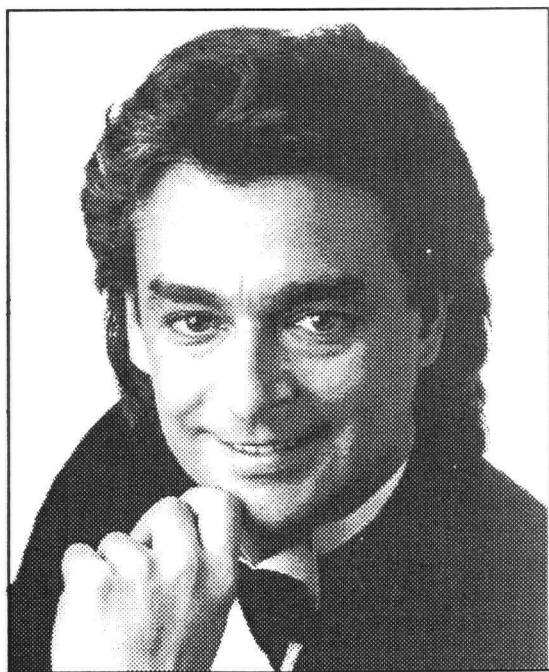


**White Rock
Concerts
*Presents***

**Mark Dubois
Tenor**

Brahm Goldhamer - Piano



Friday, November 23, 2001

Our Next Concert:
Rita Costanzi - harp
with ensemble
Ravel Introduction & Allegro
Friday, Feb. 15, 2002



The Handel Society

chorus soloists and orchestra presents:

Saturday December 1, 2001 at 8:00 p.m.

**At Good Shepherd Church
2250 - 150th St. South Surrey**

**Mozart Requiem
Schubert Mass in A-Flat Major**

**Guest Soloists: Marisa Gaetane, Soprano,
Wendy Hatala-Foley, Alto, Paul Ouellette, Tenor,
Jonathan Liebich, Bass,
Johan Louwersheimer, conductor**

**Tickets: call Rita Lok 604-597-8855 and available at: BBB Bakery, Guildford,
The Country Mailbox, Ocean Park, Keith Ridge Men's Apparel, Tapestry Music,
Long and McQuade Langley, and at the door
Adults \$20 Seniors/Students \$15**

Meet your Executive Committee

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Erika Bennedik, Vice President
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Olive Moffett
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Programme

J. Youmans [1899-1946]	Without a Song
Franz Schubert [1797-1828]	Standchen
Franz Schubert [1797-1828]	4 Songs from "Die Schone Mullerin" song cycle
	Stay
	Thanks to the Brook
	The Eager Questioner
	Mine
Franz Schubert [1797-1828]	Ave Maria
Traditional [arr. Anthony Power]	Shendandoah
Benjamin Britten [1913-1991]	4 English Folk Songs
Henri Duparc [1848-1933]	Chanson Triste
Stillman [1927-]	I Believe

Intermission

Wolfgang Amadeus Mozart [1756-1791]	Constanze [From the Abduction from the Seraglio]
Robert Schumann [1810-1856]	Seven Songs From the "Dichterliebe, Opus 48
	In the Wonderful Month of May
	From my Tears
	The rose, the lily
	Poet's love
	I will submerge my soul
	On the Rhine
	I chide you not
Franz Lehar [1870-1948]	Yours is my heart alone [From Land of Smiles]
Edouard Lalo [1823-1892]	Vainement Ma Bien Aimee [From Le Roi D'ys]
Robert Schumann [1810-1856]	Dedication
	Du Bist wie Eine Blume [You are Like a Flower]
Ivor Novello [1893-1946]	And Her Mother Came, too
Rudolf Siczynski	Vienna, City of My Dreams
Traditional Neapolitan Song	

Programme Notes

Schumann – Dichterliebe - Poet's love

1)Im wunderschnen Monat Mai
In the wonderful month (of) May

Im wunderschnen Monat Mai;

In the wonderful month (of) May,

als alle Knospen sprangen,

when all buds burst,

da ist in meinem Herzen

there is in my heart

(has)

die Liebe aufgegangen.

[the] love unfolded.

Im wunderschnen Monat Mai,

In the wonderful month (of) May,

als alle VLigel sangen,

when all birds sang,

da hab' ich ihr gestanden

there have I (to) her confessed

mean Sehnen und Verlangen.

my longing and desire.

3)Die Rose, die Lilie

The rose, the lily

Die Rose, die Lilie, die Taube, die

Sonne,

The rose, the lily, the dove, the sun,

die liebt ich einst alle in Liebeswonne.

they loved I once all in love's bliss.

Ich lieb' sie nicht mehr, ich liebe alleine

I love them no more, I love alone

die Kleine, die Feine, die Reine, die

Eine;

the little one, the fine one, the pure

one, the one;

sie selber, aller Liebe Wonne,

she herself, all love's bliss.

ist Rose and Lilie and Taube and Sonne;

is rose and lily and dove and sun;

ich liebe alleine die Kleine,

I love alone the little one,

die Feine, die Reine, die Eine

the fine one, the pure one, the one!

2)Aus meinen Tranen Apriessen
From my tears sprout

Aus meinen Tranen spriessen

From my tears sprout

viel bluhende Blumen hervor,

many blooming flowers [out],

and meine Seufzer werden

and my sighs become

ein Nachtigallenchor.

a choir of nightingales.

Und wenn du mich lieb hast, Kindchen,

And when you me love, [-] little child,

schenk' ich dir die Blumen all',

present I to you the flowers all,

und vor deinem Fenster soll klingen

and before your window shall sound

das Lied der Nachtigall.

the song of the nightingale.

4) Wenn ich in deine Augen she

When I look into your eyes

Wenn ich in deine Augen seh',

When I into your eyes look,

so schwindet all' mein Leid and Weh;

so disappears all my sorrow and

pain;

doch wenn ich kusse deinen Mund,

but when I kiss your mouth, (lips)

so werd ich ganz and gar gesund.

so get I wholly and completely well.

Wenn ich mich lehn' an deine Brust,

When I [myself] lean on your breast,

kommt's fiber mich wie Himmelslust;

comes it over me like heaven's

delight;

(bliss overcomes me like heaven's

delight)

doch wenn du sprichst: ich liebe dich!

but when you speak: I love you!

so muss ich weinen bitterlich.

then must I cry bitterly.

5) **ich will meine Seele tauchen**

I will my soul submerge

rich will meine Seele tauchen

I will my soul submerge

In den Kelch der Lilie hinein;

Into the cup of the lily;

die Lilie soll klingend hauchen

the lily shall ringingly breathe

ein Lied von der Liebsten mein.

a song from the beloved mine.

Das Lied soll schauern and beben.

The song shall thrill and shake,

wie der Kuss von ihrem Mund,

as the kiss from her mouth, (lips)

den sie mir einst gegeben

which she me once has given

in wunderbar susser Stund'

in (a) wonderful sweet hour!

7) **Ich grolle nicht**

I chide (you) not

Ich grolle nicht, and wenn das Herz
auch bricht,

**I chide (you) not, and if the heart
also breaks,**

ewig verlornes Lieb, ich grolle nicht.

eternally lost love, I chide (you) not.

Wie du auch strahlst in Diamantenpracht,

As you [also] shine in diamond's splendor,

es Milt kein Strahl in deines Herzens Nacht,

(it) falls no ray into your heart's night,

das weiss ich langst

that know I (a) long (time).

Ich grolle nicht and wenn das Herz auch bricht.

**I chide (you) not and if the heart also
breaks.**

Ich sah dich ja im Traume,

I saw you [yes] in the dream,

and sah die Nacht in deines Herzens Raume,

and saw night in your heart's room,

and sah die Schlang', die dir am Herzen frisst,

**and saw the snake, which you at the heart
gnaws,**

Ich sah, mein Lieb, wie sehr du elend bist.

I yaw, my love, how very you miserable are.

(How very miserable you are)

Ich grolle nicht.

I chide (you) not.

6) **Im Rhein**

In the Rhine

Im Rhein, im heiligen Strome,

In the Rhine, in the holy river,

da, spiegelt sich in den Well'n,

there reflects [itself] in the waves,

mit seinem grossen Dome,

with its great cathedral,

das grosse, heilige Coln

the great, holy Cologne.

Im Dom, da steht ein Bildnis,

In the cathedral, there stands a

portrait,

auf goldenem Leder gemalt;

on golden leather painted;

in meines Lebens Wildnis

into my life's wilderness

hat's freundlich hinein gestrahlt.

has it friendly beamed.

Es schweben Blumen and Eng'lein

There hover flowers and little angels

um unsre liebe Frau;

around our beloved lady;

die Augen, die Lippen,

the eyes, the lips,

die Lippen, die Wanglein

the lips, the little cheeks,

die gleichen der Liebsten genau.

they resemble (those) of the beloved

exactly. (they resemble exactly those

of the beloved)

A Message From the President

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall:
O, it came o'er my ear like the sweet sound!
That breathes upon a bank of violets,
Stealing and giving odour!

**William Shakespeare (1564 - 1616), "Twelfth Night", Act 1
scene 1**

Alas, we on the board wish that the music could play on over the winter but, as has been the case these many years, our series will now take a 3-month break until February 15, 2002. I for one, and I know many of you, would like the music to play on over the winter break. And so it is that I come to you with a question – Do you want more of a good thing?

Our Artistic Director has presented the board with a plan for a SIX-concert season for next year and the following seasons. This would serve to more evenly space out the concerts over the early October to early May time frame, giving us wonderful music about once a month (with the exception of the holiday season in December). It would also allow us more flexibility in programming a season, suiting our dates to those of major touring artists.

Next year is a case in point. We have the opportunity to offer six top rank artists to you, including the renowned Manitoba Chamber Orchestra and the Gryphon Trio featuring Jamie Parker. There are others of equal or greater stature that we cannot yet announce.

This is however, your series, and the board needs to hear from you. Do you want the series to grow, adding another concert between October and early May?

This would, of course mean an increase in subscription fees to cover the cost of another concert (and general inflation in any event) – an increase of perhaps \$12 or \$13 per year.

I would note that our fees are the lowest in the country for a comparable series – I have no idea how our Artistic Director books the artists he does on the budget available.

As you have seen this year, it has been some time since we have brought you an early music artist and it has been even longer since we have had a tenor. With an extra concert per year, you will not have to wait as long to enjoy these genres the next time.

It is your board's goal to maintain and enhance the quality of the artists offered. I feel that a move to six concerts with a modest increase in fees as outlined will help us achieve that goal.

Please take the time to answer the questionnaire in tonight's programme to let us know your wishes.

MARK DUBOIS – TENOR

Mark DuBois has been universally acclaimed for his outstanding lyric-tenor voice, its exceptional clarity and tonal purity, and his artistry and musicianship in performance. He has performed with every major orchestra in his native Canada and with several in the U.S.A.

Mark DuBois' busy career on opera and concert stages has taken him across Canada, the U.S.A., Italy, France, Belgium, Hungary, Austria, the United Kingdom and New Zealand.

He is heard regularly on national radio network broadcasts in a wide variety of performances and has appeared in several television specials, including *THE LIFE OF EMMERICH KALMAN*, the Bach *MAGNIFICAT*, as the Chevalier in *DIALOGUES DES CARMELITES*, Handel's *MESSIAH* conducted by Trevor Pinnock and in the lead role of Shanty in the Canadian premiere of Paul McCartney's *LIVERPOOL ORATORIO* under the baton of Carl Davis, the co-composer of the work.

Mark DuBois is featured on several commercial recordings. The more recent include his solo recording *VIENS, GENTILLE DAME - Romantic Arias for Lyric Tenor* from CBC Records, as featured soloist in *BAROQUE CANTATAS with Period Instruments* from IBS Records, *SWEET AIRS THAT GIVE DELIGHT* for the Stratford Shakespearean Festival's 40th Anniversary Album, *A NIGHT IN VENICE and Other Operetta Excerpts* with Kitchener-Waterloo Symphony from CBC Records, Handel's *MESSIAH* with London Fanshawe Symphonic Chorus from Opening Day Records, a solo recording titled *CHANSONS D'AMORE* with pianist Gloria Saarinen from Doremi Records and as guest soloist on the celebratory CD: *500TH ANNIVERSARY VIENNA CHOIR BOYS* from Koch Classics, Vienna.

Brahm Goldhamer Pianist and Music Director

Mr. Goldhamer is on the faculty of the Royal Conservatory of Music where he is the founding director of the Conservatory's opera Ensemble. Among his credits are the music directorship of the Dora nominated production of *Secret Garden*, Toronto Operetta's production of *The New Moon*, and the Solt production of *Hamlet*. He appears regularly as the music director of Opera in Concert.

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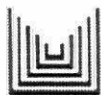
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