SILENT PARTNERS
only at Peterson's Piano BAR
open daily 6:00 pm-2:00 am

Thursday, October 21, 2010  7:30 pm· Harris Concert Hall
The Chamber Opera of Memphis in cooperation with the Rudi E. Scheidt School of Music
Silent Partners
An affectionate consideration of unheard operatic characters.
Words and music by
John David Peterson

I. Prolog

James Harr, tenor
Susan Owen-Leinert, mezzo soprano
Randal Rushing, tenor
Lenena Brezna, soprano
Laurence Albert, baritone

II. The Opera

Bianca Germont (La Traviata), the hotel bartender
Lenena Brezna

Niklaus Vogel (Die Meistersinger von Nürnberg), hotel clerk
James Harr

La Marchesa Attavanti (Tosca), Herzeleide (Parsifal)
Susan Owen-Leinert

Feldmarschall (Der Rosenkavalier), The Pope (Tannhäuser)
Randal Rushing

Agamemnon (Elektra), Buoso Donati (Gianni Schicchi)
Laurence Albert

Viscount Maurice (La Bohème)
Philip Himebook

Viscount Paul (La Bohème)
David Johnson

Mimi II: Lily Stegall
Musetta II: Jacquelyn Skoog
The Pope’s secretary: Dante Webb
III. Epilog / Finale

Lenena Brezna, soprano
Susan Owen-Leinert, mezzo soprano
Randal Rushing, tenor
Laurence Albert, baritone
James Harr, tenor
Philip Himebook, tenor,
David Johnson, baritone

Michael Leinert, production
John David Peterson, conductor & pianist

In cooperation with the Rudi E. Scheidt School of Music
THE UNIVERSITY OF MEMPHIS.

Thursday, October 21st, 2010 7:30 pm
Harris Concert Hall

The Chamber Opera of Memphis
Susan Owen-Leinert, General Manager
Michael Leinert, Artistic Director
PO Box 11508
Memphis, TN 38111

Program booklet Silent Partners. Editor, design & lay-out: © Michael Leinert, 10/2010. Performing rights: Dr. John David Peterson, Memphis, TN.
Silent Partner  No. 1: **Niklaus Vogel** (Niclaus Vogel)

In his “Buch von der Meister–Singer holdseliger Kunst” (1697)\(^1\) the German Christian Hebraist *Johann Christoph Wagenseil* (1633-1705) listed twelve Nuremberg Meistersingers as follows:


This original list was taken over by Richard Wagner for his opera “Die Meistersinger von Nürnberg”. The eighth in Wagenseil’s list, Niklaus Vogel, exists *in absentia*.

In the first act of the opera we learn that Niklaus Vogel is ill:

**KOTHNER**
Niklaus Vogel? Schweigt?

**KOTHNER**
Niklaus Vogel? Is he silent?

**LEHRBUBE**
(von der Bank aufstehend) Ist krank!

**AN APPRENTICE**
(jumping up from his seat) He's ill!

**KOTHNER**
Gut Bess’rung dem Meister!

**KOTHNER**
A quick recovery to the Master!

**ALLE MEISTER**
Walt's Gott!

**ALL THE MASTERS**
May God will it!

There is no doubt that Niklaus Vogel is a *Silent Partner*.

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Silent Partner  No. 2: **Feldmarschall** (Fürst von Werdenberg)

The opera *Der Rosenkavalier* by Richard Strauss begins with a scene in the bedroom of the “Feldmarschallin” Princess von Werdenberg’s Vienna residence in the early years of the reign of Maria Theresa. The Princess reclines on her bed embraced by the ardent Octavian, who professes an all consuming love for her.

*Octavian:*
*The Field Marshal, he stays in far Croatian wilds, hunting for bears and black boars, and I in the flower of my youth stay here, hunting for what?*

In the midst of this impassioned scene the lovers are disturbed by sounds which the indiscreet ones fear are the footsteps and the voice of the “Feldmarschall” (Field Marshal Prince of Werdenberg), returning unexpectedly from hunting.

*Princess:*
*It is the Prince indeed.*
*For were a stranger here, the noise would surely be there in the antechamber.*
*It is my husband. I hear his footsteps in the closet.*

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\(^1\) trans.: “Book of the Master-Singers’ lovely blessed art”
Octavian quickly conceals himself and dons the dress of a lady's maid, and the anxiety of the Princess is changed to amusement when the noisy, boastful and debauched Baron Ochs von Lerchenau unceremoniously enters the chamber to crave the assistance of the Princess in his forthcoming marriage with Sophie Faninal. [English translation by Alfred Kalisch]

In his recently published book “Vom Wunderwerk der Oper” (2007) Jens Malte Fischer writes an essay about “a silent partner” of the opera Der Rosenkavalier by Richard Strauss: "From the memorabilia of Field Marshal Prince Werdenberg". Fischer has written a fictional journal of the spouse of the unfaithful Marschallin from "Der Rosenkavalier": so funny and wondrously exact in the contemporary tone: this “diary” in fact honors the poet of the original comedy for music in three acts Hugo von Hofmannsthal.

Silent Partner No. 3: Bianca Germont (Blanche Duval)

The off stage role of Alfredo’s sister in Verdi’s La Traviata is another example of a Silent Partner. Alfredo’s father wanted his son to break off his scandalous liaison so his engaged sister (whom we never see) could marry into a decent family. In John David Peterson’s version: “Alfredo’s sister isn’t engaged...she’s playing the field!”
Amongst a spate of literary works set in the glittering city of Paris in the nineteenth and twentieth centuries, one of the most popular novels was the Lady of the Camellias, or Camille. The novel by Alexandre Dumas, fils (1824 – 1895) has spawned several films and plays as well as an immortal opera by Giuseppe Verdi: La Traviata.

The novel is a love story with the highly romantic theme of an affair between an aristocrat, Armand Duval (in Verdi’s opera: Alfredo Germont), with the most beautiful, popular and charming courtesan in Paris, Marguerite Gautier (in the opera: Violetta Valéry). Armand’s father, informed of his son’s relationship with a demi-mondaine, a fallen woman, meets her and entreats her to leave Armand so that his family name would not be tainted and his sister, Blanche (Bianca) could get married, as her fiance's family has refused to accept her unless her brother cleans up his act. He tells her: "You love Armand; prove it to him by the sole means which remains to you yet of proving it to him by sacrificing your love to his future." The objection here is not that Armand has a mistress - there is nothing more natural in nineteenth-century Paris - but that he loves a courtesan and pledged a lifetime of commitment to her.

Eleonora Duse as Marguerite Gautier (1896)

Silent Partner No. 4: Agamemnon (�示µέµνων)

In Greek mythology, Agamemnon is the son of King Atreus of Mykenae and Queen Aerope; the brother of Menelaus and the husband of Clytemnestra; different mythological versions make him the king either of Mycenae or of Argos (he was most probably the overlord of both). When Helen, the wife of Menelaus, was abducted by Paris of Troy, Agamemnon was the commander of the Achaeans in the ensuing Trojan War.
Upon Agamemnon’s return from Troy he was murdered (according to the version of the oldest surviving report, Odyssey Book 11, l.409f.) by Aegisthus, the lover of his wife Clytemnestra, who
herself slew Cassandra, Agamemnon's unfortunate concubine. In some later versions Clytemnestra herself does the killing, or they do it together, in his own home, in Agamemnon’s bath.

Agamemnon has four children:
1. Iphigenie
2. Elektra
3. Chrysothemis
4. Orestes

_Elektra_ is a one-act opera by Richard Strauss (1864 – 1949), to a German-language libretto by Hugo von Hofmannsthal (1874 – 1929) adapted from his drama of 1903, the first of many such collaborations between composer and librettist. The opera _Elektra_ was first performed at the Dresden State Opera on January 25, 1909.

The “Agamemnon motif” (Richard Strauss _Elektra_)

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**Silent Partner No. 5: La Marchesa Attavanti**

The Marchesa Attavanti is mentioned in the first act of Giacomo Puccini’s opera _Tosca_. We remember:

Cesare Angelotti, an escaped political prisoner, rushes into the church of Sant’ Andrea della Valle in Rome to hide in the Attavanti chapel. Mario Cavaradossi enters to work on his portrait of Maria Magdalena - inspired by the Marchesa Attavanti (Angelotti’s sister), whom he has seen but does not know. Taking out a miniature of the singer Floria Tosca, he compares her raven beauty with that of the blonde Magdalena. Angelotti ventures out and is recognized by his friend and fellow liberal Mario, who gives him food and hurries him back into the chapel as Tosca is heard calling outside. Forever suspicious, she jealously questions him, then prays, and reminds him of their rendezvous that evening at his villa.
Suddenly recognizing the Marchesa Attavanti in the painting, she explodes with renewed suspicions, but he reassures her. When she has gone, Mario summons Angelotti from the chapel; a cannon signals that the police have discovered the escape, so the two flee to Mario's villa.

Meanwhile, the Sacristan returns with choirboys who are to sing in a Te Deum that day. Their excitement is silenced by the entrance of Baron Scarpia, chief of the secret police, in search of Angelotti. When Tosca comes back to see Cavaradossi again, Scarpia shows her a fan with the Attavanti crest, which has been just found. Thinking Mario faithless, Tosca tearfully vows vengeance and leaves as the church fills with worshipers. Scarpia, sending his men to follow her to Angelotti, schemes to get the diva in his power.

As often in operas a usual prop gets suddenly an immense importance: sometimes a letter, a dagger or in this case a fan: the fan of Angelotti's sister Attavanti, who tries to save her brother from death.

In 1940/41 the French director Jean Renoir and Carl Koch (Germany) produced a movie in Paris: La Tosca. The role of the Marchesa Attavanti was created for this film, starring Carla Candiani, an Italian actress, born 1916 in Milano.

La Tosca is a five-act drama by the French playwright Victorien Sardou (1831 – 1908). It was first performed on November 24, 1887 at the Theatre de la Porte Saint-Martin in Paris with Sarah Bernhardt in the title role. Three minor characters in the play La Tosca are real historical figures: Queen Maria Carolina, Prince Diego Naselli (the Govenor of Rome) and the famous composer Giovanni Pasiello.

In the drama of Sardou the husband of Marchesa Attavanti appears: Marquis Attavanti, a Neapolitan courtier and Angelotti's brother-in-law. In John David Peterson's Silent Partners he is mentioned by his wife La Marchesa Attavanti during a conversation with the Field Marshal.

Silent Partner No. 6: Buoso Donati

Buoso Donati was a noble Florentine, and a thief.

In Giacomo Puccini's opera Gianni Schicchi we learn that rich old Buoso Donati has died in bed. His relatives mourn melodramatically, until they hear the rumor that he has left all his money to the local monastery. They frantically search for Donati's will.

Gianni Schicchi was first performed at the Metropolitan Opera on December 14, 1918 with the other two operas of "Il trittico": Il tabarro and Suor Angelica.

A man named Gianni Schicchi is only briefly referred to in Dante's Inferno Canto XXX. More about Buoso Donati in The Divine Comedy by Dante Alighieri (1265 – 1321). Inferno Canto XXV:79-151. Buoso Donati mutates into a serpent.


Inferno Canto XXX:1-48. His son Simone caused Gianni Schicchi to impersonate his father, Buoso, and forge a will.

There is also an opera by Michael Ching: Buoso's Ghost – a sequel to Puccini's Gianni Schicchi.
Silent Partner No. 7:  **Herzeleide** (Herzeloyde)

*Parsifal* is a *Bühnenweihfestspiel* in three acts by Richard Wagner. It is based on Wolfram von Eschenbach's *Parzival*, the 13th century epic poem of the Arthurian knight Parzival (Percival) and his quest for the Holy Grail.

Wagner first conceived the work in April 1857. It was to be Wagner's last complete opera and in composing it he took advantage of the particular acoustics of his Bayreuth Festspielhaus. *Parsifal* was first produced at the Bayreuth Festival in 1882. The Bayreuth Festival maintained an exclusive monopoly on *Parsifal* productions until 1903, when the opera was performed at the Metropolitan Opera in New York.

**Herzeleide**

The sister of **Amfortas**, the King of the Grail Knights, the mother of **Parzival** and grandmother of Lohengrin, the *Swan Knight*. She is the second wife of Gamuret.

**Gamuret**

Husband of Herzeleide, father of Parzival. Gamuret died in far Arabian lands without having seen his new-born son.

**Condwiramurs**

The wife of Parzival and mother of Lohengrin (Loherangrin) and Kardeiz. She is also the maternal niece of Gurnemanz.

**Excerpts of the story** (in relationship to *Silent Partners*).

Gamuret returns to Europe and fights in a tournament at Kanyoleis in Waleis. As the winner, he is entitled to marry Herzeleide. He is reluctant to betray Belacane, but an arbiter holds that as the winner of the tournament he must marry Herzeleide. But he doesn't stay long; hearing that the Baruc is besieged, he returns to the East, where he is killed near Baghdad. He has left Herzeleide pregnant; shortly after learning of his death, she bears Parzival.

Herzeleide withdraws from courtly society and raises Parzival in the woods, keeping him ignorant of almost everything, but especially of knighthood. When he accidentally encounters three knights, he is overwhelmed by their glory, and overcome with desire to be a knight himself. He insists on leaving, but Herzeleide dresses him in fool's clothes, hoping that people at court will laugh at him and drive him away. She also gives him some parting advice, which he takes very literally, with varying results. As Parzival rides away, she dies of sorrow. Later Parzival becomes the new King of the Holy Grail.

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**Herzeleide** 600 years later:  August 16, 1938

Princess Herzeleide of Prussia, a granddaughter of former Kaiser Wilhelm II, was married today to Prince Karl Biron von Curland at the Potsdam garrison church. Many members of Germany's former royal family attended the ceremony. The bride is the only daughter of the Kaiser's fifth son, Prince Oskar. Her husband is the eldest son of Prince Gustav Biron von...
Curland, head of a noble house. Crown Prince Wilhelm, attired in the Death's Head Hussars uniform, was one of the members of former ruling family in attendance. Kaiser Wilhelm's wife, Hermine, was also present.

Herzeleide was born on Christmas Day in 1918, several weeks after the collapse of the German monarchy. She was given a name meaning "heart's sorrow" after the "tragic queen" in the Parsifal legend.


Violetta: It's a very weird name for a girl. or rather very sad. Isn't it true that names determine our destiny. was her marriage happy? I wouldn't be surprised if I learned that her marriage was a failure.

Posted: August 17, 2010 7:25 PM

Silent Partner No. 8: The Pope (Urban IV.)

Urban IV, given name Jacques Pantaléon, Roman Catholic Pope from the 29th of August 1261 to the 2nd of October 1264, was the son of a shoemaker of Troyes. Having received a monastic education, he became archdeacon of Liége and papal legate of Pope Innocent IV to Poland and Prussia; he was consecrated bishop of Verdun in 1253, and two years later he became the Patriarch of Jerusalem. While on a trip to Italy to explain at court a quarrel with the Hospitallers he was elected to succeed Alexander IV.

He never visited Rome [!!], but lived most of his pontificate at Orvieto. He favoured his own countrymen, and under him began that preponderance of the French in the curia which later led to the papal residence at Avignon, and indirectly to the Great Schism. In 1264 he instituted the festival of Corpus Christi. Urban IV. was succeeded by Pope Clement IV.

Heinrich Tannhäuser, a prominent German Minnesänger and poet, was a contemporary of Pope Urban IV (the pope died in 1264), and the Minnesänger died shortly after 1265. Two centuries later, the pope became a major character in a legend which grew up about the Minnesänger, which is first attested in 1430 and propagated in ballads from 1450.

The legendary account makes Tannhäuser a knight and poet who found the Venusberg, the subterranean home of Venus, and spent a year there worshipping the goddess. After leaving the Venusberg, Tannhäuser is filled with remorse and travels to Rome to ask Pope Urban IV if it is possible to be absolved of his sins.

Urban replies that forgiveness is as impossible as it would be for his papal staff to blossom. Three days after Tannhäuser's departure Urban's staff blooms with flowers; messengers are sent to retrieve the knight, but he has already returned to Venusberg, never to be seen again.

There is no historical evidence for the events in the legend. Urban IV was evidently inserted into the legend since he was Pope during Tannhäuser's lifetime.

In Richard Wagner's opera Tannhäuser und der Sängerkrieg auf Wartburg (Act 3, in the so called Romerzählung) Tannhäuser cites that the Pope condemned him. For the first time Pope Urban IV. himself will sing his own words – in John David Peterson’s opera Silent Partners (Prolog).
The Pope:

Richard Wagner
Tannhäuser
und
der Sängerkrieg auf Wartburg

ACT 3 "Romerzählung" (excerpt)

If thou hast shar'd the joys of
Hast du so bö-se Lust ge-

hell,
theilt,
Trombones, etc.

Thou art for ever-more ac-
so bist nun e-wig du ver-

That in the hill of Venus dwell,
hast du im Venusberg ge-

(very sustained.)
curs'd! And as this barren staff I hold Ne'er will put forth a flower or leaf,
dammt! Wie dieser Stab in meiner Hand nie mehrreischmückt mit frischem Grün,

thus shalt thou never-more behold Salvation, or thy sins' relief!
kann aus der Hölle heis- sen Brand Erlösung nimmer dir erblüh'n"
Silent Partner  No. 9 & No. 10:  The viscounts Maurice and Paul

*La bohème* is an opera in four parts or images [*Scene liriche in quattro quadri*] by Giacomo Puccini to an Italian libretto by Luigi Illica and Giuseppe Giacosa, based on *Scènes de la vie de bohème* by Henri Murger (1822 – 1861).

In the French novel by Murger we find the two “vicomtes” Maurice and Paul. Viscount Maurice has an affair with Musetta, after she has left her lover, the painter Marcello. Paul has a liaison with Mimi, after she lived apart from the poet Rudolfo. In Puccini’s libretto these two viscounts are only *Silent Partners*, but in Murger’s novel they have some importance. They appear in several chapters and are vividly portrayed characters.

In the last scene of *La bohème* (*Quadro quarto*) only Mimi’s viscount Paul is mentioned by Musetta as “viscontino”: *Intesi dire che Mimi, fuggita dal Viscontino, era in fin di vita.*
(trans.: I have been told that Mimi left her little viscount, and that her life will be soon finished).

They are certainly not *Silent Partners*: Giacomo Puccini and Arturo Toscanini, short after the world premiere of *La bohème* in Turin (Torino, Italy), 1896. Toscanini, 29 years old, was the conductor of the world premiere.

Thomas A. Edison wrote to Puccini in September 1920:

“Men die and governments change, but the songs of *La Bohème* will live forever.”
John David Peterson  Composer’s note

Silent Partners started with an offhand remark by Michael Leinert that the “absent” characters of opera ought someday to appear on stage. He and I E-mailed back and forth a couple of times, and I began to think about how to get some of those absent characters on stage together.

A hotel lobby seemed like a good locale, as people of different parts of society could interact there. To have the hotel hosting a banquet for a military academy made it easy for operatic soldiers to be present. The time is modern, and so appliances such as laptops and cell phones available. Some of the music is drawn from the operas from which the characters are drawn. Parsifal’s mother Herzleide sings music which Wagner wrote for Kundry to sing about Herzleide herself. Buoso Donati’s music comes directly from Puccini’s Gianni Schicchi.

Some of the music imitates the style of the pertinent opera; so the second part of Bianca Germont’s aria is a gutsy Verdi-style polonaise.

Bianca

There are some short thematic references—the Feldmarschall’s motive is the inversion of Octavian’s motive. (Since the Feldmarschall’s wife is carrying on with Octavian, he could be considered an “anti-Octavian”.)

The Pope is on a search for Tannhäuser, who had committed the unforgivable sin of loving the goddess Venus. When the Pope says that the man he is looking for may have been with a beautiful woman, Venus’ music from Wagner’s Tannhäuser appears briefly in the accompaniment, so we know just who the woman in question is. The Pope’s own music is a passacaglia; this archaic and Italianate form seemed appropriate for a Pope.
And when Buoso Donati (Gianni Schicchi) talks about giving his estate to the brothers of St. Reparata, he sings to the plainchant of the Gradual of the First Mass for a Virgin Martyr. Some of the characters in Silent Partners appear much as they seem to be when they are mentioned in their operas. Others provide details about themselves that enrich their personalities or even contradict what we are told about them in their operas. Our impression of the Feldmarschallin from Richard Strauss’s Der Rosenkavalier is of a long-suffering woman; in Silent Partners her husband suggests that she may simply have an eye for younger men.

In Verdi’s La traviata Giorgio Germont asks Violetta to break off her liaison with his son because of the pain it is causing his daughter; in Silent Partners his daughter gives us a different point of view. In the myth, Parsifal’s mother Herzeleide retires to the forest so that her son will never be tempted by knighthood and battle; in this opera she is updated to a modern pacifist who never bought her young son a toy gun. As the characters tell us in the epilog, there are many other “silent partners” who might have appeared.
SYNOPSIS

I. Prolog

II. Bianca is working behind the bar. She has received a message from Alfredo that he has left Violetta at their father’s request to accommodate Bianca’s engagement. Maurice and Paul, the two viscounts, Mimi’s and Musetta’s sugar-daddies, pass through the reception area and speak with one another briefly. In Bianca’s cabaletta she informs us that the conflict between her father and Violetta was due to his embarrassment - that she was never even engaged.

III. The Feldmarschall enters the bar and flirts with Bianca. The Marchesea Attavanti enters, sits at a table and orders a drink.

IV. Agamemnon checks in at the desk. He complains that his family has not come to see his big evening - he is being honored at the academy banquet. While he inspects the room, Bianca delivers a drink to the Marchesea Attavanti from the Feldmarschall. When Agamemnon returns, he muses about his family. He ends by double-checking with Vogel that the room does indeed have a private bath.

V. The Feldmarshall flirts with the Marchesa Attavanti.

VI. Buoso Donati is in town to spend a weekend with his relatives. He discovers that they canceled the weekend without telling him. He bemoans their selfishness and greed. He is sure that they are only after his money. In disgust, he goes to the bar and proceeds to get drunk.

VII. Herzeleide tells how she raised her son Parsifal with no knowledge of weapons, and laments that he has gone to the military academy.

VIII. The Pope enters with a blooming branch in his hand. He is searching for Heinrich Tannhäuser, but instead finds a drunken Buoso. They have a drink together, and the Pope persuades him to leave his fortune to a monastery.

IX. Epilog. Musical references to famous ensemble finales, as well as to other operatic ensembles. Niklaus Vogel, the hotel clerk finally gets to sing his one big note as the cast leaves.
No objections? Quotes about opera...

In opera, there is always too much singing.       Claude Debussy

The opera is like a husband with a foreign title - expensive to support, hard to understand and therefore a supreme social challenge.       Cleveland Amory

Parsifal - the kind of opera that starts at six o'clock and after it has been going three hours, you look at your watch and it says 6:20.       David Randolph

Every theatre is an insane asylum, but an opera theatre is the ward for the incurables.       Franz Schalk

How wonderful opera would be if there were no singers.       Gioacchino Rossini

Opera in English, is about as sensible as baseball in Italian.       H. L. Mencken

Going to the opera, like getting drunk, is a sin that carries its own punishment with it.       Hannah More

Bed is the poor man's opera.       Italian Proverb

I have witnessed and greatly enjoyed the first act of everything which Wagner created, but the effect on me has always been so powerful that one act was quite sufficient; whenever I have witnessed two acts I have gone away physically exhausted; and whenever I have ventured an entire opera the result has been the next thing to suicide.       Mark Twain

Of all the noises known to man, opera is the most expensive.       Molière

People are wrong when they say opera is not what it used to be. It is what it used to be. That is what's wrong with it.       Noel Coward

If a thing isn't worth saying, you sing it.       Pierre-Augustin Caron de Beaumarchais
Opera is where a guy gets stabbed in the back, and instead of dying, he sings.
Robert Benchley

Any subject is good for opera if the composer feels it so intently he must sing it out.
Gian Carlo Menotti

An opera begins long before the curtain goes up and ends long after it has come down. It starts in my imagination, it becomes my life, and it stays part of my life long after I've left the opera house.
Maria Callas

I don't think an opera house is ever a place that can make you entirely happy.
Bernard Haitink

I have always believed that opera is a planet where the muses work together, join hands and celebrate all the arts.
Franco Zeffirelli

If you can sell green toothpaste in this country, you can sell opera.
Sarah Caldwell

The opera always loses money. That's as it should be. Opera has no business making money. There are two sighs of relief every night in the life of an opera manager. The first comes when the curtain goes up. The second sigh of relief comes when the final curtain goes down without any disaster, and one realizes, gratefully, that the miracle has happened again.
Rudolf Bing

When an opera star sings her head off, she usually improves her appearance.
Victor Borge

The first rule in opera is the first rule in life: see to everything yourself.
Nellie Melba

I don't have a rock voice. I have to force it. I am like an opera singer.
Meat Loaf

Thank you very much! Merci bien! Vielen Dank! Grazie tante! ευχαριστώ σας!

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