

2016-2017 SEASON



*from* Russia *to* Love

# LOVE IN BLOOM

MAY 14, 2017  4:00 PM

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# 2017 CONNECTIONS 2018

We are all connected! Through family, friends, history, geography, and of course, music. The Bach Society of Dayton 2017-2018 season is filled with music that brings us together. We start in October with **THE FRENCH CONNECTION**, featuring Francis Poulenc's *Gloria*. We'll reconnect with family and friends in December to the **SWEET SOUNDS OF THE HOLIDAYS**. We'll gather together in March for **SEBASTIAN AND SONS**, an all Bach family affair. And we'll finish the season in May with Mendelssohn and Brahms for a charming concert of **ROMANTIC CONNECTIONS**. Join us for a spectacular season of music that connects us all.

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John Neely, Music Director  
R. Alan Kimbrough, Accompanist

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*Bach*  
SOCIETY of DAYTON

**John Neely, Music Director**  
**R. Alan Kimbrough, Accompanist**

Music and love have walked hand in hand throughout time. Today we join that sweet pairing for an afternoon of love songs.

The songs the Bach Society chorus and our soloists offer today span some 350 years. What unites these diverse works is the composers' quest to express the truth and depth of human love, sometimes in images different from the ways today's world describes these same profound emotions. As we sing these beautiful and sometimes lilting melodies, we hope someone you love is with you—sitting nearby or held dear in your heart—to share these delightful musical moments.

Today we close our current concert season, and we thank each of you for supporting us in a year that journeyed musically from Russia to Love. Every time you purchase a ticket, invite a friend, make a special donor gift, or agree to sponsor the Bach Society, you invest in the bright future of classical choral music for the Miami Valley and beyond.

Make plans now to be part of our upcoming 2017-2018 season, when we focus on "Connections." This fall we'll explore connections of the French variety and later enjoy connecting to our holiday traditions. In early 2018 we'll connect with generations of the Bach family, and finally spend May connecting to the Romantic period. Today you'll receive more information on each concert and how you can subscribe. Make that decision soon so you'll be sure to experience every connected note and well-sung word in the year ahead.

Now, in this moment, simply relish the transcendent joy of love, giving thanks for the range of music that enhances and sustains it. We'll see you again in October!

Proud member of





## Bach Society of Dayton Chorus

### Sopranos

Carla Ballou  
 Jodi Blacklidge  
 Joy Carter  
 Kay Cherry  
 Barbara Colaner  
 Joan Crafton  
 Susan Cromer  
 Sharon Kohnle  
 Rachel Spry Lammi  
 Karen Linaberry  
 Connie Palmus  
 Amy Potter  
 Donna Reece  
 Shirley Richardson-  
 McCourt  
 Faye Seifrit  
 Elizabeth Weibel  
 Mary Ann Woods  
 Chelsea Worley

Pamela Cooper-  
 Servaites  
 Helen Cripe  
 Beverly Dean  
 Carla J. H. Drye  
 Peg Holland  
 Ann Holzer  
 Micheline Jarvis  
 Cynthia Karns  
 Sharon Norton  
 Barbara Piatt  
 Pam Rauch  
 Mary Beth Rodes  
 Barbara Schramm  
 Loraine Simard  
 Mary Tymeson  
 Sara Vice

Christopher Oldstone-  
 Moore  
 Kevin Samblanet  
 Jerome Servaites  
 William Spohn

### Basses

Mike Bates  
 Erick Beaven  
 Gary Blacklidge  
 Cullen Bower  
 Marc Fleischauer  
 David Grupe  
 John Gummel  
 Lew Hann  
 Dick Hattershire  
 Larry Hollar  
 R. Alan Kimbrough  
 Steve Makovec  
 Dan Minneman  
 David Jon Priebe  
 Dave Roderick  
 Mark Spencer  
 John Stengel  
 Marshall Wareham

### Tenors

Fred Bartenstein  
 Todd Berry  
 Joe Codispoti  
 Marc Georgin  
 Mike Gregory  
 Thom Meyer  
 William Miller

### Altos

Cynthia Bertleff  
 Kim Bostic  
 Madelyn Callender  
 Willow Cliffswallow

## Instrumentalists

R. Alan Kimbrough, Piano

Brent Manley, Piano

The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org).



**John Neely** is one of the most renowned musicians in the greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 35 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, he leads an active music program for all ages at Westminster Church, with five singing choirs and three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist and choral clinician.



**R. Alan Kimbrough**, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

## Concert Preview



**Lisa Hanson** was recently appointed Executive Director of Culture Works, the united arts fund and arts service agency for the Dayton Region. The Bach Society of Dayton is honored to be one of Culture Works' grantees, receiving general operating support that helps make our concert season possible.

An entrepreneur, educator, performer, and seasoned nonprofit executive, Hanson served most recently as Executive Director of the Epilepsy Foundation of Western Ohio.

A native of South Florida, Hanson has lived in Dayton for 22 years and has served as a nonprofit executive for nearly a decade. During her tenure at the Epilepsy Foundation, she managed programs and services reaching over 11 counties. As a public speaker, she was most recently invited to speak at a national conference on growing community engagement through successful fundraising events.

She is also an award-winning, classically trained vocalist who has performed in Carnegie Hall and internationally. In Dayton, she can be seen on stage performing with the Dayton Opera Chorus, most recently in the Dayton Performing Arts Alliance presentation of Georges Bizet's "The Pearl Fishers," and as a professional soloist. A duet for male singers from "The Pearl Fishers" is on today's Bach Society program.

Hanson received her Bachelor of Music Education Degree from the University of Miami, School of Music in Miami, Florida. The focus of her graduate work was vocal performance and pedagogy at Northeast Louisiana University.



## Guest Artists



**Andrea Chenoweth**, Soprano, is a two-time regional finalist in the Metropolitan Opera National Council auditions. Career highlights include her Carnegie Hall debut singing Verdi's *Requiem*, touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra, and numerous performances with the Cleveland Orchestra. She has sung many operatic roles, including Lucia in Donizetti's *Lucia di Lammermoor*; Fiordiligi in Mozart's *Così fan tutte*, Atalanta in Handel's *Xerxes*, the First Lady in Mozart's *Magic Flute*, and Kitty Hart in Heggie's *Dead Man Walking*.

Ms. Chenoweth concertizes frequently and is featured on several recordings on the Parma label. A proponent of new music, Ms. Chenoweth has worked with many living composers, including Libby Larsen, Joseph Summer, and Jack Perla.

Ms. Chenoweth earned her Masters of Music degree in voice from The Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. She is currently pursuing her Doctorate in Music at the University of Cincinnati's College-Conservatory of Music. Ms. Chenoweth is an Artist-in-Residence at the University of Dayton, where she teaches voice and opera. Visit [www.andreachenoweth.com](http://www.andreachenoweth.com) for upcoming performance information.



**Ryu-Kyung Kim**, Mezzo-soprano, highlighted her recent seasons with performances of Alto Solo in Prokofiev's *Alexander Nevsky* with Dayton Philharmonic Orchestra, Suzuki in Puccini's *Madama Butterfly*, Third Lady in Mozart's *The Magic Flute*, and Jade Boucher in Jake Heggie's *Dead Man Walking* with Dayton Opera; Alto Solo in Handel's *Messiah* with Helena Symphony Orchestra, Philadelphia Master Chorale, and Dayton Philharmonic Orchestra; Alto Solo in the Bach *Magnificat*, Mozart *C minor Mass*, Bach *Lutheran Mass*, and Schubert *Mass in C* with Bach Society of Dayton, and Beethoven's *Symphony No. 9* with Miami Valley Symphony Orchestra and Greater Newburgh Symphony. She also performed Arnold Schoenberg's atonal

song cycle, *The Book of the Hanging Gardens*, Op. 15 in lecture recitals at Indiana Wesleyan University, Korean Cultural Center New York, and University of Dayton.

Ms. Kim has performed major roles in operas and concert works throughout the world, with renowned companies such as Santa Fe Opera, Baltimore Opera, Cleveland Opera, El Paso Opera, Ash Lawn Opera Festival, Korean Symphony Orchestra, Beheme Opera New Jersey, Opera Orches-

tra of New York, Virginia Opera, Seoul Philharmonic Orchestra, Gotham Chamber Opera, and Caramoor Music Festival. She also made a New York Recital Debut at Weill Recital Hall at Carnegie Hall and performed Alto Solo in Verdi's *Messa da Requiem* with Staatskapelle Halle in Germany.

Ms. Kim received a Doctor of Musical Arts degree from SUNY at Stony Brook, her Artist's Diploma in Opera from the Academy of Vocal Arts, and Master's and Bachelor's Degrees in Voice from Manhattan School of Music. She is currently on the Voice faculty in the Department of Music at the University of Dayton.



**Jeremy Scott Winston**, Tenor, a native of Philadelphia, Pennsylvania, graduated from Oakwood University with a Bachelor of Arts degree in music and Morgan State University with a Master of Arts degree.

Jeremy is Assistant Professor of Music and Chorus Director of the acclaimed Central State University Chorus at Central State University. He has continued the great tradition of this Chorus as ambassadors of the great black choral tradition. The Chorus received invitations to perform abroad including a performance with the Czech National Symphony Orchestra in Prague, Czech Republic. Career highlights include a performance for President Barack

and Michelle Obama with The Jeremy Winston Chorale at The White House in December 2012. This same ensemble won the gold medal championship at The World Choir Games in Cincinnati in July 2012. As conductor and director of The Award-Winning Wilberforce University Choir, Winston led this ensemble in a performance at The White House for President Barack Obama and the First Lady Michelle Obama. Other highlights include performances with Wynton Marsalis and The Lincoln Jazz Orchestra, the New Orleans Jazz and Heritage Festival, The Dayton Opera as cast and chorus of the great American opera *Porgy and Bess*, and featured on the title track of the major motion picture *Amazing Grace*.

Sought after as an educator and conductor, Winston served as choral director for University of California Berkeley's Young Musicians Program. He received the John F. Kennedy Medal for his leadership as a National Conductor for the 105 Voices of History Concert Choir at the John F. Kennedy Center for the Performing Arts. Oakwood University has recognized Jeremy as an outstanding alumnus.



**Mark Spencer**, Baritone, is an Associate Professor of Vocal Studies at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has also taught at colleges in California and Texas. He has sung roles with the Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Human Race Theatre, Ohio Lyric Theatre, Opera Funatics, Riverside CA Master Chorale, the Inland Opera Association of Southern California, Musica Viva!, Springfield Symphony, Springfield Summer Arts Festival, and the Singapore Symphony.



# LOVE IN BLOOM

## Wedding Cantata

Daniel Pinkham (1923-2006)

### I. Rise Up, My Love

Rise up, my love, my fair one, and come away.  
For, lo! the winter is past  
And the rain is over and gone;  
The flow'rs appear on the earth;  
The time of the singing of birds is come,  
And the voice of the turtle is heard in the land.  
Whither is my beloved gone, O thou fairest among women?  
Whither is thy beloved turned aside?  
That we may seek him with thee.  
My beloved is gone down into his garden, to the beds of spices, to feed in the  
gardens, and to gather lilies.  
I am my beloved's,  
And he is mine,  
My beloved is mine. (Song of Songs 2.10-12; 6.1-3)

### II. Many Waters

Many waters cannot quench love. (Song of Songs 8.7)

### III. Awake, O North Wind

Awake, O north wind; and come, thou south;  
Blow upon my garden, that the spices may flow out.  
Let my beloved come into his garden,  
And eat his pleasant fruits. (Song of Songs 4.16)

### IV. Epilogue: Set Me As A Seal

Set me as a seal upon thine heart, as a seal upon thine arm:  
For love is strong. Amen. (Song of Songs 8.6)

Daniel Pinkham wrote *Wedding Cantata* in 1956 for the marriage of his friends Lotje and Arthur Loeb. The texts from the Song of Solomon (Song of Songs) are great favorites at weddings and anniversaries. Pinkham invested them with a variety of musical contrasts and moods — sudden, serene, racing, slow, eager, contemplative, longing, intense — all in a 10-minute composition. Love is a strong, complicated, infinitely varied theme.

Pinkham was one of the most prolific 20th-century American composers, writing in a variety of styles and forms — symphonies, concerti, choral works (SATB, men, women, children), guitar, harp,

harpsichord and clavichord, organ (solo, duet, with ensemble), works for the stage, solo voice, piano, film scores, and electronic music. His scholarly work, particularly his interest in early music performance, led him to explore a variety of styles from Gregorian chant to 12-tone composition.

A lifelong New Englander, Pinkham was born in Lynn, Mass., and attended Phillips Academy in Andover, where he studied organ and harmony. He earned his Bachelor's and Master's degrees at Harvard, studying with Walter Piston, Aaron Copland and others. He studied composition with Arthur Honegger, Samuel Barber, and Nadia Boulanger, harpsichord with Wanda Landowska, and organ with E. Power Biggs.

In Boston, Pinkham was music director at King's Chapel from 1958 until 2000 and was a musicology professor at the New England Conservatory of Music from 1959 until his death in December 2006. His work as scholar, composer, and performer brought him many honors including six honorary degrees, Fulbright and Ford fellowships, and election to fellowship in the American Academy of Arts and Sciences. In 1990 the American Guild of Organists named him composer of the year, and in 1996 he received the Alfred Nash Patterson Foundation's Lifetime Achievement Award for contributions to the choral arts.

[<http://www.providencesingers.org/Concerts06/Season12-13/Nov12Pinkham.php>]

## Serenade to Music

Ralph Vaughan Williams (1872-1958)

How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
. . . Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in we cannot hear it.  
Come, ho! and wake Diana with a hymn:  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.  
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive:  
. . . The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus;

Let no such man be trusted.  
 Music! Hark! . . . It is your music of the house.  
 Methinks it sounds much sweeter than by day.  
 Silence bestows that virtue on it . . .  
 How many things by season season'd are  
 To their right praise and true perfection!  
 Peace, ho! The moon sleeps with Endymion  
 And would not be awak'd!  
 . . . Soft stillness and the night  
 Become the touches of sweet harmony.  
 --William Shakespeare (1564-1616)

Ralph Vaughan Williams was already firmly established as one of the most important twentieth-century English composers when Sir Henry J. Wood asked him, in January 1938, to compose a work to be performed at a concert that October, celebrating the fiftieth anniversary of Wood's debut as a conductor. Wood subsequently suggested a work for sixteen singers with whom he had worked frequently. And Vaughan Williams chose a text that he had wanted for some time to set—the opening scene from the last act of Shakespeare's *The Merchant of Venice*. He ignores the assignment of different lines to different speakers (primarily the young lovers Jessica and Lorenzo), but specifies in his score which lines were to be sung by which of the sixteen singers: Sopranos Isobel Baillie, Stiles Allen, Elsie Suddaby, and Eva Turner; Altos Margaret Balfour, Muriel Brunskill, Astra Desmond, and Mary Jarred; Tenors Parry Jones, Heddle Nash, Frank Titterton, and Walter Widdop; and Basses Norman Allin, Robert Easton, Roy Henderson, and Harold Williams. A recording of the work sung by the original sixteen singers and conducted by Sir Henry Wood is still available (Vaughan Williams Anniversary Collector Edition or Sir Henry Wood Conducts Vaughan Williams) and can be heard on YouTube as well. (<https://www.youtube.com/watch?v=cArhJlpbnYA>) or (<https://www.youtube.com/watch?v=tq8sczVU5o8>) Vaughan Williams specified that the work could be sung by a chorus, and several recordings use choral forces rather than individual soloists. At Wood's suggestion, Vaughan Williams also arranged the work for orchestra without voices. As Michael Kennedy has noted in the introduction to the 2008 Oxford University Press score, "As Wood hoped, the Serenade has outlived the occasion for which it was written and is widely regarded as one of the most beautiful and inspired of all settings of Shakespeare."

**“Sing We and Chant It”** **Thomas Morley (1557-1602)**

Sing we and chant it,  
 While love doth grant it.  
 Fa la la la la la la la. Fa la la la.  
 Not long youth lasteth,  
 And old age hasteth,  
 Now is best leisure,

To take our pleasure.  
 Fa la la la la la la la. Fa la la la.  
 All things invite us,  
 Now to delight us.  
 Fa la la la la la la la. Fa la la la.  
 Hence care be packing,  
 No mirth be lacking,  
 Let spare no treasure,  
 To live in pleasure.  
 Fa la la la la la la la. Fa la la la.

**“The Silver Swan”** **Orlando Gibbons (1583-1625)**

The silver Swan, who living had no Note,  
 When death approached unlocked her silent throat,  
 Leaning her breast against the reedy shore,  
 Thus sung her first and last, and sung no more:  
 “Farewell, all joys; Oh death, come close mine eyes;  
 More geese than swans now live, more fools than wise.”

**“April Is In Her Lovely Face”** **Thomas Morley**

April is in her lovely face,  
 July in her eyes hath place,  
 Within her bosom is September,  
 But in her heart, a cold December.

**“Now Is the Month of Maying”** **Thomas Morley**

Now is the month of Maying,  
 When merry lads are playing.  
 Fa la la la la la la la la, Fa la la la la la la.  
 Each with his bonny lass  
 Upon the greeny grass.  
 Fa la la la la la la la la, Fa la la la la la la.

The Spring clad all in gladness,  
 Doth laugh at winter's sadness. Fa la etc.  
 And to the Bagpipes' sound,  
 The Nymphs tread out their ground. Fa la etc.

Fie! Then why sit we musing,  
 Youth's sweet delight refusing. Fa la etc.  
 Say dainty Nymphs and speak,  
 Shall we play barley break? Fa la etc.

The English madrigals, identified quite closely with Shakespeare's London and its principal composers, bring a musical and literary

tradition originally Italian into the mainstream of English musical art. Chief among the proponents of madrigals was Thomas Morley, the only contemporary composer known to have set Shakespearean lyrics to music that survives. Morley published some eleven collections of music, both Italian and English, including his own compositions, to promote the new vogue for multi-part popular choral songs, with texts primarily secular. Morley is often assumed to be the author (or translator) of the lyrics to his madrigals, although "Sing We and Chant It" has been attributed to Michael Drayton (1563-1631).

Orlando Gibbons, the most important Jacobean English composer, epitomizes the continuation of the madrigal tradition in England. He published his "First Set of Madrigals and Mottets, apt for Viols and Voyces" in five volumes in 1612. That publication was dedicated to his patron, Sir Christopher Hatton (1581-1619), who has been credited as the possible author of the lyrics to "The Silver Swan," although many assume that the lyrics as well as the music were Gibbons' work.

The popularity of the madrigals continues to the present. "Now Is the Month of Maying," originally published in Morley's "First Booke of Balletts to Five Voyces" in 1595, is still traditionally sung by the choir of Magdalen College Oxford from the roof of the college's Great Tower for Oxford University's Mayday festivities.



\*\*\*\*\*  
**INTERMISSION**  
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**"Au fond du temple saint" (Les pêcheurs de perles)  
 Georges Bizet (1838-1875)**

**Nadir, a fisherman (tenor); Zurga, head fisherman (baritone)**

**Nadir:** *Au fond du temple saint paré de fleurs et d'or,  
 Une femme apparaît—je crois la voir encore!*  
 In the heart of the holy temple decked with flowers and gold,  
 a woman appears—I can still see her!

**Zurga:** *Une femme apparaît—je crois la voir encore!*  
 A woman appears—I can still see her!

**Nadir:** *La foule prosternée  
 La regarde, étonnée,  
 Et murmure tout bas:  
 "Voyez, c'est la déesse  
 Qui dans l'ombre se dresse  
 Et vers nous tend les bras!"*  
 The prostrate crowd  
 looks at her in astonishment,  
 and softly murmurs,  
 "Look, it is the goddess  
 who rises in the darkness  
 and stretches out her arms to us!"

**Zurga:** *Son voile se soulève;  
 Ô vision! Ô rêve!  
 La foule est à genoux.  
 Her veil is lifting!  
 . . . O vision! O dream!  
 The crowd is on its knees!*

**Nadir, Zurga:**  
*Oui, c'est elle, c'est la déesse,  
 Plus charmante et plus belle;  
 Oui, c'est elle, c'est la déesse  
 Qui descend parmi nous.  
 Son voile se soulève  
 Et la foule est à genoux.*  
 Yes, it is she, it is the goddess,  
 more charming and more beautiful!  
 Yes, it is she, it is the goddess  
 who is coming down among us!  
 Her veil is lifting  
 and the crowd is on its knees!

**Nadir:** *Mais à travers la foule elle s'ouvre un passage.*  
 But through the crowd she opens a way for herself!

**Zurga:** *Son long voile déjà nous cache son visage.*  
 Her long veil already hides her face from us!

**Nadir:** *Mon regard, hélas, la cherche en vain.*  
 My eyes, alas, follow her in vain!

**Zurga:** *Elle fuit!*  
 She disappears!



**Nadir:** *Elle fuit!*  
*Mais dans mon âme soudain*  
*Quelle étrange ardeur s'allume?*  
She disappears!  
But in my heart what strange passion  
is suddenly aroused?

**Zurga:** *Quel feu nouveau me consume?*  
What new fire is this that consumes me?

**Nadir:** *Ta main repousse ma main.*  
Your hand rejects mine!

**Zurga:** *Ta main repousse ma main.*  
Your hand rejects mine!

**Nadir:** *De nos cœurs l'amour s'empare*  
*Et nous change en ennemis.*  
Love masters our hearts  
and turns us into enemies!

**Zurga:** *Non, que rien ne nous sépare!*  
No, nothing must come between us!

**Nadir:** *Non, rien!*  
No, nothing!

**Zurga:** *Que rien ne nous sépare!*  
Nothing must come between us!

**Nadir:** *Non, rien!*  
No, nothing!

**Zurga:** *Jurons de rester amis!*  
Let us swear to remain friends!

**Nadir:** *Jurons de rester amis!*  
Let us swear to remain friends!

**Nadir, Zurga:**  
*Jurons de rester amis!*  
*Oh! Oui, jurons de rester amis!*  
*Oui, c'est elle, c'est la déesse*  
*En ce jour qui vient nous unir.*  
*Et fidèle à ma promesse,*  
*Comme un frère je veux te chérir.*  
*C'est elle, c'est la déesse*  
*Qui vient en ce jour nous unir.*  
*Oui, partageons le même sort!*  
*Soyons unis jusqu'à la mort!*  
Let us swear to remain friends!  
Oh! yes, let us swear to remain friends!  
Yes, it is she! It is the goddess  
Who comes this day to unite us.  
And faithful to my promise,  
I shall cherish you like a brother.  
It is she! It is the goddess  
Who comes this day to unite us!  
Yes, let us share the same fate!  
Let us be united until death!

Bizet finished *Les pêcheurs de perles* (*The Pearl Fishers*), his first three-act opera, in four months, setting a libretto by Eugène Cormon and Michel Carré, for a premiere at the Théâtre-Lyrique in Paris on 30 September 1863. As Roger Nichols, whose edition and translation of the famous Act I duet for tenor and baritone we are using, has described: "The action takes place in Ceylon at an unspecified date. In Act I, set on a wild beach of the island, the pearlfishers choose Zurga as their new chieftain. His old friend Nadir the hunter appears after a long absence and, in this duet, the two men recall their last journey together, to the Brahmin temple in Kandi where they had both fallen in love with the beautiful priestess Léïla, and how they had sworn never to seek her hand in case their oath of friendship should be endangered." The premiere production was highly controversial and received only 18 performances; it was never revived in Bizet's lifetime. When it was revived, a number of changes were made to Bizet's score, including an alternative ending to the duet, dating from 1887-88. Whichever ending is chosen, the duet remains one of the most famous and most loved male duets in the entire operatic repertory.

#### **"Die Nacht" (Opus 17, No. 4) ("The Night")** **Franz Schubert (1797-1828)**

*Wie schön bist du,*  
*freundliche Stille, himmlische Ruh'!*  
*Sehet, wie die klaren Sterne*  
*wandeln in des Himmels Auen,*  
*und auf uns hernieder schauen,*  
*schweigend aus der blauen Ferne.*

*Wie schön bist du,*  
*freundliche Stille, himmlische Ruh'!*  
*Schweigend naht des Lenzes Milde*  
*sich der Erde weichem Schoß,*  
*kränzt den Silberquell mit Moos,*  
*und mit Blumen die Gefilde.*  
–Friedrich Adolf Krummacher (1767-1845)

How fair are you, friendly stillness, heavenly peace!  
See how the bright stars  
take their course through the meadows of heaven  
and gaze down upon us,  
silently, silently from the blue yonder.

How fair are you, friendly stillness, heavenly peace!  
Silently Spring's warmth  
draws near to the earth's soft bosom,  
garlands the silver spring with moss  
and the fields with flowers.

© Michael Berridge, The Liedernet Archive

Blair Johnston, writing for AllMusic.com, notes the following:

"The final number in a set of four part-songs for male voices originally published in 1823 as Op. 17, Schubert's 'Die Nacht,' D. 983c (Op. 17, No. 4) was probably composed sometime during 1822. Unlike the authors of the texts of the three other Op. 17 part-songs, the author of Die Nacht's lithe two-stanza poem has never been identified with any real certainty; it may be the work of F. W. Krummacher, the well-known theologian and philosopher, a man whose words had never before been, and would never again be, put to music by Schubert.

"'Die Nacht' ('The Night'), which bears no relation either musical or textual to either D. 358 or D. 534 (two other Lieder titled 'Die Nacht'), is written in four parts (TTBB) and cast in a warm D major Langsam (Slow). The text is set strophically: the same 20 bars of music are used for both stanzas, with some small, accommodating rhythmic alterations the second time around. The words are peaceful ones -- e.g. "How beautiful you are, welcome quiet, heavenly peace" -- and Schubert sets them in a manner not unlike the famous, then-recently-composed Christmas carol 'Silent Night' (a song almost certainly unknown to Schubert but whose text bears some superficial similarities to that of 'Die Nacht') -- a gently flowing 6/8 meter, complete with rolling dotted figures, and the tenderest piano/pianissimo throughout."

### **"Der Wassermann" ("The Waterman")**

**Robert Schumann (1810-1856)**

*Es war in des Maien milden Glanz,  
Da hielten die Jungfern von Tübingen Tanz.*

*Sie tanzten und tanzten wohl allzumal  
Um eine Linde im grünen Tal.*

*Ein fremder Jüngling, in stolze Kleid,  
Sich wandte bald zu der schönsten Maid;*

*Er reicht ihr dar die Hände zum Tanz,  
Er setzt ihr auf's Haupt einen meergrünen Kranz.*

*"O Jüngling! warum ist so kalt dein Arm?"  
"In Neckars Tiefen da ist's nicht warm."*

*"O Jüngling! warum ist so bleich deine Hand?"  
"In's Wasser dringt nicht der Sonne Brand!"*

*Er tanzt mit ihr von der Linde weit:  
"Lass', Jüngling! horch, die Mutter mir schreit!"*

*Er tanzt mit ihr den Neckar entlang:  
"Lass', Jüngling! weh! mir wird so bang!"*

*Er fasst sie fest um den schlanken Leib:  
"Schön' Maid, du bist des Wassermann's Weib!"*

*Er tanzt mit ihr in die Wellen hinein:  
"O Vater und du, o Mutter mein!"*

*Er führt sie in seinen kristallinen Saal:  
"Ade, ihr Schwestern allzumal!"  
--Justinus Kerner (1786-1862)*

Once in the mild brightness of May,  
The young maidens of Tübingen had a dance.

They danced and danced all together  
About a lime tree in the green valley.

A stranger, a lad in a proud garment,  
Soon attached himself to the most beautiful maiden;

He stretched out his hands to lead her into the dance,  
He placed a sea-green wreath upon her hair.

"Oh young man, why are your arms so cold?"  
"In the depths of the Neckar (river) it is not warm."

"Oh young man, why are your hands so pale?"  
"The burning rays of the sun do not penetrate into the water."

He dances away with her, far from the lime tree:  
"Stop, young man! Listen, my mother is calling me!"

He dances away with her along the banks of the Neckar (River):  
"Stop, young man! Woe, I am becoming so frightened!"

He seizes her tightly about her slender body:  
"Lovely maiden, you are the waterman's bride!"

He dances away with her right into the waves:  
"Oh father, and you, oh mother mine!"

He leads her into his crystal hall:  
"Adieu, to you, my sisters all!"  
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Writing in Grove Music Online, John Daverio and Eric Sams note:  
"In 1849 alone Schumann completed nearly 40 works, many of them sizable. . . . Schumann's annual income from composing increased from 314 thalers in 1848 to 1275 thalers in 1849. . . . The productive phase reaching into the early part of 1850 also proved to be a period of physical and psychological well-being.

“In March Schumann completed several works conceived for the participants in his Chorverein (which by then had grown to include between 60 and 70 members) – most of them later issued as *Romanzen und Balladen* for mixed chorus (opp.67, 75, 145, 146) – and the *Spanisches Liederspiel* op. 74. Two other projects were undertaken at this time: a series of *Romanzen* for women’s voices (opp.69 and 91, completed in May) and the song cycle *Spanische Liebeslieder* (op.138, completed in November).

“The rhythm of the Schumanns’ lives was disrupted on 3 May, when fighting broke out in Dresden after the king of Saxony dissolved the Landtag. [The Schumanns had to flee Dresden, choosing a] temporary exile in Bad Kreischa, where they lived in ‘cosy stillness’ until 12 June. . . . During his month in Kreischa he completed a number of new works . . . added piano accompaniments to the *Romanzen* for women’s voices begun in March, and made further progress on the *Lieder-Album für die Jugend*.”

The first set of six romances for women’s voices was published in 1848; the second set was published in 1851. “Die Wassermann” is the third in the second set.

**“Ständchen” (Opus 135) (“Serenade“)**

**Franz Schubert**

*Zögernd, leise,  
in des Dunkels nächt'ger Hülle  
sind wir hier;  
und den Finger sanft gekrümmt,  
leise, leise,  
pochen wir  
an des Liebchens Kammerthür.*

*Doch um steigend,  
schwellend, schwellend, hebend  
mit vereinter Stimme, laut  
rufen aus wir hochvertraut,  
schlaf du nicht,  
wenn der Neigung Stimme spricht.*

*Sucht' ein Weiser nah und ferne  
Menschen einst mit der Laterne,  
wie viel seltner dann als Gold,  
Menschen uns geneigt und hold  
drum wenn Freundschaft, Liebe spricht:  
Freundin, Liebchen, schlaf du nicht!*

*Aber was in allen Reichen  
Wär' dem Schlummer zu vergleichen?  
Drum statt Worten und statt Gaben  
sollst du nun auch Ruhe haben,  
noch ein Grüsschen, noch ein Wort,  
es verstummt dir frohe Weise,*

*leise, leise,  
schleichen wir uns wieder fort!*  
–Franz Grillparzer (1791-1872)

Hesitantly quiet  
in the dark of the night's stillness,  
we are here,  
and, our fingers softly bent,  
gently, gently  
we knock  
at the beloved's chamber door.

And now growing,  
swelling, swelling,  
with one combined voice, loudly  
we call with confidence;  
don't sleep  
when the voice of love speaks!

A wise man once looked near and far  
with a lantern for true human beings;  
how much more rare than gold  
are those people whom we like and find lovely?  
So, when friendship and love speaks,  
my friend - my love - don't sleep!

But what of all the riches  
could be as valuable as sleep?  
So instead of words and instead of gifts  
you should now also have rest.  
Just one more greeting, one more word;  
then our merry song for you falls silent.  
Quietly, quietly,  
we steal away, yes we steal away again!  
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According to Graham Johnson, “*Ständchen* was conceived as a surprise tribute for the twenty-fourth birthday of one Louise Gosmar (1803-1858). Fräulein Gosmar was at least knowledgeable about Schubert's music and liked it. She was born of a prosperous Jewish family, and was later to marry Leopold Sonnleithner, a barrister who played an influential part in the affairs of the Philharmonie Society and who was an admirer, if not a close friend, of Schubert's. This birthday was hardly an event in the composer's intimate circle then, but Gosmar and her prospective husband were rich and important enough for her singing teacher, Anna Fröhlich, to go to quite a bit of trouble on her behalf. This included roping in Schubert and enlisting him to write music to the poem that Grillparzer (also roped in, poor fellow, but at least he was a part of the Sonnleithner family) had already provided. . . . The music itself is in the famous evening and lullaby key of F major. The idea of tentative tip-toe dalliance, with the lightest and most discreet of knocks at the door, is superbly conveyed by the gentle, but pointed, *moto perpetuo* accompaniment. . . . An extraordinary touch of humour is the composer's built-in smile

in acknowledging the length of the piece. Just when the serenaded sweetheart is promised rest, and we think the proceedings are to be wound up, we are warned of one more word (noch ein Wort) and the music sets off again." [http://www.hyperion-records.co.uk/dw.asp?dc=W2373\\_GBAJY9000816](http://www.hyperion-records.co.uk/dw.asp?dc=W2373_GBAJY9000816)

## Liebeslieder (Love Songs), Opus 57 Johannes Brahms (1833-1897)

1. *Rede, Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!*

*Willst du nicht dein Herz erweichen,  
willst du, eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, daß ich komme?*

*Rasten ohne traute Wonne,  
nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge,  
Komme, wenn die Sterne grüßen.*

[He:] Speak, girl, all too dear one,  
who into my cool bosom  
has shot, with your glances,  
these wild, burning feelings!

Will you not soften your heart?  
Will you, being overly devout,  
remain without the joy of love?  
Or do you want me to come to you?

[She:] Remain without the joy of love?  
I do not want to do such bitter penance.  
Just come, you with dark eyes,  
come when the stars are greeting us.

2. *Am Gesteine rauscht die Flut:  
heftig angetrieben:  
wer da nicht zu seufzen weiß,  
lernt es unterm Lieben.*

The river roars past the rocks,  
violently driven.  
Whoever does not know how to sigh  
learns it from loving.

3. *O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!*

O, women!  
How they inspire delight!  
I would have become a monk long ago  
if it were not for women!

4. *Wie des Abends schöne Röte  
möcht' ich arme Dirne glühn,  
Einem, Einem zu gefallen,  
sonder Ende Wonne sprühn.*

Like the beautiful rosinness of evening  
I, poor girl, would like to glow  
so that I would please one man,  
impart bliss for him without end.

5. *Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!*

*Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?*

*Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr der Liebste weit?*

[Women:] The green tendril of the hop vine  
snakes along on the ground.

[Men:] The young, lovely girl—  
how sad her mood is!

[Women:] Listen, green tendril!  
Why don't you lift yourself up toward the sky?

[Men:] Listen, beautiful girl!  
Why is your heart so heavy?

[Women:] How could the tendril lift itself  
when it has no prop to give it strength?

[All:] How could the girl be happy  
when her lover is far away?

6. *Ein kleiner, hübscher Vogel  
nahm den Flug  
zum Garten hin,  
da gab es Obst genug.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte so wie der.*

*Leimruten-Arglist  
lauert an dem Ort;  
der arme Vogel  
konnte nicht mehr fort.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte doch,  
ich täte nicht wie der.*

*Der Vogel kam  
in eine schöne Hand,  
da tat es ihm,  
dem Glücklichen, nicht and.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte doch wie der.*

A tiny, pretty bird  
flew off  
to the garden,  
where there was plenty of fruit.  
If I were a pretty  
little bird,  
I would not hesitate;  
I would do the same as he.

The treachery of twigs  
smeared with sticky lime  
awaited him in the garden;  
the poor bird could not get away any more.  
If I were a pretty  
little bird,  
I would hesitate for sure;  
I would not do as he did.

The bird came  
into a beautiful hand,  
which did not hurt him,  
lucky one.  
If I were a pretty  
little bird,  
I would not hesitate;  
I would do, for sure, the same as he.

7. *Wohl schön bewandt  
war es vor ehe  
mit meinem Leben,  
mit meiner Liebe;  
durch eine Wand,  
ja, durch zehn Wände  
erkannte mich  
des Freundes Sehe.  
Doch jetzo, wehe,*

*wenn ich dem Kalten  
auch noch so dicht  
vorm Auge stehe,  
es merkt's sein Auge,  
sein Herze nicht.*

Indeed everything was fine,  
before this, with my life,  
with my love.  
Through a wall,  
yes, through ten walls,  
my friend's eye  
could see me.  
But now, alas,  
even when I am right  
in front of that  
cold man's eyes,  
they do not notice me;  
neither does his heart.

8. *Wenn so lind dein Auge mir  
und so lieblich schauet,  
jede letze Trübe flieht,  
welche mich umgrauet.*

*Dieser Liebe schöne Glut,  
laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
dich ein Andrer lieben.*

When your eye so mildly  
and so lovingly looks at me,  
every last gloom that was  
darkening my life flies away.

The beautiful glow of this love—  
do not let it disappear!  
Never will another person  
love you as faithfully as I do.

9. *Am Donaustrande,  
da steht ein Haus,  
da schaut ein rosiges  
Mädchen aus.*

*Das Mädchen,  
es ist wohl gut gehegt,  
zehn eiserne Riegel  
sind vor die Türe gelegt.*

*Zehn eiserne Riegel  
das ist ein Spaß;  
die spreng ich  
als wären sie nur von Glas.*

On the banks of the Danube  
stands a house;  
there a rosy-cheeked girl  
is looking out.

The girl is  
well protected;  
ten iron crossbars  
are laid across the door.

Ten iron crossbars?  
That's a joke!  
I will spring them apart  
as if they were made of glass.

10. *O wie sanft die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!*

Oh, how gently the stream from the  
spring winds through the meadow!  
Oh, how beautiful it is when love  
finds its way to love!

11. *Nein, es ist nicht auszukommen  
mit den Leuten;  
alles wissen sie so giftig  
auszudeuten.*

*Bin ich heiter, hegen soll ich  
lose Triebe;  
bin ich still, so heiß't's, ich wäre  
irr aus Liebe.*

No, there is no getting along  
with people!  
In everything they find  
poisonous meanings.

If I am happy, they think I have  
improper urges;  
if I am quiet, they say  
I'm crazy from love.

12. *Schlosser auf, und mache Schlösser,  
Schlösser ohne Zah!  
Denn die bösen Mäuler will ich  
schließen allzumal.*

Locksmith, get up!  
And make locks beyond number!  
For I want to lock up the bad, bad  
mouths once and for all.

13. *Vögelein durchrauscht die Luft,  
sucht nach einem Aste;  
und das Herz, ein Herz begehrt,  
wo es selig raste.*

A little bird rushes through the air,  
seeking a branch to light upon;  
and a heart desires another heart  
where it can rest blissfully.

14. *Sieh, wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder!*

See how bright the waves are  
when the moon looks down on them!  
You who are my love,  
love me in return!

15. *Nachtigall, sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!*

Nightingale—it sings so beautifully  
when the stars sparkle.  
Love me, beloved heart,  
kiss me in the dark!

16. *Ein dunkeler Schacht ist Liebe,  
ein gar zu gefährlicher Bronnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch sehn,  
nur denken an meine Wonnen,  
nur stöhnen in meinen Wehn.*

Love is a dark pit,  
a far too dangerous well.  
I fell in, poor fellow;  
I can neither hear nor see,  
only think about my happiness,  
only groan over my woes!

17. *Nicht wandle, mein Licht, dort außen  
im Flurbereich!  
Die Füße würden dir, die zarten,  
zu naß, zu weich.*

*All überströmt sind dort die Wege,  
die Stege dir;  
so überreichlich tränkte dorten  
das Auge mir.*

Do not wander, my light,  
in the planted fields;  
your tender feet would become  
too moist, too soft.

Far too flooded for you are the paths there,  
even the planks laid down,  
so copiously did my eyes  
weep there.

18. *Es bebet das Gesträuche,  
gestreift hat es im Fluge  
ein Vögelein.  
In gleicher Art erbebet  
die Seele mir, erschüttert  
von Liebe, Lust und Leide,  
gedenkt sie dein.*

The bushes are trembling,  
brushed by a little bird  
flying by.  
In the same way  
my soul trembles, shaken  
by love, joy, and sorrow,  
when it thinks of you.

Brahms composed Opus 52 in 1868-69 and published it in the fall of that year. He set poems by Georg Fredrich Daumer, who had translated folk poetry from various languages (chiefly Russian, Polish, and Hungarian) into a German collection titled *Polydora* (1855). The English translation used here is that supplied in the 2002 edition edited by John Glenn Paton. Paton notes that the first complete performance of *Liebeslieder* (Vienna, January 5, 1870) used a quartet of solo singers, and Brahms never gave a definitive choice for future performances—solo quartet, chamber choir, or larger chorus. He deliberately constructed the four-hand piano part so that it could be played without voices at all. And he later published the collection for piano duet without voices (Opus 52a) in 1874. Brahms later published a second collection, also called *Liebeslieder*, as Opus 65. Kelly Dean Hansen's detailed and helpful listening guide to the work can be found at <http://www.kellydeanhansen.com/opus52.html>.

## Two Selections from *The Tender Land*

Aaron Copland (1900-1990)

### “The Promise of Living” (Thanksgiving Song)

The promise of living with hope and thanksgiving  
is born of our loving our friends and our labor.

The promise of growing with faith and with knowing  
is born of our sharing our love with our neighbor.  
The promise of living, the promise of growing  
is born of our singing in joy and thanksgiving.  
For many a year we've known these fields and known all the work that makes  
them yield.  
Are you ready to lend a hand? We're ready to work, we're ready to lend a  
hand.  
By working together, we'll bring in the harvest, the blessings of harvest.  
We plant each row with seeds of grain, and Providence sends us the sun and  
the rain.  
By lending a hand, by lending an arm, bring out from the farm,  
bring out the blessings of harvest.  
Give thanks there was sunshine, give thanks there was rain.  
Give thanks we have hands to deliver the grain.  
Come join us in thanking the Lord for his blessing.  
O let us be joyful. O let us be grateful to the Lord for His blessing.  
The promise of ending in right understanding  
is peace in our own hearts and peace with our neighbor.  
O let us sing our song, and let our song be heard.  
Let's sing our song with our hearts, and find a promise in that song.  
The promise of living.  
The promise of growing.  
The promise of ending is labor and sharing and loving.

### “Stomp Your Foot” (Choral Square Dance)

**Basses** — Stomp your boot upon the floor. Take a breath of fresh June air,  
and dance around the room,

**All Men** — and dance around the room.

**All** — Stomp your foot upon the floor.  
Throw the windows open.  
Take a breath a fresh June air,  
and dance around the room.  
The air is free, the night is warm,  
the music's here and here's my home.

**Women** — Men must labor to be happy,  
ploughing fields and planting rows.  
But ladies love a life that's easy,  
churning butter, milking cows.  
Churning butter, milking cows.  
Gathering eggs...

**Men** — ...feeding sows.

**Women** — Mending, cooking, cleaning, ironing.  
Raising families, families.

**All** — Raising families, families.

**Men** — Ladies love their fine amusement,  
putting patches in a quilt,  
but men prefer to bend their shoulder

to something that will stand when built.  
Dancing ladies, making matches,  
playing games...

**Women** — ...singing snatches.

**Men** — Romping, frisking, winking, whistling.  
Raising families, families.

**All** — Raising families, families.  
Stomp your foot upon the floor,  
throw the windows open,  
take a breath of fresh June air  
and dance around the room.  
The air is free, the night is warm,  
the music's here, and here's my home.  
Stomp your foot upon the floor,  
throw the windows open,  
take a breath of fresh June air,  
and dance around the room.

Aaron Copland wrote *The Tender Land* as an opera for television. Productions for theatre stages have necessitated various revisions in both the libretto and the score since the original had its premiere, not on television, but at the New York City Opera in 1954. A complete libretto along with an extended discussion of the work can be found at <https://www.dramonline.org/albums/aaron-copland-the-tender-land/notes>, which comes from The University of Kentucky Opera Theatre. The work, clearly in an American populist tradition, was inspired by Walker Evans' Depression-era photography and James Agee's *Let Us Now Praise Famous Men*. Copland's librettist is usually listed as Horace Everett, a pseudonym for Erik Johns (born as Horace Eugene Johnston), who lived from 1927 to 2001. Librettist and composer met at a New Year's Eve party in 1946, when the librettist was 19. In 1948, the librettist moved from Los Angeles and lived with Copland until 1954. He died in a fire at his home in East Fishkill, New York.



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The Bach Society of Dayton is a 501(c)(3) non-profit organization; all contributions are deductible to the full extent of the law.

## Special Acknowledgements

The Bach Society also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG and records and edits our performances for broadcast; Westminster Presbyterian Church for providing rehearsal facilities; the generosity of the Kettering Adventist Church for providing performance facilities; Kettering Health Network and friends of the Bach Society for sponsoring the after-concert reception; the excellent and wide-ranging administrative support provided by David Grupe; the design skills of Todd Berry, who prepares our marketing resources; the skills of photographers Adam Alonzo, Lew Hann, and James DeYoung for taking chorus and performance photos; and the Dayton Performing Arts Alliance for receiving our mail.

Thank you also to the many volunteers for donating their time and efforts to our concerts. This season's volunteers include:

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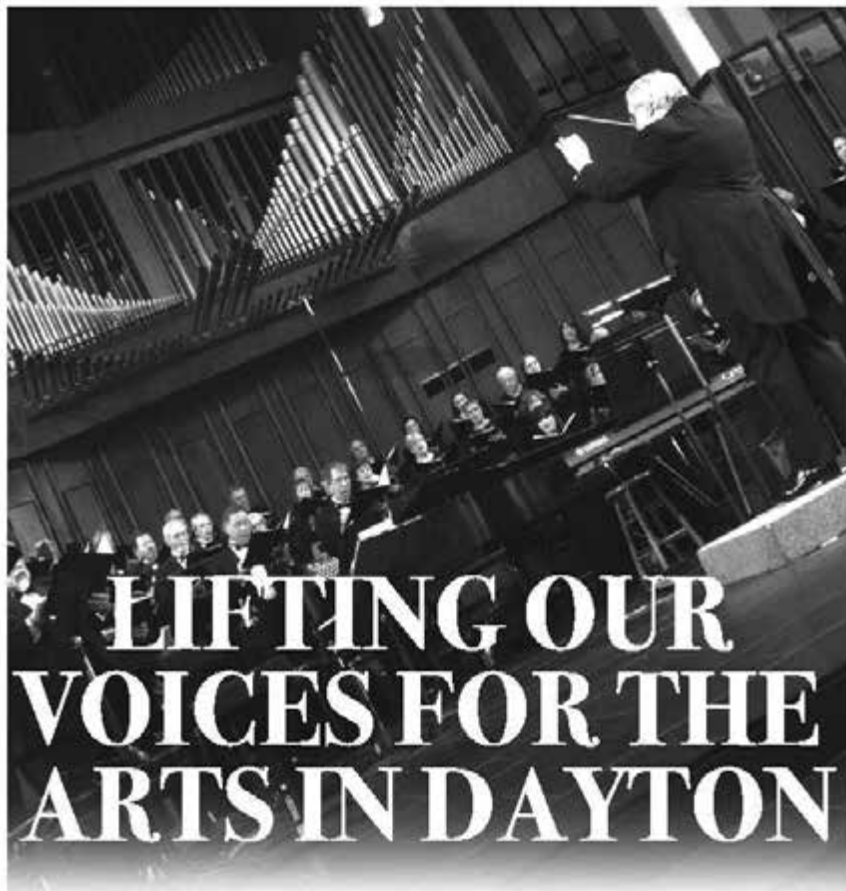
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BACH SOCIETY CHORUS | JOHN NEELY music director | R. ALAN KIMBROUGH accompanist



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OCTOBER 29: THE FRENCH CONNECTION						
DECEMBER 3: SWEET SOUNDS OF THE HOLIDAYS						
MARCH 25: SEBASTIAN AND SONS						
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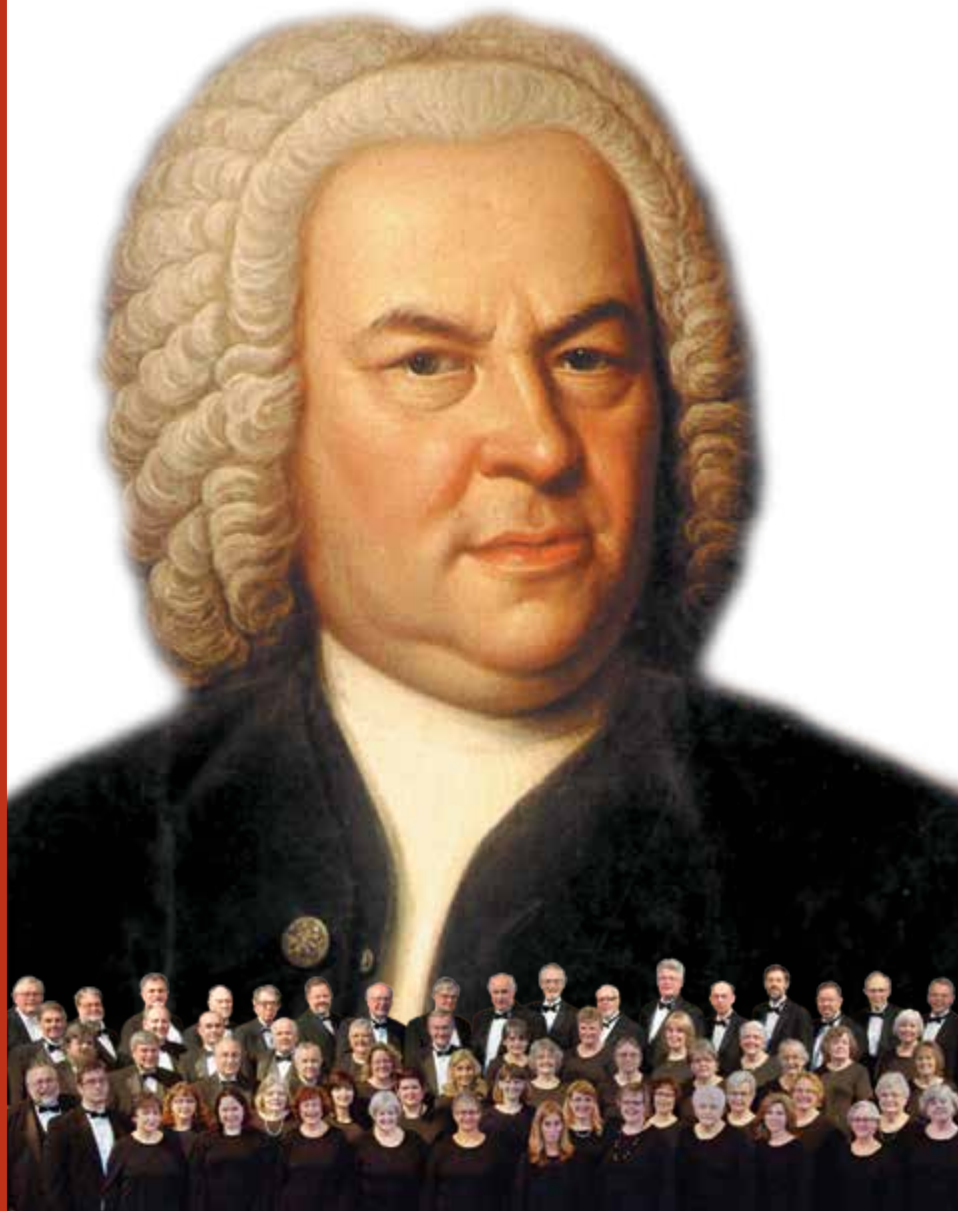
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