

WEDNESDAY, JANUARY 4, 1978, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION



Roger Wagner

Conductor

Dorothy Wade

Concertmaster

Leonard Nimoy

Narrator

Marvellee Cariaga

Mezzo-soprano

A voice of the Hebrew people

Enrico Di Giuseppe

Tenor

Silva, the Roman commander at Masada

Ezio Flagello

Bass

Eliezar ben Yair, leader of the defenders of Masada

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Guest of Honor: Mr. Zvi Brosh, Consul General of the State of Israel

GREENBERG: "MASADA," AN ORATORIO

- I Prologue — Psalm 116 — Chorus
- II Maccabees Bk. 1 — Mezzo-soprano
Lamentations — Chorus
- III Elegy by Propertius — Tenor
Roman Soldier's Song — Chorus
- IV Psalm 70 — Chorus
- V Psalm 68 — Bass
- VI Psalm 21 — Chorus
- VII Elegy by Propertius — Tenor
- VIII Psalm 27 — Chorus
- IX Satire X by Juvenal — Tenor

INTERMISSION

- X Psalm 11 — Chorus
- XI Excerpt from Josephus' *The Jewish War* — Bass
Job — Male Chorus
- XII Isaiah 65 — Mezzo-soprano
- XIII Habakkuk 3 — duet Mezzo-soprano and Bass
Isaiah 65 — Chorus
- XIV Epilogue — Kaddish — Mezzo-soprano and Chorus

Transliteration of the Hebrew by Wolfe Mostow

Synopsis

In the year 67 A.D. the Hebrew people revolted against the Roman rulers of Judea. The Romans suffered defeat until they besieged and took the cities one by one. Jerusalem, too, was taken after a long and terrible siege and the city and temple were completely destroyed.

At the end of the war, one fortress, Masada, in the wasteland near the Dead Sea was left to defy the Romans. It was held by approximately a thousand people including the defenders and their families.

After a siege of some three years, when the Roman war machines finally breached the fortress wall, the defenders chose death rather than enslavement. Each man took the lives of his loved ones, then they drew lots and ten of them killed their comrades. Then, drawing lots again, one of them killed the remaining nine and then himself, so that none was left to be taken by the Romans.

A special thanks goes to the following persons for making this concert possible: Dr. and Mrs. I. Lassof, Rutanya Alda Bright, Mr. Richard Bright, Mr. and Mrs. J. Libaw.

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Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Program and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

PROGRAM NOTES
by LEONARDO MONTEVERDI

In setting out to write music based on the story of Masada, the first question to be decided was whether the most appropriate means were to be found in opera or in oratorio. There is, naturally, a very strong theatrical element in opera and this 'theatricality' or the possibility of it seemed to be opposed to the nature of the story of Masada. The character of the story is the same as that of the mountains in which it was enacted, both are stark and monumental. For these reasons the oratorio form was chosen — the simplest, least elaborate, of the two alternatives.

The source of the story is Josephus' *The Jewish War*. Josephus was a man of great ability — apparently as a military leader and certainly as an historian. However, what he possessed in ability he seems to have lacked in loyalty. A Hebrew commander in the revolt of which the siege of Masada was the final episode, he was captured by the Romans, secured the protection of the future emperor Vespasian, witnessed the end of the war and then went to Rome where he wrote this and other works. One might think that scepticism is the best approach to his account of the revolt, but in Masada's case, at least, recent archeological work seems to corroborate his writing and gives no reason to doubt his words.

From Josephus' work, passages have been selected which give the salient points of the story. These passages, in English, are spoken by the narrator. Their purpose is to allow the listener to have a clear understanding of the setting and progress of the siege.

The music which follows the narrations is meant to give expression to what might be the thoughts and feelings of those involved in the struggle — both the Romans and the Hebrews. The texts serve the same purpose. These were found in the bible, in Josephus' writing and in Latin poetry. The original language is used in almost all cases.

For Silva, the Roman commander at Masada, texts from two Latin sources were used: an *Elegy* by Propertius and lines from *Satire X* by Juvenal. The *Elegy* is as follows:

Caesar our God plans war.
Great is the prize, men of Rome.
Furthest earth prepares triumphs
for you.

Go forth and make fair the pages of
Roman history.
O father Mars and ye fires of fate that
burn for holy Vesta,
I implore you, may that day come,
ere I die,
On which I shall see Caesar's
chariots laden with spoils
And his steeds oft halting at the
sound of peoples' cheers.
Venus, keep safe thine offspring.
May life
That before thine eyes still preserves
Aeneas' line,
Live through all ages.
Let the spoil be theirs whose toil
has won it.

The first four lines of the *Elegy* provide the words with which Silva exhorts his soldiers in the third number. The rest of the poem is used as text for number VII.

In the one instance when the chorus expresses a Roman point of view, in response to Silva's exhortation, a Roman soldier's song is used. The following is a translation by Edgar Allen Poe:

A thousand, a thousand, a thousand
we've beheaded now.
One alone, a thousand we've
beheaded now.
He shall drink a thousand who a
thousand slew.
So much wine is owned by no one
As the blood which he has shed.

The lines from Juvenal are used in the ninth number — at a moment during the siege when the Romans felt that success was sure to elude them. They are sung by Silva. Faced by defeat and the futility of a three year's siege, he is pictured as being extremely skeptical of worldly ambition.

One globe is all too little for the youth of Pella¹, he chafes uneasily within the narrow limits of the world, as though he were cooped up within the rocks of Gyara or the diminutive Seriphos; but yet when once he shall have entered the city fortified by the potter's art², a sarcophagus will suffice him! Death alone proclaims how small are our poor human bodies.

Since limitations of space prevent a complete account of the remaining texts, only three will be examined.

The first number, a prologue, is taken from Psalm 116.

1. I love the Lord because he hath heard my voice and my supplications.
2. Because he hath inclined his ear to me, therefore will I call upon him

¹ Alexander the Great, b. at Pella, c. 356, d. at Babylon B.C. 323. ² Babylon.

as long as I live.

9. I shall walk before the Lord in the land of the living.
10. I trusted even while I spoke: "I am greatly afflicted."
14. I will pay my vows unto the Lord now in the presence of all His people.
15. Precious in the sight of the Lord is the death of His saints.
18. I will pay my vows unto the Lord now in the presence of all His people.
19. In the courts of the Lord's house, in the midst of thee, O Jerusalem. Praise ye the Lord.

These lines are used to create a background and setting for the rebellion. They make clear Israel's devotion to the Lord. Verse 15 presages the outcome of the story. The payment of vows to the Lord recalls an important cause of the revolt — the payment of taxes to the Romans was especially abhorrent to the Hebrew people. It was considered sinful because taxes were supposed to be of a religious nature, which Roman taxes could not be.

The text for number XI is taken from Josephus. It is part of a speech which Josephus portrays Eliezar ben Yair, the Hebrew leader, delivering to his men when he realizes that final defeat is imminent.

Long since, my brave men, we determined neither to serve the Romans or any other save God, for He alone is man's true and righteous Lord, and now the time is come which bids us verify that resolution by our actions. At this crisis let us not disgrace ourselves.

Our fate at break of day is certain capture, but there is still the free choice of a noble death with those we hold most dear.

Let our wives thus die undishonoured, our children unacquainted with slavery; and when they are gone, let us render a generous service to each other.

Here the male voices of the chorus interrupt with the lines from Job:

Let the day perish wherein I was born, and the night in which it was said, There is a man child conceived.

Ben Yair then continues:

Those men who fell in battle may fitly be felicitated, for they died defending, not betraying, liberty; but as to the multitudes in Roman hands, who would not pity them. Who would not rush to his death ere he shared their fate.

And where now is that great city, the mother city of the whole Jewish race, with her many fortified walls, her mighty fortresses and the glory of her majestic

WHO'S WHO

towers? Where is she, the city, the true one, of which we said that God chose her for His dwelling place?

Uprooted from her base, she has been swept away, and the sole memorial of her remaining is that of the slain still quartered in her ruins.

Which of us, taking these things to heart, could bear to behold the sun, even if he could live secure from peril?

Is a man to see his wife led off to violations, to hear the voice of his child crying "Father!" when his own hands are bound?

No, while these hands are free and grasp the sword, let them render an honourable service. Unenslaved by the foe let us die, as free men, with our children and wives, let us quit this life together.

Through number XI the music and texts are intended to reflect the course of the siege. After the eleventh number, as the narrator makes it clear that the defenders of Masada have chosen to follow the course urged by Ben Yair, the music and text make no attempt to mirror the terrible final hours of the long siege. They turn, rather, to statements of hope and comfort.

The last of these is an epilogue, a setting of the Kaddish. This is a mourner's prayer but it contains no reference to death. The words are devoted to praise of God and prayers for peace.

The music is, thematically speaking, based upon seven motifs which recur in various guises throughout the oratorio. A variety of approaches contribute to the sonorities. The following is probably an accurate paraphrase of some of the composer's thinking: "I belong to no school. I do not believe in the essential purity or rightness of any single technique or style. I would use any musical tool that was necessary to, and consistent with my purpose.

I believe that there is within us a musical language. It lies beyond and deeper than any question of style or technique and is beyond the reach of the language of words. To express that musical language well and to be understood in that language should be the primary concern of musicians. Everything else is secondary."



LEONARD NIMOY — actor, writer, director, photographer, lecturer, poet, teacher, recording artist, husband and father, is, obviously, a very busy man. But Nimoy thrives on a busy schedule. It is not unusual to see him doing a play, writing a book, reading a motion picture script, studying lines for a TV appearance and working on lecture notes all at the same time. This is what keeps Leonard Nimoy ticking.

Nimoy was born in Boston on March 26, 1931. Evincing an early bent for the theatre, he played "Hansel" in *Hansel and Gretel* in his home town. At age 16, he was still doing plays there, some of which were directed by a then Harvard Law student, Boris Sagal, now a highly respected television director. At 18, after completing a two-month summer session at Boston College on a dramatic scholarship, Nimoy headed West to the Pasadena Playhouse for more training. He made his original foray into movies in *Queen For A Day*, a United Artists release in 1951, based on the TV show of the same title. This was followed by *Rhubarb*, *Francis Goes To West Point*, *The Overland Trail* and *Kid Monk Baroni*, in which he played his first lead, the title role.

An episode of *The Lieutenant* attracted the attention of producer Gene Roddenberry and led to Nimoy's casting as "Mr. Spock" in *Star Trek*. The highly-rated science fiction series brought the lean six-footer three successive Emmy nominations for his co-starring performance as the half-human, half-Vulcan First Officer of the Starship Enterprise. On stage he has appeared as Fagin in the musical production of *Oliver*, Sherlock Holmes in the Royal Shakespeare production of *Sherlock Holmes* and in *Visit To A Small Planet*, *Six Rms Riv Vu* and *Streetcar Named Desire*.

Chosen by Eugene Ormandy to sing the mezzo-soprano solos in Verdi's Requiem, **MARVELLEE CARIAGA** made her New York debut, with Ormandy and the Philadelphia Orchestra in Carnegie Hall Dec. 13, 1977, to high critical acclaim. For the California-born singer, this was only the latest challenge met. In 1972, she stepped in



for an ailing colleague in the title role of Alva Henderson's new opera, *Medea*, on 24 hours' notice for the San Diego Opera. National recognition and a contract with San Francisco Opera followed. Richard Bonynghe heard Miss Cariaga in the Bay City and chose her for his Vancouver *Semiramide*, *Un Ballo in Maschera* and Donna Elvira to Joan Sutherland's Donna Anna in *Don Giovanni*.

In Seattle, in January, 1975, the challenge was Waltraute in *Goetterdaemmerung*, which Miss Cariaga learned in three days' time. She was then engaged for the first annual Seattle "Ring" cycles and again for the Wagner festivals of 1976, 1977 and 1978.

The singer's most exciting triumph to date came in Menotti's *The Consul* at the first annual Spoleto Festival, U.S.A., in Charleston, S.C., in May, 1977. This performance will be shown on national public television, on the "Great Performances" series, in April, 1978.

As a recitalist, Miss Cariaga has performed over 200 concerts, to consistent acclaim, from Eastern Canada to Southern California, since 1970.

For the remainder of this season, Miss Cariaga will perform a series of West Coast recitals in January, her first Ariadne in Strauss' *Ariadne auf Naxos* in Hawaii, Amneris in *Aida* in Pittsburgh and Marguerite in Berlioz's *Damnation of Faust*.



ENRICO DI GIUSEPPE, since his debut with the New York City Opera in 1965, and the Metropolitan Opera in 1970, Enrico Di Giuseppe has emerged as one of the most soughtafter young tenors in the United States. His dynamic stage personality, extraordinary vocal range and command of a wide range of musical and national styles have earned praise in the Italian *verismo* repertory (*Cavalleria Rusticana*), the *bel canto* (Bellini and Donizette), French opera (*Manon* and *Faust*) and even such "freak" parts as the roasted swan in Orff's *Carmina Burana* and the Astrologer who has to sing an E above high C in Rimsky-Korsakov's *Le Coq d'Or*.

Born and raised in Philadelphia's "Little Italy", the area that produced such singers

as Marian Anderson and Mario Lanza, Enrico di Giuseppe received a scholarship to Philadelphia's Curtis Institute where he studied with baritone Richard Bonelli; later the tenor joined the Army and sang with the Army band. Three more years at Manhattan's Juilliard School and he was ready for his professional debut in a New Orleans production of *Manon*.

The 1976-77 season was a most suspicious one for Mr. Di Giuseppe. With the New York City Opera, both in New York and Los Angeles, he starred as Turiddu in *Cavalleria Rusticana*, the Duke in *Rigoletto*, Michele in *The Saint of Bleeker Street* and Rodolfo in *La Boheme*. Highlighting his Spring engagements with the New York City Opera will be performances of *Lucrezia Borgia*. Other operatic engagements include *The Saint of Bleeker Street* with the San Diego Opera, *The Barber of Seville* with the Hawaii Opera in Honolulu and *Rigoletto* with the Pittsburgh Opera.



Bass **EZIO FLAGELLO** has become world renowned as one of the finest singing actors of our day not only for his many outstanding interpretations at the Metropolitan Opera but for his appearances in nearly all the world's leading opera houses.

He made his Metropolitan Opera debut in October, 1957, as the Sacristan in *Tosca* and in less than two weeks had replaced a colleague as Leporello in *Don Giovanni*, an event which launched the young singer into the sphere of operatic stardom. He has gone on to sing more than thirty major roles at the Metropolitan including Dulcamara in *L'Elisir d'Amore*, Rodolfo in *La Sonnambula*, Timur in *Turandot*, Colline in *La Boheme*, Ramfis in *Aida*, Wurm in *Luisa Miller*, King Phillip in *Don Carlo*, the title role in *Falstaff* and Silva in *Ernani*. His affiliation with European companies now include La Scala, where he made his debut in *Lucrezia Borgia* in 1970, the Vienna Staatsoper, where he sang Leporello in the new Franco Zeffirelli production of *Don Giovanni* in 1972, and the Deutsche Oper, Berlin.

Ezio Flagello was born in New York. His musical heritage include a grandfather who studied with Giuseppe Verdi and conducted the town band in Salerno, Italy. Although as a child he studied trumpet, violin and piano, his original ambition was to become a dentist. It was not long, however, before his rich basso voice revealed itself and he was sent to study with the renowned baritone, Friedrich Schorr at the Manhattan School of Music.

LIONEL GREENBERG was born in Winnipeg, Canada in 1926. He is married to Lorelei Filkow, a former ballerina with the Royal Winnipeg Ballet, now teaching dance in Los Angeles. He has two children, a son Daniel who is attending Berkeley and a daughter Elena at U.C.L.A. He studied composition at the Royal Conservatory of Music of Toronto with John Weinzweig, at the University of Southern California with Halsey Stevens and Ingolf Dahl and at Tanglewood with Wolfgang Fortner. He is a graduate of the University of Manitoba and the University of Southern California. He has been teaching in the music department of Los Angeles Pierce College since 1965 and was chairman of the department for the past five years.

Greenberg is a winner of a Canada Council Award and after a chorale work of his, *Tempus Est locundum*, was performed at Tanglewood, he was offered a McDowell Fellowship. His music has been performed by the Canadian Broadcasting Corporation, the Winnipeg Symphony Orchestra, the Vancouver Symphony Chamber Players, the Montreal Bach Choir, the Berkshire Festival Choir, the Westwood Wind Quintet, the Mitzlefeldt Chorale and Orchestra, the Woodland Hills Quartet, the Los Angeles Brass Society and others.

Roger Wagner, during his long and illustrious career, has received a plethora of signal honors from his city, county, the nation, and throughout the world. In 1953, Wagner and his Chorale were invited to participate at the coronation festivities of Elizabeth II in London. In 1959, and again in 1964, he and the Chorale were selected to represent the United States in concerts throughout Latin America. In 1966, the United States State Department, through its Cultural Exchange Program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France, and Italy. In Rome, he and the Chorale had the honor of singing for Pope Paul VI at an audience in St. Peter's Basilica — the first non-Italian choir to do so in twenty-five years. In January, 1973, Roger Wagner shared the podium with Eugene Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Master Chorale at the Inaugural Concert at Kennedy Center. In May, 1973, Dr. Wagner served as guest conductor of major symphonies during a month-long tour of the major capitals of South America, and in July he conducted the Los Angeles Philharmonic and his Chorale in Bach's B Minor Mass at the Hollywood Bowl. In May, 1974, he conducted a triumphal tour of the Soviet Union with the Master Chorale, where "he made a notable impact on the Soviet

musical world." In July, 1976, Dr. Wagner conducted the New Philharmonic Orchestra and the Chorale of Radio France in concerts in Paris, during the Festival Estival de Paris. The prestigious Paris publication "Le Monde" wrote "under his dynamic direction, Roger Wagner emerged extremely precise, devoid of all stiffness and complaisance." Roger Wagner and his Chorale were invited to participate in the Israeli Festival in August, 1976. The Chorale was critically acclaimed for its performances in Tel Aviv, Jerusalem, Caesarea and Haifa. In commemoration of the Chorale's outstanding participation in the Israeli Festival, Wagner was awarded the Knesset silver medal of the State of Israel.

The Los Angeles Master Chorale and Sinfonia Orchestra is now in its fourteenth season of presenting great choral masterworks in The Music Center and the Hollywood Bowl. The organization, which was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of The Music Center in 1964. Dr. Wagner has been music director for the Chorale and Orchestra since its formation. Each year a series of important choral programs is presented in the Dorothy Chandler Pavilion, marking Los Angeles as the only city in the country which supports its own professional resident chorus presenting an annual choral season. One hundred twenty-five of the Southland's finest singers have been admitted to the select membership in the ensemble. The Sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the United States.

NEXT MONTH

Los Angeles Master Chorale
and Sinfonia Orchestra

Roger Wagner, Music Director

BRITTEN: Cantata Misericordium

STRAVINSKY: Les Noces

MOZART: Requiem

Sunday, Feb. 26, 8:30 p.m.

Jeannine Wagner, guest conductor

Lynn Cole-Adcock, soprano

Shelia Antoine, contralto

Jonathan Mack, tenor

Douglas Lawrence, baritone

This father and daughter team share the podium this evening with a varied fare.