

LOS ANGELES
MASTER CHORALE
AND SINFONIA ORCHESTRA

•Thirty Second Season•

Paul Salamunovich • Music Director

SUNDAY, FEBRUARY 4, 1996 at 7:30 P.M.
Curtain Raiser Preview at 6:30 P.M. with Alexander Bernstein
DOROTHY CHANDLER PAVILION

JEWISH TREASURES

PAUL SALAMUNOVICH, CONDUCTOR

Ralph Morrison, Concertmaster

Ian Geller, Baritone

Michael Waring, Treble

PASSOVER PSALM, Opus 30

Erich Wolfgang Korngold

Come let us hail Him, Let's extol Him

Marti Pia, Soprano

CHICHESTER PSALMS

Leonard Bernstein

- I Psalm 108, verse 2
Urah, hanevel, v'chinar!
Awake, psaltery and harp!

Psalm 100
Hariu l'Adonai kol haarets.
Make a joyful noise unto the Lord all ye lands.

- II Psalm 23
Adonai ro-i, lo ehsar.
The Lord is my shepherd, I shall not want.

Michael Waring, Treble

Psalm 2, verses 1-4
Lamah rag'shu goyim
Why do the nations rage



For concert enhancement, we are pleased to provide Supertitles. However, if you are sitting in an obstructed view seat or would rather have a copy of the printed text, please request one from a Senior Usher on your level.

LOS ANGELES MASTER CHORALE

III Psalm 131

Adonai, Adonai, Lo gavah libi
Lord, Lord, My heart is not haughty
Psalm 133, verse 1
Hineh mah tov, Umah naim
Behold how good, And how pleasant it is
Shevet ahim Gam yahad.
For brethren to dwell Together in unity.

INTERMISSION

AVODATH HAKODESH

SACRED SERVICE

Ernest Bloch

A Sabbath Morning Service according to the Union Prayer Book

Ian Geller, *Cantor*

Alexander Bernstein, *Minister*

PART I
MEDITATION

PART II
KEDUSHAH
(Sanctification)

PART III
SILENT DEVOTION AND RESPONSE

PART IV
RETURNING THE SCROLL TO THE ARK

PART V
VAANACHNU
(Adoration)

BENEDICTION

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PROGRAM NOTES

by Richard H. Trame, S.J., Ph.D

Erich Korngold: *Passover Psalm*, Opus 30

General acquaintance of Americans with the music of Austrian-born Erich Wolfgang Korngold (1897-1957) may be said to rest on his film music for such notable movies as *The Prince and the Pauper*, *The Sea Wolf*, *Anthony Adverse*, and *Of Human Bondage*, to name a few of the more well-known. However, Korngold began his career as a child-prodigy composer, hailed at the age of ten by none other than Gustav Mahler for his cantata *Gold*. Vienna felt that in Korngold it had a new Mozart. Korngold enjoyed great success until the 1930's, when unsympathetic musical and political factions forced him to leave.

Korngold joined the stream of extraordinarily talented musicians who fled to the United States for refuge. He adjusted better to American culture than some of his fellow emigres, choosing to settle in Hollywood to write for the film industry. As Joseph Horowitz asserts in his recent book *The Post-Classical Predicament*, Korngold "arrived in Hollywood at precisely the right moment since film music was still struggling to find its feet and he brought to it a sorely needed dignity, stature and professionalism. He was excited by the medium and unstintingly gave his best."

He recommenced composing for the concert hall after "that monster in Europe [was] removed from the world." Some works produced after World War II were his now famed Violin Concerto, Cello Concerto and a Symphony, among others. A recent recording of his youthful *Symphonetta* received critical raves for its inspiration and craftsmanship. Alex Ross of *The New York Times* devoted an enthusiastic critical column on Korngold's work.

Interestingly enough, this evening's *Passover Psalm* does not seem to appear among his compositions listed in standard dictionaries, such as *Groves*. Marked Opus 30, it was probably composed in the early 1940's, with a possible publication date of 1941. Its

local premiere took place in 1944 at a Yom Kippur celebration at the Hollywood Bowl. So well received was it, that actor Edward G. Robinson requested a repeat performance.

The *Passover Psalm* is scored for soprano solo, mixed chorus and orchestra. Librettist Jacob Sonderling based the lyrics on Hagadash texts, which extol Adonai who "by His wondrous works led His children from slavery to freedom for which as their Redeemer they offer songs of praise. Hallelujah!"

Leonard Bernstein: *Chichester Psalms*

The *Chichester Psalms* received its world premier at New York's Philharmonic Hall on July 15, 1965, just one week after its completion, with Leonard Bernstein (1918-1990) himself conducting his own New York Philharmonic and the Camerata Singers. Yet it was first performed as originally scored for an all-male choir at the Chichester Festival (in the county of Sussex, England) on July 31, 1965, since Bernstein had been commissioned by the Dean of the Festival to write this piece.

Having achieved widespread distinction during the 1940's and 1950's with such works as *West Side Story*, *Candide*, and the score for *On the Waterfront*, Bernstein resigned the directorship of the New York Philharmonic Orchestra to devote his prodigious talent to large-scale works on religious themes, such as the *Kaddish Symphony* (No. 3), his *Mass* written for the dedication of the Kennedy Center, and *Chichester Psalms*.

While Bernstein composed the soprano and alto parts for boys' voices, he conceded the possibility of substituting women's voices for these choral parts. Though he reluctantly acknowledged that some of the solos could be sung by individuals from the chorus, he stood firm regarding the long, male-alto solo in the second movement: it must be sung by a boy or a counter-tenor. So popular did the *Psalms* become, scored as it is for three trumpets, three trombones, timpani, percussion, two harps and full string choir, he subsequently produced an orchestral reduction utiliz-

ing organ, one harp and percussion.

After a majestic introit, Psalm 100 is sung (in Hebrew) to a joyful, dance-like setting. Psalm 23 then receives a lyric, almost naive treatment for boy soloists and is then repeated canonically by the chorus. The pastoral mood is interrupted by a dramatic outburst by the men singing "Why do the nations rage" of Psalm 2. An instrumental reverie prepares for the warmth and peace of Psalm 133 while the *a capella* coda expresses a yearning for harmony, concluding with "Amen" as a solo trumpet gently recalls the first phrase of the preceding chorale.

Ernest Bloch: *Sacred Service*

Bloch's *Sacred Service* is firmly established as a choral masterpiece of the twentieth century. His ancestry and origins permit Switzerland to claim him as her contribution to modern music. Even though he was educated in Europe, Bloch (1880-1959) is often described as an American composer because of his naturalization, even though his music bears no discernible American characteristics. In fact, his style seems to be quite universal rather than national.

It is remarkable how Bloch's Jewish music (the most famous works are the *Sacred Service* and the Rhapsody for Cello and Orchestra, *Schelomo*) articulates his Jewish consciousness in the musical medium. The German musicologist Eric Blom has noted that the Jewish character of his compositions flows not from a superficial adoption of such elements as Hebrew songs or other ready-made traditional material, but rather that it is "because his artistic nature fitted him to give expression to the racial currents that flowed in his veins. He does so in a language that is his own and this... reflects as much his individuality as his race." Indeed, many of Bloch's works (such as the opera *Macbeth*, *America*, and *Helvetia*) possess no recognizable Jewish character. Bloch surprisingly adhered to no one system of composition and had no attachments to any theoretical preconception of school or method.

The *Sacred Service* (Avodat Hakodesh), composed between 1930 and 1933, is

Bloch's only venture into the large choral form. It is likewise unique as the only grand-scale liturgical composition of the Jewish worship service in the standard repertory as compared in size and stature to its more numerous Christian counterparts. The *Sacred Service* calls for an accomplished cantor and a sizeable mixed choir. The phrases of the cantor are frequently repeated or elaborated by the chorus. The piece has five movements corresponding to the liturgical divisions of the *Morning Service* as found in *The*

Union Prayerbook for Jewish Worship.

Part One, designated "Meditation," dwells on those fundamental aspects of the Jews' inheritance and their relationship to God. Part Two, "Sanctification," renders praise to the Almighty while affirming the confidence in God as Helper and Merciful. The music for the ceremony surrounding the removal of the Scroll from the Ark as symbolic of God's presence in the congregation constitutes Part Three. Part Four celebrates the return of the Scroll to the Ark and offers prayers for peace. Part

Five opens with an act of adoration and proceeds through the Kaddish or Memorial Service to the closing hymn and benediction. The overall performance time of the work has some flexibility, depending on the solemnity or brevity of the rabbi's invocations.

The cantor's and choral parts are fixed. These in turn are supported and commented on by a symphony orchestra with which Bloch deftly and discreetly expresses the often passionate aspirations and sublime content of the Old Testament passages.

PROFILES



PAUL SALAMUNOVICH was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Master Chorale dates from its founding. A Los Angeles native, he became a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949. When the Los Angeles Master Chorale was established in 1964, Salamunovich was appointed the Assistant Conductor, serving in that capacity until 1977. He appeared as a guest conductor with the Master Chorale in 1975 and 1986.

An esteemed music educator, Salamunovich was on the faculty of Loyola Marymount University for 27 years. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles. He was the first recipient of the Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. He was the 1994 Honoree of the Hollywood Bowl

Patroness Committee. In May of 1995 he was honored with a Distinguished Artist Award by Club 100 of The Music Center along with such other notables as Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein.

Throughout his career Salamunovich has conducted choruses, workshops and seminars throughout North America, the Caribbean, Europe and Australia. He has prepared choirs for such notable conductors as Stravinsky, Wallenstein, van Beinum, Ormandy, Solti, Mehta, Shaw, Salonen, Rattle and Norrington. He has conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *Intersection*, *Outbreak*, *First Knight* and *Waterworld*.

In addition to his work with the Master Chorale, Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Over the years, they have sung at many of the major liturgical celebrations for the Archdiocese of Los Angeles. The St. Charles Choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being in 1988 when they performed the Vaughan Williams *Mass in G Minor* at the Vatican on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardi-

nals and archbishops from throughout the world.

Salamunovich resides in North Hollywood with his wife, Dorothy, and has four sons and six grandchildren.



IAN GELLER, *Baritone*, recently hailed as "a leading exponent of Jewish music," has performed with such ensembles as the Pittsburgh Opera Theatre, Cologne Philharmonic and the Austrian Radio Orchestra. The Chicago-born baritone was educated at the Juilliard School in New York and the University of Southern California where he received his doctorate and taught. While at USC, he studied with Margaret Schaper, Gwendolyn Koldofsky, William Vennard and Eva Gustavson. Mr. Geller first performed the *Sacred Service* at the 1980 Chicago celebration of the Ernest Bloch Centenary with the Orchestra of Illinois and the North Shore Choral Society. He was highly acclaimed in London, Berlin, Vienna and Los Angeles for the title role in *Der Kaiser von Atlantis* (The Emperor of Atlantis), an opera written



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by Viktor Ullmann who served in the Terezin concentration camp in 1942. The Los Angeles performance was in March, 1992 at University Synagogue. While living in Los Angeles, Mr. Geller served as Cantor at Temple Israel in Hollywood and Beth Hillel in North Hollywood. His busy schedule includes oratorio performances, scores of recitals and on the opera stage roles such as the title role in *Rigoletto*, Germont in *La Traviata* and Scarpia in *Tosca*. His international broadcasts include two concerts from the Chicago Cultural Center and a special recital of fifteen Schubert Lieder for the program "Schubert, Live!" from WFMT in Chicago. In the historic broadcast opening concert of the Arnold Schoenberg Institute in Los Angeles, he sang the world premiere of the newly discovered Schoenberg song *Gruß in die ferne*. Mr. Geller's performance with the Master Chorale is part of his ninth annual tour of Southern California.



MICHAEL WARING, *Treble*, is fourteen years old and has enjoyed an active musical career since the age of six when he began appearing as a soloist during holiday masses at Mary Star of the Sea Church in San Pedro. He has performed extensively throughout the South Bay area singing solo repertoire in several languages for numerous benefit concerts, college performances and music festivals. He sang the role of Winthrop in "The Curtains Up" production of *The Music Man* and made his operatic debut singing the title role of Amahl in several local performances of *Amahl and the Night Visitors*. Master Chorale audiences will remember his previous engagements which include the role of the Youth in Mendelssohn's *Elijah* which opened the 1993/94 concert

season and the treble soloist in Britten's *Rejoice in the Lamb* in March, 1994. Michael Waring performed the treble solos in the motion picture *Leap of Faith* which featured the Master Chorale under the direction of Paul Salamunovich. His private studies have included cello, ballet, piano, tap dancing, Latin and Italian. His high school years will commence in Florence, Italy, broadening his liberal arts education.

The **LOS ANGELES MASTER CHORALE**, the nation's premier professional chorus, under the direction of Paul Salamunovich, is embarking upon its 32nd season. The 120-voice Chorale has been acclaimed as "a major cultural asset to the City of Los Angeles," by Martin Bernheimer, music critic for the *Los Angeles Times*. The Chorale and Maestro Salamunovich were recently awarded the top prize for "adventurous programming of contemporary music" in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Founded in 1964 by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion where it continues to present an annual concert series with the Sinfonia Orchestra. As the resident chorus of The Music Center of Los Angeles County, the Chorale serves as the chorus for the Los Angeles Philharmonic and, for one production each season, the Music Center Opera. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the Soviet Union.

During the 1995-1996 season, the Chorale is presenting seven concerts, including the American Boychoir as a guest choir, as well as two Messiah Sing-Alongs. Highlights include soprano Leona Mitchell in Verdi's *Requiem*, a program of music by Jewish composers, and Handel's *Messiah*. The season emphasizes the best of classical and American music integrated with musical styles from cultures around the world.

In 1993, the Chorale was featured at the biennial national convention of the American Choral Directors Association, the Chorus America national conference, and the international broadcast of the Grammy awards. The Chorale has made ten recordings with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra under Esa-Pekka Salonen, John Mauceri, Andre Previn, Carlo Maria Giulini, and Zubin Mehta.

The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California. The eight-member Master Chorale Chamber Singers present in-school concerts to students in four counties. California's largest annual High School Choir Festival, held at the Dorothy Chandler Pavilion, involves more than 1,000 students from 23 schools and presents a free combined-choir concert for the community. The Student Concert Scholarship program grants worthy students and their parents tickets to regular Master Chorale concerts.

Roger Wagner, founder, was the Chorale's Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991, only the third to lead the Chorale in its 31-year history.

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Maurice Staples, *General Manager*
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Helen Birch/Burman Timberlake, *Singers' Representatives*

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Mary Ann Ivanoff, *Rehearsal Accompanist*
Morten Lauridsen, *Composer in Residence*
Nancy Sulahian, *Associate Conductor, Chamber Singers*

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The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts.

Dear Friends of the Los Angeles Master Chorale,

You are cordially invited to attend the Seventh Annual High School Choir Festival. Held at The Music Center, the state's largest choir festival will be Thursday, March 28, 1996 at 12:30 p.m. in the Dorothy Chandler Pavilion. More than one thousand choristers from 27 high schools county-wide will assemble in a Combined Choir and sing under the sensitive and gifted direction of Maestro Paul Salamunovich. He credits this project with "building the music audience of the future." It truly is an exciting experience for both the participants and the audience.

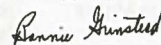
Marshall Rutter, Chairman of the Board of the LAMC, commented after hearing the Choir Festival two years ago: "The world knows of the tragedies that Los Angeles has suffered in recent years, with the races apparently set against themselves and each other. Yet there I sat and watched 800 high school students of every color and ethnicity singing together for the first time as if they had spent months training under the Maestro. These young people represented not only the singers and audience of the future, they represented the future citizens of our nation and the world. At least for a short time, their differences were obliterated and they were united in song, the oldest art form."

Please come and experience the magic of so many young voices joined in beautiful choral music. There is no admission charge for the concert. For reservations and further information, please contact Bonnie Grinstead at (213) 931-0249 or Mary Waldo at (310) 377-2130.

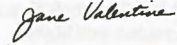
To produce and support the event, your financial help is needed. Tax deductible contributions are used for the promotion and production of the concert and may be sent to:

The Los Angeles Master Chorale Choir Festival
333 South Grand Avenue, Suite 480
Los Angeles, CA 90071

Sincerely yours,



Bonnie Grinstead
Co-President
Los Angeles Master Chorale Associates



Jane Valentine Sweetser
Co-President
Los Angeles Master Chorale Associates

LOS ANGELES MASTER CHORALE ASSOCIATES

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Maurice Staples, *General Manager, Los Angeles Master Chorale (Ex officio)*

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NAME _____ (Dr., Mr., Ms., Miss)
ADDRESS _____
CITY _____
STATE _____ ZIP _____
TELEPHONE (Day) () _____
(Evening) () _____

Dues are \$40.00 (Active), \$50.00 (Sustaining) and \$100.00 (Patron).
Please make your check payable to Los Angeles Master Chorale Associates.

Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates
333 South Grand Avenue, Suite 480
Los Angeles, CA 90071
213-626-0624

Thank you! We are delighted you are joining us.