



AMERICAN CLASSICS



BERNSTEIN

Symphony No. 3 'Kaddish'

Claire Bloom, Narrator
Kelley Nassief, Soprano
The São Paulo Symphony Choir
The Maryland State Boychoir
The Washington Chorus
Baltimore Symphony Orchestra

Marin Alsop



Missa Brevis (1988)

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* The narration for Track 15 was recorded in The Joseph Meyerhoff Symphony Hall, Baltimore,
on 29th September, 2012 (Engineer: Tim Handley)

10:31

0:54

2:52

1:17

1:22

1:57

2:09

42:32

3:15

4:58

8:15

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5:59

4:07

16:34

Leonard Bernstein (1918-1990)

Missa Brevis • Symphony No. 3 ‘Kaddish’ • The Lark

In the original version of Leonard Bernstein's *Symphony No. 3*, the speaker – reciting words that no doubt came directly from the composer's heart – proclaims, "As long as I sing, I shall live." Singers, both solo and choral, figure prominently in many of Bernstein's works; clearly he considered the human voice one of the most expressive instruments in a composer's arsenal. This program features three examples of his vocal art.

Bernstein first considered turning the choruses he composed as incidental music for Jean Anouilh's *The Lark* into an independent work shortly after they were written. In late October 1955, he wrote his brother, Burton: "We just returned from Boston where *The Lark* had its premiere and it seems to be a large hit. ... My music sounded good as hell, with marvelous voices (on tape ...) but still it sounded pretty. I think there's the kernel of a short Mass there, and I may expand it into one for the Juilliard commission." But it wasn't until 33 years later, on the occasion of Robert Shaw's retirement as music director of the Atlanta Symphony Orchestra, that Bernstein adapted the *Lark* music into his *Missa Brevis*. In collaboration with a young protégé, George Steele, he expanded his original sketches for the work. He added portions to the *Gloria* in order to include the full text and made other adjustments to the *Agnus Dei* and *Dona nobis pacem* – thus qualifying the work for liturgical use.

The piece is scored for mixed chorus a *cappella* (divided into as many as eight parts), solo countertenor, bells and "incidental percussion" (the exact nature of which is left somewhat to the discretion of the conductor). Open fifths at the beginning of the *Kyrie* immediately establish the quasi-medieval character which continues throughout the work. Traditional triads with added seconds and sixths, however, add contemporary "bite" to the harmonic texture. The countertenor soloist often evokes the flowing lines of medieval chant.

Bernstein belatedly composed his *Third Symphony, Kaddish*, to fulfill a joint commission from the Koussevitzky Music Foundation and the Boston

Symphony Orchestra celebrating the orchestra's 75th anniversary in 1955. The mid-fifties were a remarkably busy time for Bernstein – between 1953 and 1957 he composed a film score, incidental music for *The Lark*, three musicals and a violin concerto. He also assumed musical directorship of the New York Philharmonic in 1958, so the delay in composing the symphony was not surprising. He began work in earnest during the summer of 1961 on Martha's Vineyard, and continued during the summer of 1962 at the MacDowell Colony. He had just completed the orchestration when the tragic events of November 22, 1963, determined the work's dedication: "To the beloved memory of John F. Kennedy." The Boston Symphony graciously allowed the Israel Philharmonic to present the world premiere under Bernstein's direction in Tel Aviv on December 10, 1963. Charles Munch, at his first guest appearance with the Boston Symphony since retiring as musical director, conducted the U.S. premiere in February 1964.

Kaddish is perhaps the least performed and the most misunderstood of Bernstein's three symphonies. Full appreciation begins with abandoning all pre-conceived notions of what a "symphony" is. Theatrical and oratorio-like, the work features not only orchestra, mezzo-soprano soloist, mixed choir and boys' choir, but a prominent speaker's role as well. It was, in fact, a performance by his wife, actress Felicia Montealegre, in Arthur Honegger's *Joan of Arc at the Stake* (in 1958) that inspired Bernstein to compose a work in a similar narrative vein.

A complete setting of the Kaddish prayer figures in each of the symphony's three movements. The traditional text, a mixture of Aramaic and Hebrew, is recited as part of the morning service at synagogues; it is sometimes called the "Mourner's Kaddish" because it is also prayed at funerals – even though the words do not refer to death. Bernstein wrote the speaker's text himself after an initial effort to set poems written for him by Robert Lowell and a subsequent attempt to collaborate with a young Jewish poet, Frederick Seidel, came to naught.

Although it does not conform to traditional ideas of symphonic form or development, the symphony is a marvel of motivic manipulation. Much of the material is based on three ideas introduced at the outset: a three-note rising figure (a minor second followed by a minor sixth); a four-note sequence of rising minor sevenths; and a broad, four-measure phrase which Bernstein dubbed the “Kaddish tune.” Appearing in all three movements, these ideas serve as a unifying device. Bernstein also uses two tone rows in the piece – albeit only melodically (*Kaddish* is decidedly eclectic in its mixture of tonality and atonality). The first comes during the initial Kaddish in a wild, mixed-meter section the composer related to David’s dance before the Ark of the Covenant. The second, based on a chain of fourths, features in an anguished, angry orchestral outburst in the second movement that culminates in literal musical chaos: eight separate groups singing eight different ideas in eight different tempi quite independently of each other.

The Kaddish setting which follows is a haunting lullaby for soprano. The unusual quintuple meter recalls Tchaikovsky’s similar transformation of the waltz in his *Fifth Symphony*. Although the prayer text asserts that God is “beyond all ... consolations,” Bernstein’s music surely provides heavenly musical comfort (the composer referred to this section as the “Pietà”). Strings, harp, woodwinds (including alto flute and bass clarinet), celesta and glockenspiel dominate the orchestration, with brass used only to reinforce climaxes. The movement concludes with a delicately pianississimo C-major chord – a salient statement in this occasionally violent work.

In the *Scherzo* which opens the final movement, Bernstein develops the three-note motive and the Kaddish tune until, almost imperceptibly, they morph into an expansive, nearly Brahmsian melodic line – the symphony’s “big tune” – marked “singing and warm” in the score. The gossamer orchestration adds to the dream-like effect, and as the speaker describes God’s children singing His praises “from corner to corner,” the boys’ choir enters with a five-part round.

An orchestral outburst at the beginning of the *Finale* leads to an impassioned passage for strings, which is

followed by a combination of the Kaddish tune with the three-note motive in woodwinds. The Brahmsian melody returns on strings – six measures repeated underneath the speaker’s consoling text by solo octet. The concluding choral fugue, energetic and joyous, is a contrapuntal tour-de-force. It builds to a series of overlapping Amens underneath which the “big tune” makes a triumphant return.

Revising the work in 1977, Bernstein made significant changes and cuts to the narrator’s part. Most importantly, he rewrote it so that it could be recited by either a man or a woman (the first version, with its references to the “Lily of Sharon” and “Daughter of Zion,” required a female narrator). He also had more of the remaining text spoken over music – thus reducing the length of the entire work. Because this recording reverts to the original narrative text, conductor Marin Alsop has also returned – for the most part – to Bernstein’s original score.

Bernstein was working with Lillian Hellman on *Candide* when she asked him to compose incidental music for her adaptation of *L’Alouette*, Jean Anouilh’s play about Joan of Arc. After its Boston tryout, the play moved to Broadway where it ran for 229 performances with stars Julie Harris, Christopher Plummer and Boris Karloff. The score consists of eight choruses for seven solo voices (including counter-tenor or boy alto), accompanied by bells and a small drum. The music was pre-recorded for the original production by members of Noah Greenberg’s New York Pro Musica, a pioneering early music group. Bernstein complained about this arrangement, although not for musical reasons; he himself conducted the singers at the recording sessions held at Carnegie Hall. But he felt that because the producer had not rented adequate playback equipment the music “grizzled a bit.” Nevertheless, the music found favor: theatre critic Brooks Atkinson noted that “Leonard Bernstein’s musical recreation of Joan’s medieval voices gives the play a new dimension,” and choral conductor Robert Shaw wrote the composer to say the choruses were “absolutely (and variously) captivating and exciting pieces.”

Three of the eight movements are in French and folk-like in character. *Spring Song* is based on *Reveyez venir du printemps* by Claude Le Jeune (1528-1600), and the

appropriately martial *Soldier’s Song* (enhanced by drum and whistling) derives from a French folksong, *Vive la Grappe*. In the *Court Song*, the first soprano sings a melismatic, troubadour-like melody over a drone bass (“Husband, fie upon your love! For I have a lover, elegant and handsome ...”). The remaining five movements, in Latin, are more austere in their tone. Most use text from the liturgy; the prelude begins with a quote from Psalm 39 (“Hear my prayer, O Lord.”).

In the published edition, the three French choruses are gathered together at the beginning, followed by the Latin ones. This recording, however, features a concert version, with added narration culled directly from Hellman’s adapted text, which sets the choruses in a dramatic context and allows them to be heard in the same order in which they appear in the play.

Frank K. DeWald

Missa Brevis

1 Kyrie eleison
Christe eleison
Kyrie eleison.

2 Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine, Fili unigenite, Jesu Christe.
Domine Deus. Agnus Dei. Filius Patris.
Qui tollis peccata mundi,
miserere nobis; suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu in gloria Dei Patris.
Amen.

3 Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

4 Benedictus qui venit in nomine Domini.
Osanna in excelsis.

5 Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.

6 Agnus Dei qui tollis peccata mundi,
dona nobis pacem. Alleluia.

1 Lord, have mercy upon us
Christ have mercy upon us
Lord, have mercy upon us.

2 Glory be to God on high,
and peace on earth to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee
we give Thee thanks for Thy great glory.
Lord God, heavenly King,
God, the Father Almighty.
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God, Son of the Father,
Thou, who takest away the sins of the world,
have mercy upon us; receive our prayer.
O Thou, who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high, Jesus Christ.
Together with the Holy Ghost, in the glory of God the Father.
Amen.

3 Holy, holy, holy Lord God of Sabaoth.
Heaven and earth are full of Thy Glory
Hosanna in the highest.

4 Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

5 Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
have mercy upon us.

6 Lamb of God, that takest away the sins of the world
grant us peace. Alleluia.

Symphony No. 3 ‘Kaddish’

Original version for female narrator
Sung text in Hebrew and Aramaic; spoken text in English
Speaker's text by the Composer
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7 Ia. Invocation

SPEAKER
O, my Father: ancient, hallowed,
Lonely, disappointed Father:
Rejected Ruler of the Universe:
Handsome, jealous Lord and Lover:
Angry, wrinkled Old Majesty:
I want to pray. I want to say Kaddish.
My own Kaddish. Listen, Almighty,
With all Your might; there may just be
No one to say it after me.

Do I have Your attention, majestic Father?
Is my end a minute away? An hour?
Is there even time to ask the question?
It could be here, while we are singing,
That we're to be halted, once for all,
Cut off in the act of praising You.
But while I have breath, however briefly,
I will sing this final Kaddish for You,
For me, and for all these I love
Here in this sacred house.

I want to pray, and time is short.
Time to begin our gallant *Yit'gadal ...*

8 Ib. Kaddish 1

SPEAKER
MAGNIFIED ... AND SANCTIFIED ...
BE THE GREAT NAME ... AMEN.

CHORUS
Yit'gadal v'yit'kadash sh'mē raba, amen
b'al'ma div'ra chir'utē,
v'yam'lich mal'chutē
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba'agala uviz'man kariv,
v'im'ru: amen.

Y'hē sh'mē raba m'varach
l'alam ul'al'mē al'maya.

Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'hasē
v'yit'hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.

Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl
v'im'ru: amen.

[Translation:
Magnified and sanctified be His great name, Amen
Throughout the world which He hath created
According to His will;
And may He establish His kingdom
During Your life and during Your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

May His great name be blessed,
Forever and to all eternity.

Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings,
And hymns, praises and consolations,
That can be uttered in the world.
And say ye, Amen.

May there be abundant peace
From heaven, and life for us
And for Israel;
And say ye, Amen.]

SPEAKER

Amen! Amen! Did You hear that, Father?
Do I have your attention?
“*Sh’l’ama raba! May abundant peace*
Descend on us. Amen.”

Great God,
Surely You who make peace on high,
Who manipulate clumsy galaxies,
You who juggle a spaceful of suns,
Bend light, spin moons...
Surely You can handily supply
A touch of order here below,
On this one, dazed speck.
And let us say again: Amen.

CHORUS

*Oseh shalom bim’romav,
Hu ya-aseh shalom alénu
v’al kol Yis’raël
v’im’ru: amen.*

[He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen.]

9 Ilia. Din Torah

SPEAKER

With Amen on my lips, I approach
Your presence, Father. Not with fear,
But with a certain respectful fury.
I have very little time, as You well know.
Do You recognize my voice?
Must I reintroduce myself?
*Ani Havazélet Ha-Sharón,
Shoshanát Ha-Amakim*
I am the Lily of Sharon, the Rose
Of the valleys, Daughter of Zion
I am that part of Man You made
To suggest his immortality.
You surely remember, Father? The part
That refuses death, that insists on You,
Divines Your voice, guesses Your grace.
And always You have heard my voice,
And always You have saluted me
With a rainbow, a raven, a plague, something.
But now I see nothing. This time You show me
Nothing at all.

Father, understand what is happening!
I am exiled by Man, no longer cherished,
While he runs free—free to play
With his new-found fire, avid for death,
Voluptuous, total and ultimate death.
Lord God of Hosts, I call You to account!
And don't shrug me off, as if I were playing
Defiant Daughter, your impudent rebel
Who could do with a slap. You know who I am.
Ani Havazélet Ha-Sharón. The lily
That man has picked and thrown away!
And *You* let this happen, Lord of Hosts?
You with Your manna, Your pillar of fire?

You ask for faith, where is Your own?
Why have You taken away Your rainbow,
That pretty bow You tied round Your finger
To remind You never to forget Your promise?
Shall I quote You Your own weighty words?

“For lo, I do set my bow in the cloud ...
And I will look upon it, that I
May remember my everlasting covenant ...”
Your covenant! Your bargain with Man!
Tin God! Your bargain is tin!
It crumples in my hand!
And where is faith now—Yours or mine?

CHORUS (Cadenza)

Amen, Amen, Amen ...

SPEAKER

Forgive me, Father. I was mad with fever.
Chaos is catching, and I succumbed.
Have I hurt You, Father? Forgive me;
In fever I forgot You too are vulnerable.
If my faith is shaky, what must Yours be?
But Yours was the first, fatal mistake:
Creating man in Your own image,
Fallible. Dear God, how You must suffer,
So far away, ruefully eyeing
Your two-footed handiwork—frail, foolish,
Mortal. My sorrowful Father,
If I could comfort You, hold You against me,
Rock You and rock You into sleep.
Shall I sing to You? Shall I tell You stories
Of other stars, stars that You love,
That deserve Your love, stars that do not
Disappoint and disgust and disgrace Your love?
Oh, I hope they exist, for Your sake, Father.
My heart's pity boils in my throat.
I can barely speak.

10 Ilia. Kaddish 2

SPEAKER

Be comforted. Be magnified...
Sanctified...

SOPRANO SOLO AND WOMEN'S CHORUS

Yit'gadal v'yit'kadash sh'mé raba, amen ...

SPEAKER

Sleep, my Father. Rest Your anger.
Dream softly.
Let me invent Your dream, dream it
For You, as gently as I can.
And perhaps by dreaming, I can help You
Find Your image again, and love him again.

SPEAKER

I'll take You to Your favorite star.
The world most worthy of Your creation.
We'll make it a sort of holiday;
And hand in hand, like eager children,
We'll watch in wonder, wide-eyed,
The workings of perfectedness.

11 Ilia. Scherzo

SPEAKER

So, this is the Kingdom of Heaven, Father,
Just as You planned it.
Every immortal cliché in place.
Lambs frisk. Wheat ripples.
Sunbeams dance. Something is wrong.
The light: flat. The air: sterile.
Do You know what is wrong? There is nothing to dream.
Nowhere to go. Nothing to know.
And these creatures of Your Kingdom,
These smiling painless people—
Are they created in Your image, also?
You are serenity, but rage
As well. I know. I have borne it.
You are hope, but also regret.

I know. You have regretted me.
But not these—these perfect ones:
They are beyond regret, or hope.
They don't exist, Father, not even
In the light-years of our dream.

Come back with me, to the Star of Regret:
Come back, Father, where dreaming is real,
And pain is possible—so possible
You will have to believe it. And in pain
You will recognize Your image at last.

Now I will show You a dream to remember!
Real-life marvels! Genuine wonders!
Dazzling miracles! ...
Look, a Burning Bush!
Look, a Fiery Wheel!
A Ram! A Rock! Shall I smite it? There!
It gushes! It gushes! And I did it!
I am creating this dream! Now
Will You believe?

You can't escape yet.
I have You, Father, locked in my dream,
And You must remain till the final scene ...
Now! Look up! High! What do You see?
A rainbow, which I have created for You!
My promise, in permanent, sun-fast colors!
Look at it, Father: Believe! Believe!
Look at my rainbow and say after me:
MAGNIFIED ... AND SANCTIFIED ...
BE THE GREAT NAME OF MAN!

The colors of my rainbow are blinding, Father,
And they hurt Your eyes, I know.
But don't close them now. Don't turn away.
Look. Do You see how simple and peaceful
It all becomes, once You believe?

Believe!

Believe!

12 IIIb. Kaddish 3

BOYS' CHOIR
Yit'gadal v'yit'kadash sh'mē raba, amen.

SPEAKER
Don't waken yet! However great Your pain,
I will help You suffer it.

O God, believe. Believe in me
And You shall see the Kingdom of Heaven,
Just as You planned.
Lambs will frisk. Wheat will ripple,
Believe ... believe.

Sunbeams will dance. Seraphim hover.
See how my rainbow lights the scene.

Cherubim call from corner to corner
From corner to corner, chanting Your praises.

BOYS' CHOIR
B'al'ma div'ra chirutē ...

SPEAKER
The rainbow is fading. The dream is over.
We must wake up now, and the dawn is chilly.

13 IIIc. Finale

SPEAKER
The dawn is chilly, but the dawn has come.
Father, we've won another day.
We have dreamed our Kaddish, and wakened alive.
Good morning, Father.
We can still be immortal,
You and I, bound by my rainbow.
You can no longer afford my death,
For if I die, You die with me.
But as long as I sing, I shall live.
And as long as I live I shall continue
To create You, Father, and You me.

That is our pact; and to honor it
Is our honor. It's not quite what
We bargained for, so long ago,
At the time of that Other, First Rainbow.
But then I was only Your helpless infant,
Arms hard around You, dead without You.
We have both grown older, You and I.
And I am not sad, don't You be either.
Unfurrow Your brow, look tenderly again
At me, at us, at all these growing Children
Of God here in this sacred house.
And we shall look tenderly back to You.

15 The Lark

We regret that it has not been possible to clear the print rights in Joan's narrated excerpts from Lillian Hellman's adaptation of the original text by Jean Anouilh.

I. Prelude

CHORUS
Exaudi orationem meam, Domine. Qui tollis peccata mundi, miserere nobis. [Hear my prayer, O Lord. Thou, who takest away the sins of the world, have mercy upon us.]

II. Spring Song

JOAN

CHORUS
Reveye venir le printemps. Laudate Dominum. Alleluia. [See again the coming of spring. Praise the Lord. Alleluia.]

JOAN

CHORUS
Alleluia. Amen.

JOAN

O my Father, Lord and Lover:
Beloved Majesty: my Image, my Self!
We are one, after all, You and I:
Together we suffer, together exist,
And forever will recreate each other.

14 IIIc. Fugue

SOPRANO SOLO, BOYS' CHOIR, AND CHORUS
Y'hē sh'mē raba m'varach ...

III. Court Song

CHORUS
Fi, mari, de vostre amour, cor j'ai ami noble et de bel a tour. Tout l'aime aussi. Ne sert de nuit et de jour. [Husband, fie upon your love! For I have a lover, elegant and handsome. Everyone loves him. He honors me night and day.]

JOAN

CHORUS
La la la. Laudate Dominum. Alleluia.

JOAN

IV. Benedictus

CHORUS
Benedictus qui venit in nomine Domini. Osanna in excelsis. [Blessed is he who cometh in the name of the Lord. Hosanna in the highest.]

JOAN

V. Soldier's Song

CHORUS

Vive la Jeanne, la jolie, jolie Jeanne. Jolie, jolou, jo la la la. Jeannie, Jeannou, Jeanna na na. O la jolie, jolie Jeanne. [Long live Joan, the lovely, lovely Joan.]

JOAN

CHORUS

Qui tollis peccata mundi, miserere nobis. [Thou, who takest away the sins of the world, have mercy upon us.]

JOAN

VI. Sanctus

CHORUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloriae tuae. Osanna in excelsis. [Holy, holy, holy is the Lord God of Hosts. Heaven and earth are full of Your glory. Hosanna in the highest.]

JOAN

VII. Requiem

CHORUS

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Kyrie eleison. Christe eleison. Kyrie eleison. [Grant them eternal rest, Lord, and let perpetual light shine upon them. Lord, have mercy. Christ, have mercy. Lord, have mercy.]

JOAN

VIII. Gloria

CHORUS

Gloria in excelsis Deo. Gloria regi nostro clarissimo. Gloria regi nostro illustrissimo. Electo Dei, regi clarissimo. [Glory to God in the highest. Glory to our most brilliant king. Glory to our most illustrious king. Our most brilliant king is elected of God.]

Claire Bloom



Claire Bloom was born in London and made her first appearance on the stage with the Oxford Repertory Company at the age of sixteen. Her first major rôle came a year later, when she played Ophelia at Stratford-Upon-Avon opposite the alternating Hamlets of Paul Scofield and Robert Helpmann. Her first London appearance was as Alizon Eliot in John Gielgud's production of Christopher Fry's *The Lady's Not for Burning*, opposite Richard Burton. Her performance in Peter Brook's production of Jean Anouilh's *Ring Round the Moon*, also starring Paul Scofield, led to the rôle of Teresa in Charles Chaplin's 1952 film *Limelight*. Since then she has divided her career between England and the United States. Her films include *Limelight*, *The Man Between*, *Richard III*, *Look Back in Anger*, *The Spy Who Came in from the Cold*, *Charley*, *The Haunting*, *A Doll's House*, *Islands in the Stream*, *Clash of the Titans*, *Sammy and Rosie*, Woody Allen's *Crimes and Misdemeanors*, and *Imagining Argentina* directed by Christopher Hampton. Her most notable stage rôles have included Juliet, Ophelia, Viola, Miranda and Cordelia at the Old Vic, and principal rôles in many productions in London's West End and in New York.

Kelley Nassief



Photo: June Jacobsen

Kelley Nassief's performances have included Bernstein's *Symphony No. 3* with the National Symphony Orchestra, the Beethoven Festival in Warsaw, the Royal Flemish Philharmonic, Orchestre de Paris and The Philadelphia Orchestra; Beethoven's *Symphony No. 9* with the National Symphony Orchestra of Costa Rica and with the Columbus Symphony Orchestra, Vaughan Williams's *A Sea Symphony* with the Grand Rapids Symphony Orchestra, Ravel's *Shéhérazade* with the Richmond Symphony, Verdi's *Requiem* with the Louisville, Grand Rapids and Modesto symphony orchestras, Mozart's *Requiem* with the Memphis Symphony Orchestra, and Wagner's *Wesendonck Lieder* with Da Camera of Houston. She has performed Beethoven's *Ah, perfido!* with Michael Tilson Thomas and the New World Symphony, Mahler's *Des Knaben Wunderhorn* with Seiji Ozawa at the Tanglewood Music Festival, Brahms's *Requiem* with the New Jersey Symphony Orchestra under Neemi Järvi, and Mendelssohn's *Elijah* with Kurt Masur and the New York Philharmonic.

Paulo Mestre

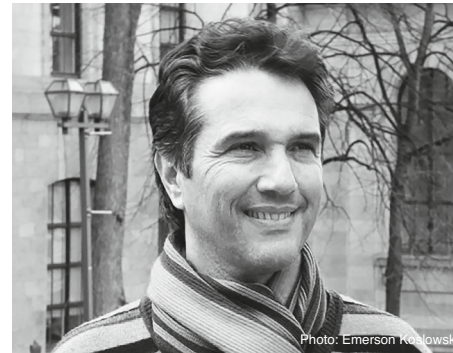
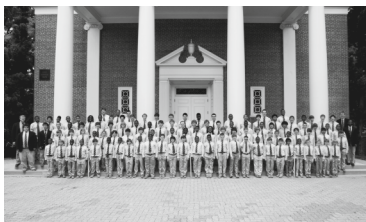


Photo: Emerson Koslowski

The Brazilian countertenor Paulo Mestre, born in Curitiba, has a busy career as a soloist in international concerts, with appearances in musical centres in France, Germany, Portugal, Israel, Costa Rica, Uruguay, Canada and the United States. In Brazil he has appeared in festivals of early music and with leading Brazilian orchestras.

The Maryland State Boychoir (Stephen A. Holmes, Artistic Director)



Now celebrating its 25th anniversary season, The Maryland State Boychoir serves the State of Maryland as its "Official Goodwill Ambassadors" – a title bestowed on the choir by late Governor William Donald Schaefer. The Boychoir performs over sixty times annually throughout Maryland as well as on national and international tours that have taken them to thirty states, and to Ireland, Wales, France, The Netherlands, Germany, Austria, Italy, Bermuda and Canada. The choristers have sung at many distinguished venues, including The White House, the National Cathedral in Washington D.C., St. Patrick's Cathedral and Holy Trinity Cathedral in New York City, the Kimmel Center for the Performing Arts, and the Meyerhoff Symphony Hall.

Stephen A. Holmes began his formal musical training with The Maryland State Boychoir at the age of nine. His strong ties and commitment to the MSB continue today where he is in his fourteenth year on staff, now serving as the Artistic Director — overseeing the boychoir's six ensembles. He serves in various leadership rôles throughout the Maryland and DC area. He is currently the Director of Choral Activities at Notre Dame of Maryland University and Director of the Annapolis Area Christian School Men's Chorus. He has served as Associate Director of the Gloristar Children's Choir, Director of the University of Maryland Men's Chorus (from 2005 to 2011) and as chair of the Boychoir Repertoire & Standards Committee of the Maryland/DC division of the American Choral Directors Association (ACDA). In addition, he is the Director/Organist for the Church of the Resurrection. He received his Bachelor of Music degree in voice and organ performance from Towson University and his Masters degree in Choral Conducting from the University of Maryland, College Park, with a doctorate in 2012.



The Washington Chorus (Julian Wachner, Music Director)



Photo: Scott Suchman

Founded in 1961 as the Oratorio Society of Washington, The Washington Chorus, a GRAMMY® Award winner, under the direction of Music Director Julian Wachner, presents an annual subscription series at the Kennedy Center, the Music Center at Strathmore and other major venues throughout the D.C. area. The Chorus also frequently appears at the invitation of the National Symphony Orchestra and with the Baltimore Symphony Orchestra. TWC has sung under the direction of many of the world's greatest conductors including Christoph Eschenbach, Leonard Slatkin, Marin Alsop, Rafael Frühbeck de Burgos, Seiji Ozawa, Sir Neville Marriner, Charles Dutoit, Kent Nagano and the late Mstislav Rostropovich. The Chorus has toured internationally,

traveling to such destinations as Paris, Vienna, Prague, Barcelona, London, and Rome. To better serve its local community, the Chorus also has various educational programs and presents free concerts throughout the greater Washington area for special needs groups. The Washington Chorus is deeply committed to being a strong presence in the greater Washington community.

Born in Hollywood, California, Julian Wachner was a chorister at the St. Thomas Choir School in New York City, before earning a doctor of musical arts degree from Boston University's School for the Arts, where his teachers included David Hoose and Lukas Foss. He is a fellow of the American Guild of Organists. His appointment as the Director of Music and the Arts at New York's historic Trinity Wall Street complements his existing roles as Music Director of The Washington Chorus and as Principal Conductor of Opera McGill, Montreal. In his position at Trinity, Wachner serves as Principal Conductor of the Trinity Choir and of the Trinity Baroque Orchestra. Wachner has also made memorable guest appearances with such major orchestras as the Philadelphia Orchestra, the Montreal and Pittsburgh Symphonies and the Boston Pops.



Photo: Scott Suchman

The São Paulo Symphony Choir



Photo: Ana Fuccia

The combination of a group of singers that have a solid musical training with Naomi Munakata, one of the major Brazilian conductors, gives The São Paulo Symphony Choir particular importance in the musical life of Brazil. The choir tackles the great works of the choral-symphonic repertoire and also performs *a cappella* in concerts at the Sala São Paulo and across the state, in repertoire drawn from various periods, with an emphasis on the twentieth and twenty-first centuries and the works of Brazilian composers such as Almeida Prado, Aylton Escobar, Gilberto Mendes, Francisco Mignone and Heitor Villa-Lobos. In 2009 The São Paulo Symphony Choir made its first recording, *Canções do Brasil* (Songs of Brazil), and in 2013 it recorded choral works by the Brazilian composer Aylton Escobar (São Paulo Symphony Orchestra Digital Label).

The São Paulo Symphony Orchestra (OESP)



Since its first concert in 1954, The São Paulo Symphony Orchestra (OESP) has developed into an institution recognized for its excellence. Having released more than 60 recordings, the orchestra has become an inseparable part of São Paulo and Brazilian culture, promoting deep cultural and social transformation. Besides touring through Latin America, the United States, Europe and Brazil, since 2008 the group has toured widely throughout the São Paulo countryside, promoting concerts, workshops, and courses in music appreciation for over 250,000 people. In 2012 the American Marin Alsop took the post of Principal Conductor, with Brazilian Celso Antunes as Associate Conductor. In 2013 Marin Alsop was appointed musical director of The São Paulo Symphony Orchestra and the orchestra took part in its fourth European tour, performing for the first time, and to great acclaim, at the Salle Pleyel in Paris, at the Berliner Philharmonie, home of the Berlin Philharmonic Orchestra, and at the Royal Festival Hall at the Southbank Centre, one of the leading arts centres in London. In 2014, commemorating its 60th anniversary year, it performed the Latin-American première of a co-commissioned *Saxophone Concerto* by John Adams.

The São Paulo Symphony Orchestra

Marin Alsop principal conductor and musical director

Arthur Nestrovski artistic director

Marcelo Lopes executive director

Baltimore Symphony Orchestra (BSO)



The GRAMMY® Award-winning Baltimore Symphony Orchestra (BSO) is internationally recognized as having achieved a preeminent place among the world's most important orchestras. Acclaimed for its enduring pursuit of artistic excellence, the BSO has attracted a devoted national and international following while maintaining deep bonds throughout Maryland with innovative education and community outreach initiatives. The BSO made musical history in September 2007, when Marin Alsop led her inaugural concerts as the Orchestra's twelfth music director, making her the first woman to head a major American orchestra. With her highly praised artistic vision, her dynamic musicianship and her commitment to accessibility in classical music, Marin Alsop's leadership has ushered in a new era for the BSO and its audiences. In recent years, Marin Alsop and the BSO have been regularly invited to Carnegie Hall, including Marin Alsop's début in February 2008, a critically acclaimed appearance later the same year to perform Bernstein's *Mass*, further performances in November 2010 and again in November 2011 for a performance of Honegger's dramatic oratorio *Jeanne d'Arc au Bucher*.

Marin Alsop



Photo: Adriane White

Marin Alsop is an inspiring and powerful voice in the international music scene, a music director of vision and distinction who passionately believes that "music has the power to change lives." She is recognized across the world for her innovative approach to programming and for her deep commitment to education and to the development of audiences of all ages. Marin Alsop made history with her appointment as the 12th music director of the Baltimore Symphony Orchestra (BSO). With her inaugural concerts in September 2007, she became the first woman to head a major American orchestra. Her success as the BSO's music director has garnered national and international attention for her innovative programming and artistry. Her success was recognized when, in 2013, her tenure was extended to the 2020-2021 season. Alsop took up the post of principal conductor of the São Paulo Symphony Orchestra in 2012, and became music director in July 2013. She also holds the title of conductor emeritus at the Bournemouth Symphony in the United Kingdom, where she served as the principal conductor from 2002 to 2008. In the summer of 2013, she served her 22nd season as music director of the acclaimed Cabrillo Festival of Contemporary Music in California. In September 2013, she made history as the first female conductor of the BBC's Last Night of the Proms in London.

Leonard
BERNSTEIN
(1918-1990)

1-6 Missa Brevis (1988) **10:31**

7-14 Symphony No. 3 'Kaddish'
(Original version, 1963) **42:32**

15 The Lark (1955/2008/2012) **16:34**

Claire Bloom, Narrator 7-13 15

Kelley Nassief, Soprano 10 14

Paulo Mestre, Countertenor 2-6 15

The Maryland State Boychoir 12 14

The Washington Chorus 7-10 14

The São Paulo Symphony Choir 1-6 15

**Members of The São Paulo
Symphony Orchestra** 1 2 4 6 15

Baltimore Symphony Orchestra 7-14

Marin Alsop

A detailed track list can be found on page 2 of the booklet.
The sung texts and English translations can be found inside
the booklet.

Recorded at the Sala São Paulo, São Paulo, Brazil, on 29th
and 30th November, 2012 (tracks 1-6 and 15), and in concert at
The Joseph Meyerhoff Symphony Hall, Baltimore, Maryland,
USA, on 28th and 30th September, 2012 (tracks 7-14)

Produced, engineered and edited by Ulrich Schneider
(tracks 1-6 and 15) and Tim Handley (tracks 7-14)

Publisher: Boosey & Hawkes Music Publishers, Inc.

Booklet notes: Frank K. DeWald • Cover: James Bartolomeo



AMERICAN CLASSICS

Three examples of Leonard Bernstein's vocal art can be heard in this recording. His *Symphony No. 3 'Kaddish'* shuns traditional symphonic ideas in favor of an eclectic theatrical and oratorio-like form with a prominent rôle for speaker. For this recording Marin Alsop has returned to the work's original narrative text, heard before the 1977 revision. *The Lark* – heard in a concert version with added narration – derives from Lillian Hellman's adaptation of *L'Alouette* on the life of Joan of Arc, and it was this music that Bernstein reworked into his *Missa Brevis* many years later.

The BSO gratefully acknowledges the
generosity of Sandra Levi Gerstung
and the Hecht-Levi Foundation
for underwriting this recording.



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Playing
Time:
69:40