

FOR IMMEDIATE RELEASE

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**TWO WORLD PREMIERES FROM PULITZER PRIZE AND
GRAMMY AWARD-WINNING COMPOSER, CHRISTOPHER ROUSE***over two hundred
performers*

The Los Angeles Master Chorale, under the baton of Grant Gershon, will present the eagerly anticipated world premiere of Christopher Rouse's monumental *Requiem*, on Sunday, March 25, 2007, at the Walt Disney Concert Hall. This ninety-minute work demands a large orchestra, double chorus, children's chorus, and baritone soloist -- employing the broadest range of Rouse's compositional style. The Master Chorale has enlisted the talents of the Los Angeles Children's Chorus and the American baritone Sanford Sylvan to perform this elaborate piece.

Says Gershon, "The *Requiem* by Christopher Rouse is the largest and most ambitious work to date by one of America's most vital and important composers. It is a beautiful, intense, and deeply moving artistic statement. When the Chorale was offered the opportunity to present the world premiere of this brilliant new work we jumped at the chance."

*one life marked by
many deaths*

The work was commissioned by Soli Deo Gloria, Inc., an organization devoted to the creation and recording of religious music, for the 2003 bicentenary of Hector Berlioz's birth. Feeling deep respect for the imagination and power of the Berlioz *Requiem*, Rouse used the same cuts and emendations as did Berlioz in his setting of the *Requiem* text. Yet Rouse juxtaposes the "dead" language of Latin, sung by the massed voices, against the voice of the sojourning baritone soloist as "Everyman" (the individual), who sings of his losses through the mournful poetry of Seamus Heaney, Siegfried Sassoon, Ben Jonson, John Milton, and Michelangelo.

*circular, morphing
sonic landscape*

Rouse's second world premiere in March 2007, *Wolf Rounds*, is the result of a commission by the University of Miami's Frost School of Music. On Thursday, March 29, 2007, the University of Miami wind ensemble will perform *Wolf Rounds* at Carnegie Hall under the baton of music director Gary Green, to whom the work is dedicated. The title of this seventeen-minute wind ensemble piece refers to the circular way in which wolves stalk their prey.

Says Rouse, "My concept of the work was to introduce a series of 'circular' musical ideas that would repeat over and over until transforming into a new idea. These musical ideas would be at different lengths so that their repeated overlaps would produce a constantly changing sonic landscape."