Nonetheless, there are signs of the new interest in expressiveness in the dramatic entries on 'lasso' and the floated 'aure' in Schaffen's 'Ov'è, lass', il bel viso?', or the teasing postponements of harmonic resolution in Yvo's 'Quando son più lontan', where the poem speaks of holding back ('raffrenar')

[1] Victor Coelho, 'Bronzino's lute player: Music and youth culture in Renaissance Florence', in *Renaissance studies in honor of Joseph Connors*, ed. Machtelt Israëls and Louis A. Waldman, vol. II, forthcoming.

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and denial ('mi negate la fiamma'). Scotto's text of *Amor, io sento l'alma* is by Niccolò Machiavelli, from his play *La mandragola* (The Mandrake), and differs in several respects from the text used by Lauridsen, which is a parody of Machiavelli's text.

■ **Paul Mealor, *Now sleeps the crimson petal***

Paul Mealor's short choral cycle, *Now sleeps the crimson petal* (2010), consists of four linked madrigals on texts connected by their reference to roses, either directly or as a metaphor for love.

The text of the eponymous first song, by Alfred, Lord Tennyson, is an erotic, sensual poem comparing human beauty to that of the rose and the lily, the closing of the lily's petals as night draws on representing the union of two lovers. The setting is simple, delicate and reflective, and utilizes the full range of the choir's vocal resources to paint a sensual aural canvas. The second piece, 'Lady, when I behold the roses', uses a true madrigal text – itself 'gracefully paraphrased'[2] from a sixteenth-century Italian original by Angelo Grillo – set by several composers from that century onward. It compares a woman's red lips to the petals of a rose. Mealor's setting, employing a dual play of tonality, takes its inspiration from the poet's flattering confusion expressed in the final lines of the poem:

> For, viewing both alike, hardly my mind supposes,
> Whether the roses be your lips or your lips the roses.

The third setting, 'Upon a bank with roses', contrasts a peaceful, almost rococo pastoral idyll with the sharp pain of a lover who cannot be comforted even by this happy scene. The music is light, fast-moving and quiet, evoking the murmuring brook with micro-polyphony and rippling, crossing lines; these are interrupted when the wounded Love is given a voice for a brief moment.

[2] *Lyrics from the song-books of the Elizabethan age*, ed. A. H. Bullen (London, 1887), Project Gutenberg e-book #27129.

[11] ***Quando son più lontan* – Yvo [Barry]**
Chris Banks, Mandy Macdonald, Sam Paul, Gareth Brown
Text as in track 2.

[12] ***Ov'è, lass', il bel viso?* – Henricus Schaffen**
Chris Banks, Mandy Macdonald, Sam Paul, Gareth Brown
Text as in track 1.

***Now sleeps the crimson petal* – Paul Mealor**
Soloist: Jillian Bain Christie

[13] ***Now sleeps the crimson petal***
Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens: waken thou with me.

Now droops the milk-white peacock like a ghost,
And like a ghost she glimmers on to me.
Now lies the Earth all Danaë to the stars,
And all thy heart lies open unto me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

Alfred, Lord Tennyson (1809–1892)

[14] ***Lady, when I behold the roses***
Lady, when I behold the roses sprouting,
Which clad in damask mantles deck the arbours,
And then behold your lips, where sweet Love harbours,
My eyes present me with a double doubting.
For, viewing both alike, hardly my mind supposes
Whether the roses be your lips or your lips the roses.

Anon. 16th century

[15] ***Upon a bank with roses set about***
Upon a bank with roses set about
Where pretty turtles joining bill to bill,
And gentle springs steal softly murmuring out,
Washing the foot of pleasure's sacred hill.
There little Love sore wounded lies.
His bow and arrows broken,
Bedewed with tears from Venus' eyes.
O grievous to be spoken.

Michael Drayton (1563–1631)

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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?

And if, loving you, bitter torment
Makes me die of sorrow,
Wretched me! What shall I do
Without you who are my every joy?

Translation: *Erica Muhl*

[7] *Se per havervi, oimè* – Claudio Monteverdi
Jillian Bain Christie, Lorna Philip, Gillian Holmes, David Arulanantham, Derek Elliott-Jones
Text as in track 6.

[8] *Luci serene e chiare* – Carlo Gesualdo
Jillian Bain Christie, Lorna Philip, Gillian Holmes, David Arulanantham, Derek Elliott-Jones
Text as in track 5.

[9] *Io piango* – Vincenzo Ruffo
Gillian Holmes, Regina Jäschke, Rich Langham, Derek Elliott-Jones
Text as in track 4.

[10] *Amor, io sento l'alma* – Girolamo Scotto
Mandy Macdonald, Sam Paul, Don French

Amor, io sento l'alma
Tornar nel foco ov'io
Fui prima et più che mai d'arder desio.
S' tu mi raccend'il core,
Et io ne son contenta,
Et ritorno humilmente al giogo antico,
Opra ch'el mio signore
Parte del fuoco senta
Ov'io dolc'ardo et miei pensier nutrisco;
Fa che ponga in oblio,
Mia fuga e digl'il mio novo desio.

My love, I feel my soul
Back in the fire, where I
Was first, and more than ever would I burn.
If you stoke my heart's old fire
Which would give me delight
I would humbly take back my former yoke,
But let my sire
Feel partly that fire
Where I sweetly burn and feed my thoughts;
Let him not recall
My flight, but tell him of my new desire.

Niccolò Machiavelli (1469–1527);
Translation: *Gill Philip*

The final poem, a setting of the Christmas text 'A spotless rose', is the emotional heart of the cycle and recalls the musical material of all the other three movements. The first few bars paint an aural picture of the petals of a rose opening outward in all directions, culminating at the words, 'fairest bud unfolds to light'. Following a meditation upon the words, the cycle comes to rest on a gentle, rich chord of B major.

■ English songs

As with Lauridsen's *Madrigali* and their 'originals', we complement Paul Mealor's 'rose' songs with earlier works with which they share texts. **John Wilbye**'s 'Lady, when I behold the roses', from his early *First Set of Madrigals to 3, 4, 5, and 6 Voices* (1598), and **John Ward**'s 'Upon a bank', from his *First Set of Madrigals* (1613), are fine examples of the sixteenth- and early seventeenth-century English madrigal genre. Wilbye, one of the most famous of the English madrigalists, is renowned especially for melancholy songs such as 'Draw on, sweet night' and 'Oft have I vowed'. However, 'Lady, when I behold' is in a lighter, more playful vein, the repetition of almost every phrase with subtly different music preparing the ground for the culminating conceit of the 'double doubting'. Ward, a chorister at Canterbury cathedral in his early years, worked subsequently both as a musician and as an attorney at the London Exchequer. His 'Upon a bank' contrasts sprightly quaver rhythms, setting an idyllic scene, with languorous minim passages depicting the lover's longing.

We pair Mealor's 'A spotless Rose' with the anonymous 'There is no rose of such virtue', one of the most beautiful of medieval English carols. The symbolism of the rose for the Virgin (existing happily alongside the same image applied to earthly women!) is extremely common in medieval and Renaissance music and poetry. The manuscript containing this carol dates from the first half of the fifteenth century and is now in the library of Trinity College, Cambridge. The original is in two parts only; the middle part is editorial. Although other contents of the Trinity MS are liturgical (Latin Offices, written in a later hand), its macaronic (alternating text in two languages) but mostly English text suggests that this was a popular sacred song which could have been used in, for instance, processional settings.

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Gustav Holst's 'Now sleeps the crimson petal' is the last in a set of five songs he composed for women's voices in 1907, entitled *Songs from 'The Princess'*. The text comes from canto VII of Tennyson's serio-comic narrative poem of 1847, *The princess: A medley*. The story concerns a legendary princess who rejects the world of men and founds a women's university, but is eventually won over by the love of a prince. The poem, apparently intended to be a social comment about women's education, so divided critics that Tennyson revised it in 1850, adding a number of interlude 'songs' and commenting: 'I thought that the poem would explain itself, but the public did not see the drift.' Possibly the most famous legacy of *The princess* is Gilbert & Sullivan's opera of 1884, *Princess Ida*, based on Tennyson's tale.

Holst's interpretation of the poem is delicate and dreamy, with a persistent lullaby-like rhythmic figure cushioning the smoothly flowing soprano line.

■ **Living, loving, singing**

James MacMillan's Burns source for 'So deep' hardly needs an introduction: it is one of Scotland's best-known and most moving declarations of everlasting love. MacMillan's simple, atmospheric setting of Burns's text and melody (he wrote them both) suggests traditional Scottish music by using dronelike long notes, which are carried on from notes in the melody like trailing ribbons of sound. This technique morphs into aleatoric repetitions of the phrase 'so deep', described by MacMillan as 'the ebb and flow of a large, gentle wave' to underpin the familiar melody.

Finally, we return to **Morten Lauridsen**. Of his 'Chanson éloignée', a 2006 setting of a poem by Rainer Maria Rilke, Lauridsen has written: 'Rilke's stunningly beautiful texts for *Chanson éloignée* will resonate deeply with all singers everywhere – the yearning of a heart for song and for love, and what it means to be given the gift of singing.' Rilke composed over 400 poems in French, most of them while living in Switzerland during the last two years of his life, from 1924 to 1926.

Lauridsen has mined this rich poetic seam for several previous compositions, notably the choral cycle *Les Chansons des roses*. This poem is questioning and allusive – as Lauridsen says: 'Rilke's poetry is often multi-layered and frequently ambiguous, forcing his reader to use his or her own

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.

The more it flames
The more my loving grows,
For all my sorrows
Are born of the fire where I
Rejoiced and more than ever desire to burn

[4] ***Io piango***

Io piango, chè'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 dà morte e 'l pianger vita!

I weep, for the grief
Causes weeping, 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 weep the less pain I feel.
What cruel, unheard-of fate
That silence gives me death and weeping life!

[5] ***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 langue.

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.

[6] ***Se per havervi, oimè***

Se per havervi, oimè, donato il core,
Nasce in me quel l'ardore,
Donna crudel, che m'arde in ogno loco,
Tal che son tutto foco,

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,

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The texts

Madrigali: Six 'fire songs' on Italian Renaissance poems – **Morten Lauridsen**

[1] *Ov'è, lass', il bel viso?*

Ov'è, lass', il bel viso? ecco, eì s'asconde.	*Alas, where is the beautiful face? Behold, it hides.*
Oimè, dov'il mio sol? lasso, che velo	*Woe's me, where is my sun? Alas, what veil*
S'è post'inanti et rend'oscur'il cielo?	*Drapes itself and renders the heavens dark?*
Oimè ch'io il chiamo et veggio; eì non risponde.	*Woe's me, that I call and see it; it doesn't respond.*
Dhe se mai sieno a tue vele seconde	*Oh, if your sails have auspicious winds,*
Aure, dolce mio ben, se cangi pelo	*My dearest sweet, and if you change your hair*
Et loco tardi, et se 'l signor di Delo	*And features late, if the Lord of Delos*
Gratia et valor nel tuo bel sen'asconde,	*Hides grace and valour in your beautiful bosom,*
Ascolta i miei sospiri et da' lor loco	*Hear my sighs and give them place*
Di volger in amor l'ingiusto sdegno,	*To turn unjust disdain into love,*
Et vinca tua pietade il duro sempio.	*And may your pity conquer hardships.*
Vedi qual m'arde et mi consuma fuoco;	*See how I burn and how I am consumed by fire;*
Qual fie scusa miglior, qual magior segno	*What better reason, what greater sign*
Ch'io son di viva fede et d'amor tempio!	*Than I, a temple of faithful life and love!*

[2] *Quando son più lontan*

Quando son più lontan de' bei vostri occhi	*When I am farthest from your beautiful eyes*
Che m'han fatto cangiar voglia et costumi,	*That made me change my wishes and my ways,*
Cresce la fiamma et mi conduce a morte;	*The flame grows and leads me to my death;*
Et voi, che per mia sorte	*And you, who for my fate*
Potresti raffrenar la dolce fiamma,	*Could restrain the sweet flame,*
Mi negate la fiamma che m'infiamma.	*Deny me the flame that inflames me.*

[3] *Amor, io sento l'alma*

Amor, io sento l'alma	*Oh love, I feel my soul*
Tornar nel foco ov'io	*Return to the fire where I*
Fui lieto et più che mai d'arder desio.	*Rejoiced and more than ever desire to burn.*
Io ardo e 'n chiara fiamma	*I burn and in bright flames*
Nutrisco il miser core;	*I feed my miserable heart;*

The music

imagination to grasp the text.' But, in Lauridsen's exhilarating treatment, it becomes clear that the subject is singing itself. The piece opens with a hushed evocation of memory, deploying some of Lauridsen's trademark iridescent harmonies, and builds through a succession of stages of growing power and assurance to a huge climax on 'Chanter, chanter, chanter'. The soprano line in particular reflects the heart-dancing joy of singing in its repeated wide leaps, often of more than an octave, which oscillate wildly above the rest of the choir, who are then themselves drawn irresistibly into the celebration of 'the honour of living' – and the joy of singing.

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Con Anima would like to thank our many supporters for their help in making this CD possible. In particular, we are grateful to Mandy Macdonald for her incomparable way with words, and to Robert Wilson, Gill Philip, Lorna Philip, Angelika Ebenhöh and Don French for their contributions to this booklet; Tom Cumming for being a marvellous language teacher; Sam Paul, Jillian Bain Christie, Chris Banks and Derek Elliott-Jones for their skill with the camera; Blairs Museum and Ian Forbes for hosting us during this recording; Philip Hobbs for his extraordinary skills and good humour; Gillian Holmes, Regina Jäschke and Ed Jones for being tireless helpers.

Tracks 9-12 were recorded by kind permission of the American Institute of Musicology.

Very special thanks go to Morten Lauridsen for the privilege of working with him on this recording and for his friendship and encouragement over the last few years, and to Paul Mealor for making us the choir we are today – and, of course, for his beautiful music.

Sponsored tracks

Track 1 – In fond memory of Bill Holmes.
Track 2 – With great appreciation from Pan-Ocean Engineering.
Track 4 – Angelika Ebenhöh-Padel, as a memory of her time in Aberdeen.
Track 5 – In loving memory of Glenis Humphreys from her Aberdeen friends.
Track 6 – From Mrs Elizabeth Watson, Stanwix, Carlisle.
Track 7 – Dedicated to Anne Malcolm with love from her parents.
Track 10 – Dedicated to Andy Malcolm with love from his parents.
Tracks 13–16 – World première recording sponsored by Chris Banks.
Tracks 17–20 – The Milne family, in loving memory of Isobel Milne.
Track 21 – Dedicated to Alistair and Betty Philip, with love from Lorna, Gill and David.
Track 22 – 3 E Consultants (Scotland) Ltd.

Profiles

premières, it has developed a particularly fruitful link with the renowned American composer Morten Lauridsen and has featured his music in several concerts since 2007. In this CD Con Anima pairs cycles by Mealor (*Now sleeps the crimson petal*) and Lauridsen (*Madrigali: Six 'Fire Songs' on Italian Renaissance poems*).

The singers:

Soprano
Rhian Anderson
Jillian Bain Christie
Chris Banks
Angelika Ebenhöh-Padel
Lorna Philip
Claire Woods

Alto
Gillian Holmes
Regina Jäschke
Mandy Macdonald
Frances Milne
Jane Rodger

Tenor
David Arulanantham
Rich Langham
Adrian McBurnie
Sam Paul

Bass
Gareth Brown
Derek Elliott-Jones
Don French
Ed Jones
John Watson

Morten Lauridsen (b. 1943)

The music of Morten Lauridsen occupies a permanent place in the standard vocal repertoire of the 21st century. His seven vocal cycles (*Lux aeterna*, *Les chansons des roses*, *Madrigali: Six 'Fire Songs' on Italian Renaissance poems*, *A winter come*, *Cuatro canciones*, *Nocturnes* and *Mid-winter songs* (setting poems by Robert Graves), instrumental works, art songs and series of motets (including *O magnum mysterium*) are performed throughout the world and have been recorded on over 200 CDs, several of which have received Grammy nominations.

Mr Lauridsen served as Composer-in-Residence of the Los Angeles Master Chorale from 1995 to 2001 and is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music.

In 2006, Morten Lauridsen was named an American Choral Master by the National Endowment for the Arts, and in 2007 he was awarded the National Medal of Arts, the highest artistic award in the United States, by the president 'for his composition of radiant choral works combining musical beauty, power, and spiritual depth'. More information about Morten Lauridsen is at **www.mortenlauridsen.com**.

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Paul Mealor (b. 1975)
Paul Mealor is an accomplished composer whose works, ranging from large, dramatic orchestral scores to small, lyrical choral and vocal miniatures, are performed and heard on radio in Britain and internationally.

Paul Mealor's music has rapidly entered the repertoire of choirs and singers around the world. His sacred motets, songs and cycles have been performed, broadcast and recorded by artists in the UK, the USA and much further afield. Paul was catapulted to international attention when 2.5 billion people (the largest audience in broadcasting history) heard his motet, *Ubi caritas*, performed by the choirs of Westminster Abbey and Her Majesty's Chapel Royal and conducted by James O'Donnell, at the wedding ceremony of the Duke and Duchess of Cambridge at Westminster Abbey on 29 April 2011.

Since 2003 he has taught at the University of Aberdeen, where he is currently Professor of Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States. He is a Fellow of the Royal Society of Arts.

Paul Mealor is Con Anima's principal conductor and musical director. More information about Paul Mealor is at **www.paulmealor.com**.

Con Anima
Since its foundation in 2001, Aberdeen's Con Anima Chamber Choir has built up an impressive reputation in the north-east of Scotland and further afield. It gives an average of five performances a year in and around Aberdeen, and has performed in several other places in Scotland including Glasgow, Paisley and Fochabers.

> "[Mealor's] Stabat Mater is movingly serene and beautiful ... The Aberdeen choir sing with consistent dedication and fine blending, and Drew Tulloch's delicate piano accompaniments are played with great finesse." (The Gramophone, January 2010)

Con Anima performs sacred and secular music from the 16th century to the present day, ranging from Renaissance polyphony (Byrd, Gibbons, Carver) and well-loved classics such as Mozart's *Requiem* to world premières of new British works. Under the baton of its principal conductor, Dr Paul Mealor, the choir is becoming known for its skilled and sensitive interpretation of contemporary European and American choral music. As well as regularly performing Paul Mealor's music, including several world

Paul Mealor and Morten Lauridsen during the recording sessions at Blairs

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MADRIGALI

Fire & Roses

Morten Lauridsen (b. 1943)

Madrigali: Six 'fire songs' on Italian Renaissance poems [18.27]

1 *Ov'è, lass', il bel viso?* (3.10)
2 *Quando son più lontan* (4.10)
3 *Amor, io sento l'alma* (2.03)
4 *Io piango* (2.29)
5 *Luci serene e chiare* (2.53)
6 *Se per havervi, oimè* (3.40)

Claudio Monteverdi (1567–1643)

7 *Se per havervi, oimè* (2.08)

Carlo Gesualdo (1566–1613)

8 *Luci serene e chiare* (3.24)

Vincenzo Ruffo (c. 1508–1587)

9 *Io piango* (2.34)

Girolamo Scotto (c. 1505–c. 1572)

10 *Amor, io sento l'alma* (2.15)

Yvo Barry (fl. 1525–1550)

11 *Quando son più lontan* (1.29)

Henricus Schaffen (16th century)

12 *Ov'è, lass', il bel viso?* (3.17)

Paul Mealor (b. 1975)

Now sleeps the crimson petal [11.30]

13 *Now sleeps the crimson petal* (2.43)
14 *Lady, when I behold the roses* (2.35)
15 *Upon a bank with roses set about* (1.36)
16 *A spotless rose* (4.36)

Anon (15th century)

17 *There is no rose* (4.16)

John Ward (1571–1638)

18 *Upon a bank with roses set about* (2.40)

John Wilbye (1574–1638)

19 *Lady, when I behold the roses* (2.31)

Gustav Holst (1874–1934)

20 *Now sleeps the crimson petal* (1.39)

James MacMillan (b. 1959)

21 *So deep* (2.39)

Morten Lauridsen (b. 1943)

22 *Chanson éloignée* (5.25)

CON ANIMA CHAMBER CHOIR
conducted by PAUL MEALOR

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MADRIGALI: Fire & Roses
CON ANIMA CHAMBER CHOIR PAUL MEALOR
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