

SUNDAY EVENING, MARCH 6, 1966 AT 7:30 P.M.

THE SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION

ROGER WAGNER, *Music Director*

presents

# AN EVENING WITH ROBERT SHAW

with

THE LOS ANGELES MASTER CHORALE

and

SINFONIA ORCHESTRA OF LOS ANGELES

ROBERT SHAW, *Guest Conductor*

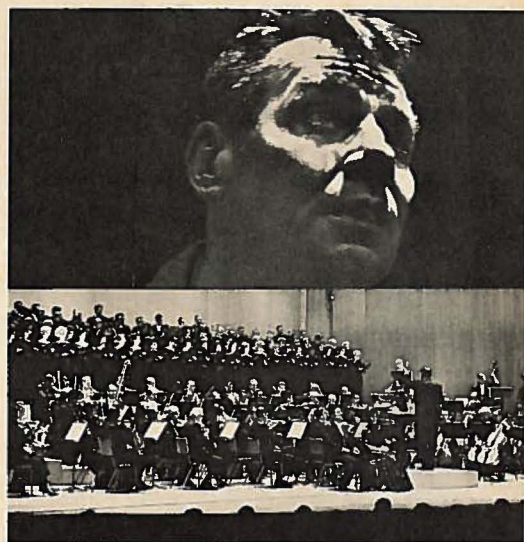
PAUL SALAMUNOVICH, *Assistant Conductor*

MARIE GIBSON, *Soprano*

MARGERY MACKAY, *Mezzo Soprano*

KEN REMO, *Tenor*

GEORGE GIBSON, *Bass-Baritone*



MASS IN D MINOR, *Missa in Angustiis*  
(“Lord Nelson” Mass — Mass in Time of Fear)

Joseph Hadyn

Kyrie	Et Resurrexit
Gloria	Sanctus
Qui Tollis	Benedictus
Quoniam	Osanna
Credo	Agnus Dei
Et Incarnatus	Dona Nobis

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INTERMISSION

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NANIE

Johannes Brahms

CANTATA PROFANA  
(The Giant Stags)

Béla Bartók

I. Molto moderato  
II. Andante  
III. Moderato

FRIEDE AUF ERDEN  
(Peace on Earth)

Arnold Schönberg

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Robert Shaw was catapulted into the world of music by a succession of accidental circumstances, none of which had been charted in his original plan of life. The son of a minister, he set out to study theology at Pomona College in Claremont. Then lightning struck. When the director of the Pomona Glee Club took a sabbatical leave of absence, the blond junior stepped out of the ranks of the Glee Club to lead it for a few rehearsals. His complete dedication to the task, his untiring fanaticism, and his magnetism, which produced amazing results from his singers, made such an impression that he was at once appointed assistant conductor for the duration of his stay at college. Soon after, the bolt struck again: Fred Waring came to Pomona to make a film in which the Glee Club and its assistant conductor played a small part. That was the end of the divinity student Robert Lawson Shaw.

A few months later — the year was 1938 — he found himself in New York, con-

ducting the Waring Glee Club and, in his spare time, training choruses for Billy Rose's Aquacades and for various Broadway productions. In 1941, he formed his own group, the Collegiate Chorale, which made a sensational impression on critics and public. From 1945 to 1948 he directed the Choral Activities at the Juilliard School of Music in New York and, during the summer, at the Berkshire Festival in Tanglewood, where he had gone at the invitation of Koussevitzky. In 1948 he organized the Robert Shaw Chorale, a group of thirty professional singers which he took on eleven tours throughout the United States and on a tour of the Middle East and Europe that carried them through twenty countries. Shaw, during this one breathtaking tour, conducted sixty concerts in seventy days.

In 1957, Shaw became associate conductor of the Cleveland Orchestra. There he leads fifty to sixty performances each season besides preparing and

directing the Cleveland Orchestra Chorus. In addition, he tours the United States and in 1962 he took his chorale to the Soviet Union for triumphant performances of the Bach *B Minor Mass* in Moscow, and concerts in other cities in the U.S.S.R.

Shaw will leave his post with the Cleveland Symphony next season to assume his new position as conductor of the Atlanta Symphony. He succeeds Henry Sopkin, who is retiring after directing the orchestra for more than twenty-one years.

This evening's performance is Shaw's second with the Los Angeles Master Chorale. The first was last March, when he led the 100-voice master chorus in one of the infrequent concert performances of Beethoven's monumental *Missa Solemnis*. He returns to the podium this evening at the invitation of Roger Wagner, conductor of the Master Chorale, and the Southern California Choral Music Association, sponsor of the Great Choral Masterworks series.



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## PROGRAM NOTES

by ROBERT TURNER

### MASS IN D MINOR ("NELSON MASS") FOR SOLOISTS, CHORUS, AND ORCHESTRA Franz Joseph Haydn (1732-1809)

The Haydn literature includes a dozen Masses, of which six belong to the master's last creative years, following the London symphonies (1791-95). These Masses combine the majesty of Haydn's final symphonic style with a polyphonic grandeur which harkens back to the Baroque.

In 1796, two years before composing the Mass in D Minor, Haydn had written a *Missa in Tempore Belli* (Mass in Time of War). Its dramatic elements reflect the seriousness of the times; Napoleon was hammering at the borders of Styria.

In his own catalogue, Haydn calls the present work (1798) *Missa in Angustiis*, freely translated Mass in Time of Fear. The Napoleonic threat had engulfed a larger portion of the Western world; in a few years Haydn's Vienna was to be overrun.

Trumpet fanfares in Masses are not unusual in the Haydn period, but those in the *Benedictus* of this work are believed to represent Lord Nelson's victory over the French in the Battle of the Nile, August 1-3, 1798. When Nelson himself stopped at Eisenstadt Castle in 1800, as guest of Prince Esterhazy, Haydn conducted this work and his *Te Deum* at a service in the castle chapel. It has been known as the *Nelson Mass* ever since. The organ from which Haydn conducted, incidentally, has been preserved to this day.

This is Haydn's only Mass in a minor key. The original orchestration calls for three trumpets, timpani, strings, and organ, but no horns or woodwind. Early printed editions added woodpart parts; the present performance, however, is based upon a modern edition in which early sources have been investigated in order to reconstitute the work in its original form.

The work comprises the five traditional movements of the Ordinary of the Mass — Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. As in Masses such as those of Bach and Beethoven, the Gloria, Credo, and Sanctus are divided in several movements.

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Gloria in excelsis Deo, et in terra  
pax hominibus bonae voluntantis.  
Laudamus te, benedicimus te, adoramus  
te, glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater  
omnipotens.

Domine Fili unigenite,  
Jesu Christe, Domine Deus,  
Filius Patris.  
Qui tollis peccata mundi,  
Miserere nobis.  
Suscipe deprecationem nostram.  
Qui sedes ad dextram Patris . . .

Quoniam tu solus sanctus;  
Tu solus Dominus . . .  
Cum Sanctu Spiritu in gloria Dei  
Patris. Amen.

Credo in unum Deum, Patrem  
omnipotentem  
Factorem coeli et terrae,  
Visibilibus omnium et invisibilibus omnium.  
Ex Patre natum ante omnia saecula;  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero;  
Genitum non factum,  
Consubstantialem Patris,  
Per quem omnia facta sunt;  
Qui propter nos homines et propter  
Nostram salutem descendit de coelis.  
Et incarnatus est de Spiritu Sancto  
Ex Maria virgine,  
Et homo factus est.  
Crucifixus etiam pro nobis  
Sub Pontio Pilato,  
Passus et sepultus est.  
Et resurrexit tertia die  
Secundum Scripturas,  
Et ascendit in coelum,  
Sedet ad dexteram Patris.  
Et iterum venturus est cum gloria  
Judicare vivos et mortuos,  
Cuius regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum, et vivificantem,  
Qui cum Patre et Filio simul  
Adoratur et conglorificatur;  
Qui locutus est per Prophetas;  
Et unam sanctam Catholicam  
Et Apostolicam ecclesiam;  
Confiteor unum baptisma  
In remissionem peccatorum;  
Et expecto resurrectionem mortuorum;  
Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth,  
Pleni sunt coeli et terra gloria tua.

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

Glory be to God on high, and on earth  
peace, good will towards men.  
We praise thee, we bless thee, we worship  
thee, we glorify thee.  
We give thanks to thee for thy great  
glory.  
O Lord God, heavenly King, God the Father  
Almighty.

O Lord, the only-begotten Son,  
Jesus Christ, Lamb of God,  
Son of the Father.  
That takest away the sins of the world,  
Have mercy upon us.  
Receive our prayer.  
Thou that sittest at the right hand  
of the Father . . .  
For thou only art holy;  
Thou only art the Lord . . .  
With the Holy Ghost in the glory of God  
The Father. Amen.

I believe in one God the Father Almighty,  
Maker of heaven and earth,  
And of all things visible and invisible.  
Begotten of his Father before all worlds;  
God of God, light of light,  
Very God of very God;  
Begotten, not made,  
Being of one substance with the Father,  
By whom all things were made;  
Who for us men and for  
Our salvation came down from heaven.  
And was incarnate by the Holy Ghost  
Of the Virgin Mary,  
And was made man.  
Crucified also for us  
Under Pontius Pilate,  
He suffered and was buried.  
And the third day he rose again  
According to the Scriptures,  
And ascended into heaven,  
And sitteth on the right hand of the Father.  
And he shall come again with glory  
To judge both the quick and the dead,  
Whose kingdom shall have no end.  
And I believe in the Holy Ghost,  
The Lord, and Giver of Life,  
Who with the Father and the Son together  
Is worshiped and glorified;  
Who spake by the Prophets;  
And one holy Catholic  
And Apostolic Church;  
I acknowledge one Baptism  
For the remission of sins;  
And I look for the Resurrection of the dead;  
And the Life of the world to come. Amen.

Holy, holy, holy,  
Lord God of hosts,  
Heaven and earth are full  
of thy glory.

# PAVILION

# March

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY



ARTUR RUBINSTEIN



ISAAC STERN

2

8:30

ARTUR RUBINSTEIN  
Piano Recital

3

8:30

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

ISAAC STERN  
Violinist

10:45 AM  
SYMPHONY PREVIEW  
Henry Lewis  
Speaker

2:00  
LOS ANGELES  
PHILHARMONIC  
ZUBIN MEHTA  
Conductor  
ISAAC STERN  
Violinist

8:00  
SALVATION  
ARMY BAND

9:30 & 10:45

SYMPHONIES  
FOR YOUTH

JAMES K. GUTHRIE  
Director

8:30

GLENDALE  
SYMPHONY

GUILLERMO  
ESPINOSA  
Guest Conductor

6

3:00  
ARTUR RUBINSTEIN  
Piano Recital

7:30  
LOS ANGELES  
MASTER CHORALE  
ROBERT SHAW  
Guest Conductor

7

8:30

LOS ANGELES  
NEOPHONIC  
ORCHESTRA

STAN KENTON  
Conductor

8



ZUBIN MEHTA

10

8:30

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

11

2:00

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

8:30

RUMANIAN  
FOLK BALLET

12

2:30 & 8:30

RUMANIAN  
FOLK BALLET

13

2:30 & 8:30  
RUMANIAN  
FOLK BALLET

14

8:30

RUMANIAN  
FOLK BALLET

15

10:30 AM  
EUTERPE  
OPERA CLUB  
*MIKADO*

8:30

RUMANIAN  
FOLK BALLET

16

8:30

FRED WARING  
and  
The Pennsylvanians

7:00

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

GOLD and FIZDALE  
Duo-pianists

SANFORD  
SCHONBACH  
Violist

8:30

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

GOLD & FIZDALE  
Duo-pianists

SANFORD  
SCHONBACH  
Violist

19

8:30

GLENDALE  
SYMPHONY

CARMEN DRAGON  
Conductor

JAMES GETZOFF  
Violinist

20

21



SHIRLEY VERRETT

23

7:00

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

SHIRLEY VERRETT  
Mezzo Soprano



GOLD & FIZDALE

25

8:30

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

SHIRLEY VERRETT  
Mezzo Soprano

26

8:30

DARTMOUTH  
COLLEGE  
GLEE CLUB

27

28

29



PIERRE FOURNIER

31

8:30

LOS ANGELES  
PHILHARMONIC  
ORCHESTRA

ZUBIN MEHTA  
Conductor

PIERRE FOURNIER  
Cellist

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## MARIE GIBSON

has made numerous appearances with the Los Angeles Philharmonic under such renowned conductors as Georg Solti, Walter Hendl, Howard Hanson, and Alfred Wallenstein. In addition she has sung numerous principal roles with the Los Angeles Opera Company.

In 1963 Miss Gibson received a scholarship to the famous Bayreuth Festspiel Meisterklasse under the aegis of Frau Friedelind Wagner of the famous Wagner family. Working with German and Austrian coaches, she had concentrated study in operatic roles of Italian and French composers, and daily work in lieder and oratorio.

During the festivities inaugurating the opening of The Pavilion in December 1964, Miss Gibson appeared with the Roger Wagner Chorale as soloist in Bach's *Christmas Oratorio*. Roger Wagner selected her to sing in the Los Angeles Master Chorale's debut performance of Bach's monumental *B Minor Mass*, and in the West Coast premiere of Rossini's opera *Moses*.

Artist instructor in voice at Occidental College and at the University of Redlands, Miss Gibson maintains a dual career as singer and teacher. She resides in South Pasadena.

## MARGERIE MACKAY

the daughter of a New Hampshire minister, intended originally to become an actress but was persuaded by American composer Ernst Bacon to switch her career to music. She went to the West Coast to complete her degree at the University of Southern California where she studied opera with Dr. Carl Ebert. She was soon singing in public and appeared frequently under such auspices as the Los Angeles Philharmonic, the Guild Opera Company, and the Hollywood Bowl. Vladimir Rosing, stage director of the New York City Opera urged her to go East for auditions. She made the trip and won contracts with the New York City Opera and with Columbia Artists Management. One of her greatest thrills was opening the Lyric Opera of Chicago's season with Joan Sutherland. Another was portraying Suzuki to Antonietta's *Butterfly* in San Francisco.

Miss MacKay is equally at home singing music of a lighter nature, recently singing the part of the Mother Abbess on the sound track of 20th Century Fox's *Sound of Music*.

continued

Osanna in excelsis!  
Benedictus qui venit in nomine Domine.

Agnus Dei, qui tollis peccata mundi,

Miserere nobis . . .  
Dona nobis pacem!

## NANIE, OP. 82 FOR CHORUS AND ORCHESTRA

Johannes Brahms (1833-97)

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Grim death was the inspiration for some of Brahms' most sublime music. The death of Schumann caused him to begin his *German Requiem*; and the death of his mother some years later moved him to bring it to completion.

In 1881 death crossed Brahms' horizon again, in the passing of Anselm Feuerbach, a German painter and his friend of many years. Anselm, like Brahms, was a neo-classicist, the creator of paintings on such themes as Iphigenia, Plato's Symposium, etc. To commemorate the death of his friend, Brahms set to music the *Nänie* of the German poet Friedrich Schiller (1759-1805), and dedicated the work to the painter's mother.

A *nenia* was an ancient Greek ode to a departed person, sung by mourners who beat their breasts and arms in grief. Entirely in the major mode, Brahms' tender and serene setting recalls the slow

Auch das Schöne muss sterben! Das  
Menschen und Götter bezwinget,  
Nicht die echerne Brust ruht es des  
stygischen Zeus.  
Einmal nur erweichte die Liebe den  
Schattenbeherrscher,  
Und an der Schwelle noch, streng, rief  
er zurück sein Geschenk.  
Nicht stillt Aphrodite dem schönen  
Knabe die Wunde  
Die in den zierlichen Leib grausam  
der Eber geritzt.  
Nicht errettet den göttlichen Held die  
unsterbliche Mutter,  
Wenn er, am skäischen Thor fallend,  
sein Schicksal erfüllt.  
Aber sie steigt aus dem Meer mit allen  
Töchtern des Nereus,  
Und die Klage hebt an um den verherr-  
lichten Sohn.  
Siehe, es weinen die Götter, es weinen  
die Göttinnen alle,  
Dass das Schöne vergeht, dass das Vol-  
kommene stirbt.  
Auch ein Klaglied zu sein im Mund der  
Geliebten, ist herrlich,  
Denn das Gemeine geht klanglos zum Orkus  
hinab.

Glory be to thee, O Lord most high.  
Blessed is he that cometh in the name  
of the Lord.

O Lamb of God that taketh away the  
sins of the world,  
Have mercy upon us . . . .  
Grant us thy peace.

movement of the D minor concerto and certain parts of the *German Requiem*. Death seems to be pictured as a merciful refuge for the weary. Twin to sleep, he holds his torch inverted, and gently extinguishes the flame of life.

The melody of the orchestral prelude is sweetly sung by the oboe. The meter is the broad 6-4 of the D minor concerto of more than a quarter-century earlier. Beginning with the sopranos, the voices of the mourners enter in fugal style. At times the three trombones lend an atmosphere of funereal ceremony, while the harps suggest a background for Grecian declamation. The reference to Aphrodite, the goddess of beauty and fertility, is accompanied by a brightening in the music. The concluding section, beginning at the words *Auch ein Klaglied zu sein*, brings back the subject of the choral fugue. The quiet ending on the repeated word *herrlich* (glorious) is a poignant farewell to a loved friend and companion in the joy of classical beauty.

Even Beauty must perish: though  
mortals and gods it have vanquished,  
Not the fast-steed heart it  
moves of the Stygian Zeus.  
Only once, at the pleading of Eros,  
the Ruler of Hades relented;  
Ruthless, e'en then, he recalled from  
the threshold of freedom his boon.  
No balm Aphrodite could bring to the  
fair boy, sore wounded,  
There where his tender flesh, fierce  
and cruel, the wild boar had torn.  
Nor the mother immortal give life to  
her god-like hero  
When at the gates of Troy falling,  
his fate he fulfilled.  
But she doth rise from the sea, with all  
the daughters of Nereus,  
And lifting her voice in lament, mourns  
for her glorified son.  
See how they weep, the Immortals, see  
the goddesses all, they are weeping  
For that Beauty must fade, that the  
Perfect must die!  
To be even a song of lament on the lips  
of the loved one, is glory;  
For know, 'tis the common lot to go  
down to Orkus unsung!

CANTATA PROFANA, FOR  
TENOR, BARITONE, DOUBLE  
CHORUS AND ORCHESTRA  
Bela Bartok (1881-1945)

Bartok's greatest works lie in the instrumental field, with two exceptions — the opera *Bluebeard's Castle*, and the *Cantata Profana* (1930). The music of the cantata, although not based on folk melodies, often utilizes folk idioms.

The text is an old Rumanian ballad, translated and adapted by Bartok. It concerns a father of nine sons, who were trained in no trade, and whose only occupation was hunting in the forest. One day, in pursuit of a magic deer, the sons lost their way, and were changed into stags. Seeking his sons, the father came upon the stags. As he was about to shoot, the largest stag, who had been his eldest son, warned him not to attack, lest he be gored by the stags and crushed upon the rocks. He pleaded with the stags to come home: "Your mother is grieving. The table is set and the goblets are filled." But the stag replies that deer's antlers were not meant for doorways; their only clothing must be the green leaves, and their only drink the water of cool streams. The symbolism, for Bartok, was that of blessed freedom.

The short introduction is based on an ascending scale motive, which is important in later parts of the work. The cantata is in three parts; the first, principally for the chorus, narrates the early part of the story, especially the hunt. The second part is the dialogue of the father (baritone soloist) and the son (tenor soloist). The third section, for chorus, enlarges upon earlier ideas. Within the sections are smaller forms, such as arias, cadenzas, and fugues.

The choral parts are difficult to sing, for the harmonies are dissonant, and there are frequent tone clusters — easy enough to execute on the piano, but not in the chorus. The complex counterpoint includes fugues, canons, and refinements such as paired voices in thirds treated in canon.

I. *Chorus:*

Once there was an old man,  
Who treasured nine sons fair and sturdy.  
Seed of his own body, nine fair sturdy fellows.  
Naught of work he taught them,  
Neither trade nor farming,  
Ploughing not nor sowing, nay, nay.  
Only this he taught them:

Through forest a-roving, hey-yah!  
They bounded a-hunting, hey! . . .  
Farther still they wandered, and farther,

They hunted on and on, hey-yah!  
Headless on they followed,  
Nor knew where they wandered.  
All were changed to stags there  
in the forest shadows,  
Slender stags enchanted, roving  
through the forest.

II. Hey, at last the loving father could  
abide no longer,

Straight he took his rifle and set forth  
to find them . . .

By the bridge, hey!  
Reached at last a cooling well spring,  
There beheld nine stags all standing.  
Hey! He sighted on the leader.  
But the largest stag gave answer . . .

*Tenor solo:*

Dearest, loving father,  
Aim not at thy children!  
Or surely our antlers must pierce thee,  
Hammer and hurl thee,  
Crashing valley to valley  
And boulder to boulder  
And mountain to mountain . . .  
Flesh to paste and bones to powder,  
Naught but dust survive.

*Chorus:*

Then the loving father called unto  
his children,  
And grieving answered:

*Baritone solo:*

Your sweet mother . . .

*Chorus:*

Go now and follow!

*Baritone solo:*

The table is set,  
The glasses are filled . . .

*Chorus:*

Yet again the leader  
Called his father:

*Tenor solo:*

Dearest, loving father,  
Go back . . . to our dear,  
sweet mother,  
But we cannot go!  
We shall never return because  
Our antlers cannot pass thy doorway,  
Only roam the forest groves;  
And our slender bodies ne'er  
in clothes can wander,  
Only wear wind and sun;  
And our dainty legs can never  
stand the hearthstone,  
Nor tread but leafy mold;  
And our mouths no longer drink  
from crystal glasses  
But only mountain springs.

Bartok: *Cantata Profana*, copyright 1934 by Universal Edition. English translation by Robert Shaw copyright 1955 by Boosey and Hawkes, Inc. Reprinted by permission.



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FRIEDE AUF ERDEN, OP. 13  
Arnold Schoenberg (1874-1951)

During the early years of the century, Schoenberg was already regarded as a radical. His tone poem *Pelleas and Melisande* created a riot on its first performance in 1905. The works immediately following, such as the first string quartet and the first chamber symphony, provoked similar reactions, although today they seem fairly close to tradition. *Friede auf Erden* (1907) also seems conservative compared to Schoenberg's later works; but soon, in his second quartet and the *Book of the Hanging Gardens* songs, he was to strike out boldly in the direction of atonality.

Having originally conceived *Friede auf Erden* (Peace on Earth) for a *cap-pella* chorus, Schoenberg wrote out the accompaniment for small orchestra in 1911 (winds, horns, and string quintet). In the margin of the score he explained the purpose of the accompaniment as "merely to make clean intonation possible for the chorus singers." It was to be performed "as inaudibly as possible."

By 1923, Schoenberg seems to have given up hope that the composition could be successfully performed without accompaniment; in a letter to Hermann Scherchen, who was about to present it, he puts it rather humorously:

"Please tell your singers that *Peace on Earth* is an illusion for mixed choir — an illusion, as I know today, having believed, when I composed it, that this pure harmony among human beings was conceivable . . . Since then I have perforce learned that peace on earth is possible only if there is the most intense vigilance as to harmony; in a word, not without accompaniment."

The text was written by the Swiss poet and novelist Conrad Ferdinand Meyer (1825-98), a leader in modern German literature of his time.

## KEN REMO

the youngest of seven children, was born in Brooklyn. He attended the High School of Music and Art and won a scholarship to Curtis Institute, where he studied under such notables as Richard Bonelli, Gian-Carlo Menotti, and Elizabeth Schumann.

Broadway found Mr. Remo as Lun Tha in *The King and I*, and later in *Flower Drum Song*, *My Fair Lady*, *Song of Norway*, *Merry Widow*, and Kurt Weill's *Street Scene*.

Opera discovered Ken Remo in 1964, when he won the San Francisco Opera Auditions and appeared in *Manon*. Other operatic appearances to his credit include *The Magic Flute*, *Falstaff*, *Carmen*, *La Boheme*, *Salome*, *Madam Butterfly*, *Pagliacci*, and *Don Giovanni*.

Mr. Remo has many credits in motion pictures and television, including many seasons with the *Tennessee Ernie Ford Show*. He has toured Europe under the auspices of the U.S. Government, and his *Mexico* recording for MGM Records has sold over one million copies.

## GEORGE GIBSON

a native of Seguin, Texas, began serious musical studies as a pianist, but through the encouragement of others, he was persuaded to work seriously at his singing. He received his early vocal training at Texas Lutheran College, and received a full scholarship to the University of Miami. It was here that he received a Fulbright grant to further his studies in Munich, where he worked under Hedwig Fichtmüller and Hans Altman.

He returned to America, where in 1959 he received his masters degree from the University of Texas. From 1959-62, he was on the voice faculty of Northwestern State College in Louisiana. In 1962, deciding to still further his education, he began work toward the doctorate degree in opera at the University of Southern California, under the direction of Walter Ducloux.

His repertoire has grown to include some sixty of the leading bass and baritone roles, including such varied ones as Tonio, Marcello, Scarpia, Almaviva, Don Basilio, Don Bartolo, Dandini, Mustafa, and the title roles of Boris Goudounov, Don Giovanni, and The Flying Dutchman.



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*continued*

Da die Hirten ihre Herde  
Liessen und des Engels Worte  
Trugen durch die niedre Pforte  
Zu der Mutter mit dem Kind.  
Fuhr das himmlische Gesind  
Fort im Sternenraum zu singen,  
Fuhr der Himmel fort zu klingen:  
"Friede! Friede! auf der Erde!"  
Seit die Engel so geraten,  
O wie viele blut'ge Taten  
Hat der Streit auf wildem Pferde,  
Der geharnischte vollbracht!  
In wie mancher heil'gen Nacht  
Sang der Chor der Geister zingend,  
Dringlich flehend, leis verklagend:  
"Friede, Friede . . . auf der Erde!"  
Doch es ist ein ew'ger Glaube,  
Dass der Schwache nicht zum Raube  
Jeder frechen Mordgebärde  
Werde fallen allezeit:  
Etwas wie Gerechtigkeit  
Webt und wirkt in Mord und Grauen  
Und ein Reich will sich erbauen,  
Das den Frieden sucht der Erde.  
Mählich wird es sich gestalten,  
Seines heil'gen Amtes walten,  
Waffen schmieden ohne Fährde,  
Flammenschwerter für das Recht,  
Und sein königlich Geschlecht  
Wird erblüht mit starken Söhnen  
Dessen helle Tüben dröhnen:  
Friede, Friede auf der Erde!

Schoenberg: *Friede auf Erden*, copyright 1955 by Schott & Co., Ltd., London. English translation by Arthur Fagge. Reprinted by permission of Associated Music Publishers, N. Y.

Through the eastern night of glory,  
While the shepherds watch were keeping,  
Came to man the Angel's story  
Of the Mother and the Child.  
Through the empyrean swelling,  
To those in darkness dwelling,  
Came the Heav'nly voices foretelling  
Goodwill, Peace on Earth towards men!  
Since that hour of hope reviving,  
Deeds of blood and baleful striving,  
Deeds of rapine, pillage, slaughter,  
Have defiled the souls of men.  
Through night's stillness hear ye then!  
Hear the Angel voices pleading,  
Hear them, suppliant, interceding,  
Goodwill, Peace on Earth to men!  
Now to those in shadow grieving,  
Comes the Sun, their gloom relieving,  
Comes deliv'rance banning sorrow.  
Hail the Day-Spring from on High  
All ye who in darkness lie!  
Truth and justice wrong redressing,  
When God's kingdom, all confessing  
Brings a brighter, gladder morrow.  
Surely bringing consolation  
Speeds the news of man's salvation,  
Spreads the message of the Christ-birth.  
Lo! He comes to crown the right.  
Faith at last is lost in sight!  
Blazon forth to ev'ry nation  
Jesus bringeth man salvation,  
Hear the joyful proclamation:  
Peace, Goodwill, to men on Earth!  
Through night's stillness here ye then!

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