

## ***About the Accelerated Cure Project for Multiple Sclerosis***

**Accelerated Cure Project for Multiple Sclerosis** is a national nonprofit organization dedicated to curing MS by determining its causes. Focused primarily on accelerating the pace of MS breakthroughs, the Boston Cure Project seeks to remove obstacles to investigating the causes of MS and encourages collaboration between research organizations and clinicians. It is developing a "Cure Map," a systematic plan of research into the causes of MS, and is implementing a multi-disciplinary Blood, Tissue and Data Bank to accelerate the search for environmental and genetic factors in MS. Multiple Sclerosis, or MS, is a chronic demyelinating disorder of the central nervous system affecting over 400,000 people in the US and 2 million individuals worldwide. MS often results in severe disability including the inability to walk, impaired vision or in some cases blindness, cognitive dysfunction, bladder and bowel problems, incapacitating fatigue and other serious symptoms.

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For more information about the Accelerated Cure Project or to make a corporate or individual contribution, call 781/487-0008, or visit [www.acceleratedcure.org](http://www.acceleratedcure.org).



## The 4th Annual Accelerated Cure Project Halloween Concert

*A concert of classical vocal music  
to benefit  
**Accelerated Cure Project  
for Multiple Sclerosis***

Pleasant Street Congregational Church  
75 Pleasant Street  
Arlington, MA



Sunday, October 29th, 2006, 3 - 5 PM

## *Acknowledgements*

*We would like to thank our  
Gold Sponsor*



*for their continued support*

*We would like to thank*

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Rev. Reebee Kavich Girash and the  
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*and the many others who have joined to make this concert  
a success.*

**Accelerated Cure Project provides the following MS resources and materials on our web site at no charge:**

**MS News:** One of the most popular, comprehensive, and continuously updated sources of MS-related news available today. It can be found at [msnews.acceleratedcure.org](http://msnews.acceleratedcure.org).

**MS Quickstart Guide:** "So you have MS...What's Next?" Based on the experiences of people with MS, this guide tells you all you'll need to know if you or a loved one is diagnosed with MS.

**Multiple Sclerosis Primer:** Provides an in-depth introduction to MS as a disease, including discussions of diagnosis and treatment.

**Quarterly Print Newsletter:** Updates relating to Accelerated Cure Project's recent efforts and research.

**Email Announcements:** Prompt notification of upcoming events, breaking MS news, and the availability of MS-related resources.

**Healthcare Market Overview:** Provides useful information for someone just diagnosed with a chronic disease looking to understand how everything interoperates.

**7 Habits For Regaining Power in the Workplace With Chronic Illness:** A set of tips written by one of our volunteers, Rosalind Joffe, who has MS and coaches people on how to deal with chronic illness in the workplace.

**Book Reviews:** written by Accelerated Cure Project volunteers about MS-related books.

**Interviews with MS researchers:** explaining their specific fields of study.

**Clinical Trials:** links to online resources for understanding and participating in studies.

Mab, la reine des mensonges, from *Romeo et Juliette*  
- Charles Gounod  
Andrew Garland, pianist Damien Francoeur-Krzyzek

Habanera, from *Carmen* - Georges Bizet  
Ja-Na' Duane, pianist Damien Francoeur-Krzyze

*Gestillte Sehnsucht* and *Geistliches Wiegenlied* - Johannes Brahms  
Catherine Hedberg, violist Peter Stein, pianist Eric Schwartz

The Heliotrope Bouquet - Scott Joplin  
Pianists David Goldhirsch and Eric Schwartz

Per pieta, bell'idol mio, from *Sei Ariette* - Vincenzo Bellini  
Susan Swan, pianist David Goldhirsch

Scene from *TONYA & NANCY: THE OPERA* - Abigail Al-Doory  
Kristen Sergeant, Ja-Na' Duane, pianist Eric Schwartz  
*Direction by Meron Langsner*  
*This performance is dedicated to Bruce Rosenberg*

Pieces from *Street Scene* - Kurt Weill  
pianist Damien Francoeur-Krzyze  
*What Good Would the Moon Be?*, Megan Tillmann  
*Lonely House*, Matthew DiBattista  
*Somehow I Never Could Believe*, Janine Wanée  
*We'll Go Away Together*, Megan Tillmann, Matthew DiBattista

Malinconia, ninfa gentile, from *Sei Ariette* - Vincenzo Bellini  
Susan Swan, pianist David Goldhirsch

Der Hirt auf dem Felsen - Franz Schubert  
Devin Dukes, clarinetist Jeff Berman, pianist Damien Francoeur-Krzyzek

## Intermission

Bella siccome un angelo, from *Don Pasquale*  
- Gaetano Donizetti  
Thomas Jones, pianist Damien Francoeur-Krzyzek

Voi lo sapete, from *Cavalleria Rusticana* - Pietro Mascagni  
Ja-Na' Duane, pianist Damien Francoeur-Krzyzek

The Farmer's Curst Wife - Steven Mark Kohn  
Andrew Garland, pianist Damien Francoeur-Krzyzek

The Telephone - Gian-Carlo Menotti  
Sol Kim Bentley, Daniel Kamalic, pianist Rachel Adler-Golden  
Direction by Carole Charnow / An **Opera Boston** production

The Big Brown Bear - Ki-Lu Mana-Zucca  
Devin Dukes, pianist David Goldhirsch

Largo al factotum, from *The Barber of Seville*  
- Gioacchino Rossini  
Thomas Jones, pianist Damien Francoeur-Krzyzek



### *Why a Halloween concert?*

*Halloween is a time for facing scary things, and having fun with them. MS is a scary thing, so I thought Halloween would be a good time to face up to MS.*

*Have you noticed, though, that children don't always choose to dress up as ghosts and witches on Halloween? Sometimes it's fun to just get dressed up and see what it's like to be someone different. This year our singers have found some wonderful and varied characters to become.*

*Enjoy the program!*

*Marion Leeds Carroll, Concert organizer*

## Raffle

*We would like to thank the generous donors of prizes for today's raffle:*

**The Arlington Chiropractic Office** offers a 60 minute massage by Kristina Northrup or Melissa Davey

**Boston Lyric Opera** offers 2 passes to their dress rehearsal of *Madama Butterfly* by Giacomo Puccini on Wednesday, November 1

**Linda Guttman** of **Best Friends Cocoa** offers a package of her excellent cocoa

**Longwood Opera** offers two pairs of tickets for any performance of this season's production of *Falstaff* by Giuseppe Verdi

**Joan Woodward** offers a \$30 gift certificate for dinner at **Jimmy's** restaurant in Arlington, MA

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## Program Notes and Translations

### Mab, la reine des mensonges, from *Romeo et Juliette*

Mab, the queen of illusions, presides over dreams. Lighter than the wind, she passes, she flies!

### Habanera, from *Carmen*

Love is a wild bird that follows no laws. If you love me, I don't love you. If I love you, watch out!

### Gestillte Sehnsucht (*Stilled Desire*)

Here, the pain of the protagonist is given relief by the gentle bird songs and breezes of the evening. Brahms evokes the scene with a gently rippling accompaniment, punctuated by occasional dissonances in the viola. A central climax portrays the height of the poet's anguish then returns to the gentle music of the opening.

Bathed in a golden evening glow,  
how solemnly the forests stand!  
In soft voices the little birds  
breathe in the gentle wafting of evening breezes.  
What do the little birds and the wind whisper?  
They whisper the world into slumber.

You, my desires, stirring constantly  
in my heart without rest or peace!  
You longings that move my heart,  
when will you rest? When will you sleep?  
When will you fall asleep, you yearning desires,  
to the whispering of the wind, to the little birds?

Ah, when my spirit no longer hurries  
on dream-wings into the golden distance,  
when my eyes linger no more  
on the eternally distant stars, with longing gaze;  
Then the wind and the little birds  
whisper with my longing, along with my life.

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### Geistliches Wiegenlied (*Sacred Lullaby*)

*This was first completed in an earlier version in 1863. Brahms revised it in 1864, and again for this Opus. The song opens with a quotation of the old hymn "Josef, lieber Josef mein" (Joseph, My Dear Joseph), setting the context of the song as a lullaby Mary sings to the baby Jesus. The gently rocking figures that permeate this peaceful and evocative song are typical lullaby gestures.*

You who float  
About these palms  
In night and wind,  
You holy angels,  
Silence the treetops,  
My child is sleeping.

You palms of Bethlehem  
In the raging wind,  
How can you  
Howl so angrily today!  
O roar not so!  
Keep quiet, bow yourself  
Softly and gently;  
Silence the treetops!  
My child is sleeping.

The child of heaven  
Suffers the burden,  
Oh, how tired he has become  
Of earthly sorrow.  
Oh, now in sleep,  
Gently softened,  
The torment dissolves.  
Silence the treetops!  
My child is sleeping.

Bitter cold howls down,  
With what shall I cover  
The little child's limbs?  
O all you angels,  
You winged ones  
Wandering in the wind.  
Silence the treetops!  
My child is sleeping.



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The Springtime is coming,  
The Springtime, my cheer,  
Now must I make ready  
On wanderings to fare.

**Bella siccome un angelo, from *Don Pasquale***

*Dr. Malatesta is the tricky friend of the stubborn old bachelor Don Pasquale. When the old codger commissions the doctor to help him cut his disobedient nephew out of his will by finding him a young, virtuous bride, Malatesta seeks to teach him a lesson by proposing his fictitious sister. Trickery and cunning make this opera a juicy delight!*

**Voi lo sapete, from *Cavalleria Rusticana***

*Santuzza tells Turridu's mother that Turridu has left her for his former lover — the married Lola.*

**The Farmer's Curs't Wife**

*In this folk song setting, the devil comes to the house of an old farmer to take away his wife. The wife, however "raises hell" and the devil has to bring her back, much to the farmer's chagrin.*

**The Telephone**

*Ben loves Lucy. Lucy loves her telephone. Which will win her heart?*

**The Big Brown Bear**

*A young lady comes across a Big Brown Bear. As bears will do, the Big Brown Bear says "ROAR!"*

**Largo al factotum, from *The Barber of Seville***

*Figaro is "the man about town" and the answer to your every need. He is the barber, the counselor, the lover and the friend. He is fast as lightning and always at your command. In this aria, Figaro begs to be trusted and that sets the stage for this opera full of twists, turns, deception, and more.*

**The Heliotrope Bouquet:** piano 4-hand by Scott Joplin

**Per pieta, bell'idol mio, from *Sei Ariette***

For pity's sake, my beautiful idol  
do not tell me that I am ungrateful;  
unhappy and unfortunate enough  
has heaven made me.

That I am faithful to you,  
that I languish under your bright gaze,  
Love knows, the gods know,  
my heart knows, and yours knows.

**Scene from *TONYA & NANCY: THE OPERA***

*Yes, this opera is about those skaters! This scene is a confrontation between Tonya Harding and her mom.*

**STREET SCENE**

*Street Scene tells the story of the Maurant family and their neighbors in a 1930s New York tenement. The piece is based on a play by Elmer Rice with additional lyrics by Langston Hughes. In their hands, it is a call for universal compassion and understanding.*

**What Good Would the Moon Be?**

*In this song, Rose Maurant pushes aside the advances of an unwanted, married man by asking what all of the riches in life mean if you can not share them with a true love.*

**Lonely House**

*Sam Kaplan, a young student, wonders how he can feel so lonely when he is surrounded by people and the sounds of the city.*

**Somehow I Never Could Believe** [text by Langston Hughes]

Anna Maurant is a tired, disillusioned woman with tremendous sensitivity, married to a gruff working man who can't understand her. Desperate for love and tenderness, Mrs. Maurant begins having an affair. Her husband discovers them, and kills them both.

Somehow I never could believe  
that life was meant to be all dull and gray.  
Somehow, I always will believe there'll be a brighter day.

Folks should try to find a way to get along together  
a way to make the world a singing, happy place,  
full of laughter and kind words,  
and friendliness on everybody's face.  
But somehow in the world that I grew up in,  
the streets were dark with misery and distress.  
The endless, daily grind was too much for them.  
It took away all hope of happiness.  
When I was a girl I remember,  
I used to dream about a party dress to wear,  
but I never had a party dress, and I guess  
my dreams got lost somewhere.  
Nobody seemed to care.  
But when I grew up I said, 'I'll make it!'  
For I believed there'd be a lucky star above me.  
In the fairytales I read,  
the maiden always said,  
I know I'll find a fairy prince to love me!  
So I went wandering down the pavements of New York.  
And through the subways' roaring tunnels underground,  
hoping I'd discover some wonderful lover.  
Frank was the one that I found.  
Oh, and the day that we were married,  
I took a flower from my bouquet.  
And I pressed it in a book, and put the book away...  
Sometimes now I go and take a look.  
The flower's dry, the perfume's gone, the petals all turned gray.  
Oh dream of Love.. Should love turn out that way?  
But then the babies came.  
Their little arms made a ring-around-the-rosy about me.  
Yet, as they grew older, they too seemed to grow away.  
Until even Willy (my little boy Willie),  
seems he can get along without me.  
I don't know... It looks like something awful happens  
in the kitchens where women wash their dishes.  
Days turn to months, months turn to years.  
The greasy soapsuds drown our wishes.  
There's got to be a little happiness somewhere!  
Some hand to touch that's warm and kind,  
and there must be two smiling eyes somewhere,  
that will smile back into mine.  
I never could believe,  
that life was meant to be all dull and gray.  
I always will believe there'll be a brighter day.

### **We'll Go Away Together**

*Sam and Rose decide to leave the gritty reality of life in New York behind them by running away together.*



### **Malinconia, ninfa gentile, from Sei Ariette**

Melancholy, gentle nymph,  
I devote my life to you.  
One who despises your pleasures  
Is not born to true pleasures.

I asked the gods for fountains and hills;  
They heard me at last; I will live satisfied  
Even though, with my desires, I never  
Go beyond that fountain and that mountain.

### **Der Hirt auf dem Felsen** (*The shepherd on the rock*) [*Translation: Walter Meyer*]

When, from the highest rock up here,  
Down to the valley deep I peer,  
And sing,

Far from the valley dark and deep  
Echoes rush through, in upward sweep,  
The chasm.

The farther that my voice resounds,  
So much the brighter it rebounds  
From under.

My sweetheart dwells so far from me,  
I hotly long with her to be  
O'er yonder.

I am consumed in misery,  
I have no use for cheer,  
Hope has on earth eluded me,  
I am so lonesome here.

So longingly did sound the song,  
So longingly through wood and night,  
Towards heav'n it draws all hearts along  
With unsuspected might.