



*Connecticut  
Master  
Chorale*

*Spring Concert*

*Happy 250<sup>th</sup>  
Birthday, America!*

Tina Johns Heidrich  
Music Director & Conductor

March 15, 2026

*Our 25<sup>th</sup> Anniversary Season!*

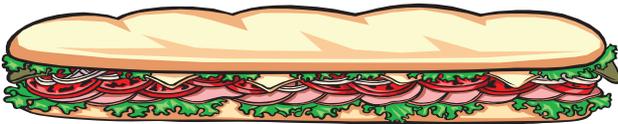
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# *Connecticut Master Chorale*

Tina Johns Heidrich, Music Director and Conductor  
Joseph Jacovino, Jr., Accompanist  
Connecticut Master Chorale Holiday Brass  
Connecticut Master Chorale Orchestra

## **2026-2027 Concert Season**

*Our 26<sup>th</sup> Season!*

### **Holiday Prelude Concert**

Presenting our unique variety of Holiday music, including selections for Winter, Advent and Hanukkah, joyous carols, gospel, jazz, swing, and more!

Special feature: "An Eastern European Holiday", with music from Romania, Russia, Slovakia, and Ukraine.

Sunday, November 22, 2026 - 3:00 pm

\*\*\*\*\*

### **Spring Concert**

**CREATION** by Dan Forrest

Dan Forrest unfolds a spectacularly sweeping score in CREATION, his newest and most expansive work to date.

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Sunday, April 4, 2027 – 3:00 pm

Both concerts at First Congregational Church of Danbury

203-740-9533

[www.cmchorale.org](http://www.cmchorale.org)

# *About the Connecticut Master Chorale*

The Connecticut Master Chorale, founded and directed by Tina Johns Heidrich in 1999, is a premiere ensemble of professional caliber vocalists in Western Connecticut. As we continue into our third decade, we are especially grateful for the enthusiastic audiences who have contributed to our success, and we look forward to continuing our tradition of bringing dynamic and exciting music to the area.

As we look back at our achievements, we have had many special experiences in addition to our regularly scheduled concerts each year.

One of our most exciting honors was being invited to perform at the **White House** in December 2002. We were selected through a recorded audition and sang in the Grand Foyer for thousands of White House guests, including workers for Air-Force One and Marine-One, the Marine Corps, the Secret Service, and their families. We are extremely proud to have been granted this distinction!

We were invited to sing in the U.S. premiere of Karl Jenkins' *Stabat Mater* at **Lincoln Center** in New York City in January 2009. Meeting the composer, hearing his comments, and singing the piece in his presence added insight and inspiration to our performance in March 2009 in Connecticut.

On Easter Sunday 2002, we performed by invitation at **Carnegie Hall**, singing John Rutter's *Magnificat* under his direction. We returned to Carnegie Hall in January 2003 to sing Mozart's *Coronation Mass*, and again in November 2005, when Rutter conducted us in a performance of his *Mass of the Children*.

Another accomplishment was winning the annual McDonald's Gospelfest Competition for three consecutive years. In June 2004, we performed as a Regional Representative in Gospelfest 2004 at **Madison Square Garden**. Our 2001 Gospelfest performance was televised on ABC in July 2001.

We have also sung as invited guests at West Point Military Academy, and with the Ridgefield Symphony Orchestra. Our concert recordings have been featured on WMNR Fine Arts Radio, and WJMJ in Hartford.

It is a pleasure to welcome you to our performance, and we thank you for your support. We are especially grateful to the First Congregational Church of Danbury, our advertisers, our contributing members, our audience, and to the many individuals who help support us. For more information about the Chorale, please call 203-775-2602 or visit [www.cmchorale.org](http://www.cmchorale.org).

*Connecticut Master Chorale*  
*on the web*

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## About Our Director



**Tina Johns Heidrich** is the Founder and Music Director of the Connecticut Master Chorale. A dynamic leader with her own distinct vision and style, she consistently produces memorable performances filled with sensitivity, emotion and passion, engaging both singers and audience. Her unique approach of “work hard but have fun” and her immense energy ensure an exciting and educational experience for her singers, while eliciting their very highest performance quality.

Ms. Heidrich has led the Chorale to artistic acclaim and recognition - including the great honor of being invited to sing at the White House in December 2002. The Chorale sang by invitation in January 2009 at Lincoln Center in the U.S. premiere of Karl Jenkins’ “Stabat Mater”. The Chorale has also performed at Madison Square Garden, Carnegie Hall (three times), West Point Military Academy, and with the Ridgefield Symphony as their guest chorus – all by invitation. They won the annual McDonald’s Gospelfest Competition for three consecutive years and appeared on ABC TV.

Born and raised in Danbury, Ms. Heidrich earned her Bachelor and Master of Science Degrees in Music Education with a major in voice, from Western Connecticut State University.

With an extensive background and years of experience in choral and orchestral conducting, she has directed numerous school, church, and community choirs and orchestras, as well as musical theatre. She has directed choruses on tour in Eastern Europe, Canada, and Washington, DC, and on ABC’s “Good Morning America”, and has served as Guest Conductor for several groups, including the Danbury Music Centre’s annual “Messiah” performance, and Guest Clinician for the Western Connecticut State University Chamber Choir Festival.

For twenty-eight years, Ms. Heidrich was the Director of Music of the First Congregational Church of Bethel, where she served as organist and directed the Sanctuary and Handbell Choirs.

“As the Chorale continues into our third decade, I remain as excited as I was when the group began. We have performed over 600 unique pieces by nearly 475 composers in many venues, and worked with today’s leading composers. And what pleases me most both personally and professionally, is the music we create, the outstanding sound of the group, the satisfaction after each performance, and the enthusiasm and loyalty of our audiences.”

# *Connecticut Master Chorale*

## *Memorable Moments*

- Founded in 1999
- White House Christmas performance
- Guests of West Point Military Academy
- Carnegie Hall with John Rutter  
1<sup>st</sup> time: 2002 Rutter's "Magnificat"
- Carnegie Hall with Terre Johnson  
2<sup>nd</sup> time: 2003 Mozart's "Coronation Mass"
- Carnegie Hall with John Rutter  
3<sup>rd</sup> time: 2005 Rutter's "Mass of the Children"
- Lincoln Center – U.S. Premiere of Karl Jenkins' "Stabat Mater"
- Madison Square Garden performance
- McDonald's Gospelfest winner  
1<sup>st</sup> time: 2001
- McDonald's Gospelfest winner  
2<sup>nd</sup> time: 2002
- McDonald's Gospelfest winner  
3<sup>rd</sup> time: 2003
- ABC7 TV appearance
- Guests of Nutmeg Opera Company  
Puccini's "La Traviata"
- Guests of Ridgefield Symphony Orchestra  
"Viva Verdi" concert

# *About Our Accompanist*

**Joseph J. Jacovino, Jr.** graduated from the Hartt College of Music with a Bachelor of Music degree in Piano Performance and from the Manhattan School of Music with a Master's Degree in Music Education. He retired in 2014 as the Music Director at Holy Cross High School in Waterbury, where he directed the concert band, jazz band, guitar ensemble, handbell choir, piano keyboard class, and taught music theory for 35 years.



Since 2000, Mr. Jacovino has been the organist/cantor/choir director at St. Rose of Lima Church in Newtown, where he has conducted numerous concerts involving the St. Rose Festival Chorus and Orchestra. In 2005 the choir traveled to Italy performing concerts in Rome, Florence, and at the Vatican.

In addition to his 25 seasons as the Connecticut Master Chorale's extraordinarily talented accompanist, he is currently the accompanist for the choirs at the Waterbury Arts Magnet School, and the staff pianist for the Waterbury Symphony Orchestra. This is also his 20th year as the Music Director of the Waterbury Chorale. He also directs the Heritage Singers, at Heritage Village in Southbury.

Mr. Jacovino has composed/arranged several vocal/choral pieces, including "Mass of Gratitude" (St Rose Church) "Christmas at the Palace" (a tribute to the Waterbury Palace Theater), "Enshrined in the Grace of God", (dedicated to Waterbury's Shrine of St. Anne), "And A Happy New Year.....with a Dash of Salsa", "Magnificat" (soprano solo and organ), and "Something Beautiful for God", (based upon a prayer by Mother Teresa of Calcutta).

Mr. Jacovino has been an active piano soloist, having appeared with the Waterbury Symphony Orchestra, Naugatuck Valley Community College Orchestra, the Connecticut Master Chorale and Orchestra, and the St. Rose Festival Chorus and Orchestra. He has appeared in recital on numerous occasions as a classical organist and pianist. Joe currently lives in Middlebury with his wife Roberta. His daughter Sara is a professional trombonist/pianist/composer/arranger, living in New York City.

# The Waterbury Chorale

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Susan Anthony-Klein, Accompanist  
Waterbury Chorale Festival Orchestra

Presents



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*I Hear America Singing*, André J. Thomas  
Chester, William Billings

*Simple Gifts*, arr. Ryan Murphy

*When Johnny Comes Marching Home*, adapt. Jacovino

*Lift Every Voice and Sing*, James & Rosamond Johnson

*Hoedown*, Orchestral Feature, Aaron Copeland

*I Got Gershwin*, G. & I. Gershwin arr. A & M. Podd

*Suite from “West Side Story”*, Bernstein/Sondheim, arr. Mac Huff

*You’ll Never Walk Alone/Climb Every Mountain*

Rodgers & Hammerstein, arr. Hayes

*The Words of Lincoln*, John Purifoy

*Give Me Your Tired, Your Poor*, Berlin, arr. Roy Ringwald

*Pledge of Allegiance*, Osgood, arr. Bilingsley

*Salute to the Armed Forces*, arr. Camp Kirkland

*God of Our Fathers*, arr. Mack Wilberg

*America, the Beautiful*, arr. Martin & Angerman

*God Bless America*, Berlin, arr. Martin

*The Star Spangled Banner*, arr. Hayes

*The Battle Hymn of the Republic*, arr. Wilhousky

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on another fine season!*

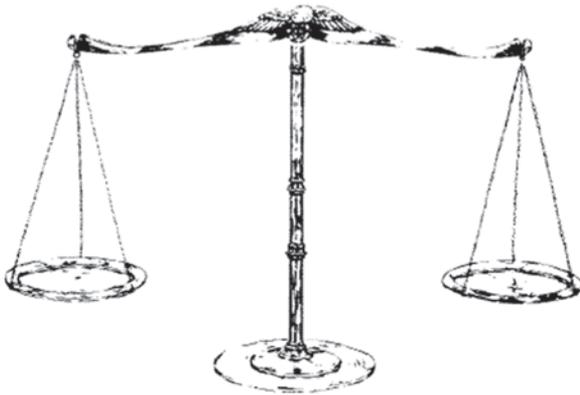


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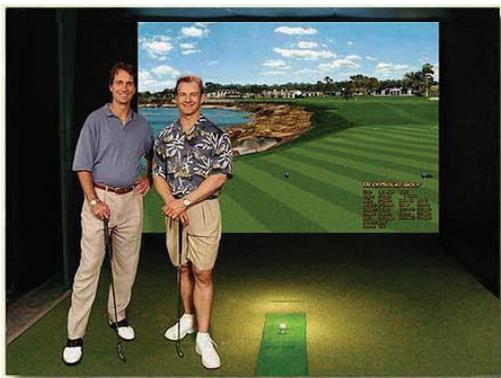
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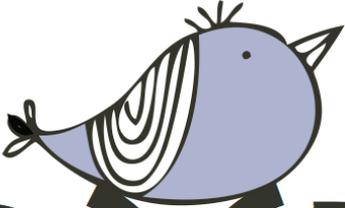
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# *Connecticut Master Chorale*

## *Happy 250<sup>th</sup> Birthday, America!*

### **Pledge of Allegiance**

Linda Spevacek  
words by Francis Bellamy

### **Folk Songs of America**

arr. Dan Forrest

How Firm a Foundation

I Know That My Redeemer Lives \*

The Nightingale \*

The Girl I Left Behind Me \*

Who Can Sail Without the Wind? \*

When I Can Read My Title Clear

Long, Long Ago

Skip to My Lou

\* May Steinberg, piano primo

### *15-minute intermission*

Hoe-Down (from *Rodeo*)

Aaron Copland

I Hear America Singing

André Thomas

From Sea to Shining Sea

Samuel A. Ward

words by Katharine Lee Bates; arr. Maurice C. Whitney

God of Our Fathers

George William Warren

words by Daniel Crane Roberts; arr. Mary McDonald

A Festive Call to Freedom

arr. Joseph Martin

My Country, 'Tis of Thee

*Thesaurus Musicus*

words by Samuel Frances Smith; arr. Dan Forrest

Armed Forces – The Pride of America!

arr. Greg Gilpin

orchestration by Larry Clark

# *Connecticut Master Chorale*

Tina Johns Heidrich, Music Director and Conductor  
Joseph Jacovino, Jr., Accompanist

## **SOPRANO**

Karrie Beaulieu  
Debbie Benham  
Ginnie Carey  
Sheila Corr  
Carina Decremer  
Emily Flower  
Libby Donohue  
Elizabeth Flaherty  
Mary Georgette  
Michele McDonald  
Christine Michel  
Ann Marie Palmieri  
Diane Peterson  
Kristen Schretzenmayer  
Peg Sheehan  
Marianne Simonetti  
May Steinberg  
Michaele Taylor

## **TENOR**

Robert Boncoddio  
Robert Bria  
Steve Gardner  
David Jurman  
David Nicholson  
Brad Peterson  
Tim Smith  
Daria Verelley  
Rev. Gregory Wismar

## **ALTO**

Gale Barna  
Julie Bennett  
Angela Caes  
Sandy Chadwick  
Anita Corbeil  
Teresa DeCarlo  
Anna DeVeau-Jalbert  
Heidi Flower  
Rebecca Lewis  
Bobbi Lyon  
Cathy Nickse  
Nancy Northrop  
Kate Peterson  
Julie Pope  
Nancy Raymond  
Jenna Richards  
Kate Vengrove

## **BASS**

James P. Alworth III  
Chris Blake  
Mike Carbonneau  
Dana Demand  
Paul Giammatteo  
Eric Hudson  
Joseph Jacovino  
Tim Koch  
David Morey  
Steve Peterson  
Gary Sander

# *Connecticut Master Chorale Orchestra*

## **Violin I**

Cyrus Stevens  
Concertmaster  
Dongbin Shin  
Stephanie Ruddy

## **Violin II**

Lisa Homann  
Dana Takaki  
Debbie Stowell

## **Viola**

Nola Campbell  
Jonathan Kane

## **Cello**

George Kroqi  
Carolyn Engle

## **Bass**

John Mobilio

## **Flute**

Arielle Burke

## **Oboe**

Olive Homann

## **Clarinets**

James Kleiner  
John Pytel

## **Bassoons**

Aerin Switzer  
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Julia Cavagnaro  
Marjorie Callaghan

## **Trumpets**

Frank Tamburro  
Rick Shaw

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Jackie-Harris Stone  
Yuki Mori

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Walter Gibson

## **Percussion**

Robert Nolte

## **Timpani**

Mark Ryan

## **Piano**

Joseph Jacovino, Jr.

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# Program Notes

by Ginnie Carey



**Pledge of Allegiance** – words by Francis Bellamy (1855 - 1931); arr. Linda Spevacek (b. 1945). The Pledge of Allegiance was written in August 1892 by Baptist minister Francis Bellamy, who had hoped that the pledge would be used by citizens in any country. First published in *The Youth's Companion* on September 8, 1892, the original text read “I pledge allegiance to my Flag and to the Republic for which it stands, one nation indivisible, with liberty and justice for all.” In 1923, “my Flag” was changed to “the Flag of the United States of America” in order to specify which flag was being honored. The pledge was officially adopted by Congress in 1942. In 1954, responding to the Communist threat of the times, President Eisenhower encouraged Congress to add the words “under God,” creating the 31-word pledge in use today.

**Folk Songs of America** – arr. Dan Forrest (b. 1978)

From acclaimed composer Dr. Dan Forrest comes the American Folksongs Series. He has created this choral cycle to fulfill a personal goal of bringing individual commissions together to participate in a larger narrative and build a sense of community. **Folk Songs of America** contains his new settings of American folk songs, representing distinctive facets of the richly diverse people and places found through various periods of American history, reaching the heart and soul through his formidable pairing of incisive writing and musical excellence.

- **How Firm a Foundation** – words by John Rippon (1751- 1836). First published in *A Compilation of Genuine Church Music* in 1832 by Joseph Funk (1778 - 1862) with the hymn tune PROTECTION.

The shape note system of musical notation, which made it easier for ordinary singers to learn to read music, first appeared in New England in 1801 and quickly became a popular teaching device as different variations spread, especially in the South. The text boldly asks, what stronger foundation can God give to His children who flee to him for protection, than the precious promises of His Word? Stanza after stanza then affirms these promises of protection and comfort, which helps to explain why it became one of the most influential hymns of the Civil War era.

Robert E. Lee requested that “How Firm a Foundation” be sung at his funeral, and it was also a favorite of Andrew Jackson and Theodore Roosevelt. Perhaps the most moving American historical idea, however, is the thought of the countless soldiers, fighting on both sides of the Civil War, who would have known this particular hymn and clung to its promises on the battlefield. This setting is inspired by that thought and therefore uses a musical style which evokes the 19<sup>th</sup> century American folk hymn tradition.

- **I Know That My Redeemer Lives** – Frances Carter Wood (1824 - 1872); words by Samuel Medley (1738 - 1799). Sometimes called “Shout On”, this vigorous, energetic setting comes from another shape note collection, *The Sacred Harp*. First published in 1844 by Georgians B. F. White (1800 - 1879) and E. J. King (1821 - 1844), it is still in use today in singing communities that have spread from the American south to most of the United States, Europe, and Australia. The hymn tune is ANTIOCH, #277, and it was composed by F. C. Wood in 1850.
- The inaugural pieces in *Folk Songs of America* are the *Two Colonial Folksongs*, commissioned by the Williamsburg Choral Guild for their 35<sup>th</sup> anniversary. “The Nightingale” and “The Girl I Left Behind Me” celebrate the common idea of a soldier in the Colonial/Revolutionary era, the Appalachian folk song tradition, and that most timeless of folk song subjects – love. It is a satisfying tribute to the musical heritage of America that choirs and audiences today can enjoy the same songs that early Americans did hundreds of years ago.

Most colonial music derives from the Old Lands - England, Ireland, Scotland - but even in this early era of American history, a New Land spirit was starting to form. The texts and tunes of both of these folk songs have ties to 17th century England, but were brought to the New Land, where a number of variants became quite popular. Both sing of a soldier - in the first, a “brave volunteer” whose fiddle enchants a fair lady, and in the second, a blustering soldier whose professions of love are rather belied by his jaunty fife tune and his tales of soldiering.

- **The Nightingale** is an American variant of the English folk song, “The Bold Grenadier”. Often called “One Morning in May”, the haunting pentatonic tune was published in *80 Appalachian Folk Songs* by Cecil Sharp (1859 - 1924) and Maud Karpeles (1885 - 1976). They were pivotal figures in the early 20<sup>th</sup> century English folk revival movement, who collaborated on extensive collecting trips from 1915 to 1919, most notably in the Appalachian Mountains, resulting in the preservation of hundreds of folk songs and dances.
- **The Girl I Left Behind Me** is of debated origin (English or Irish). Some sources claim it was popular in the colonial era, while others argue that it only crossed the Atlantic after the Revolution. Either way, one can easily sense that its narrative style and light-hearted fife tune would be quite at home in colonial America. It is said to have often been played when soldiers went to war or a naval ship set sail.
- **Who Can Sail Without the Wind?** Commissioned by the Hopkins (Minnesota) High School Concert Choir, this is the fourth piece in the *Folksongs of America* cycle. A Swedish language folk song and lullaby that originated in the Swedish speaking areas of modern-day Finland, it was well known among Swedish immigrants in the American upper Midwest and would have had particular meaning for Scandinavians singing about leaving their homeland, although the theme of the text is broadly applicable to other “partings” as well. The contours of the piano accompaniment suggest waves against a boat, while the haunting vocal melody floats above it.

- **When I Can Read My Title Clear** – words by Isaac Watts (1674 - 1748). This melody is taken from *Kentucky Harmony*, published in 1817 by Ananias Davisson (1780 - 1857), the first shape note tune book to originate in the South. Expressing the longing for a clear understanding of one's place in God's plan and the promise of eternal life, the title refers to the future state of glory and recognition in heaven, where believers will fully understand their identity and relationship with God. The hymn suggests that this clear understanding will come only when the believer is in heaven, not while still on earth. Regarded as the “Godfather of English Hymnody”, Isaac Watts is credited with some 750 hymns, many of them still commonly sung in churches today.
- **Long, Long Ago** – Thomas Hayes Bayly (1797 - 1839). A typical example of the early 19th century American “parlor song”, with its simple, singable melody and nostalgic emphasis on separation and longing. This new setting preserves the wistful mood of the original song, but casts it in a more modern musical idiom. Thomas H. Bayly was an English poet, songwriter, dramatist and writer. Written in 1833 and originally called "The Long Ago", the title was changed by the editor Rufus Wilmot Griswold when it was finally published in 1843, posthumously, in a Philadelphia magazine, along with a collection of other songs and poems by Bayly. It was the most popular song in the United States in 1844 and has remained a favorite over the years, right into the twentieth century.
- **Skip to My Lou** originated in the American frontier play-party in the 1800's. Square dancing was forbidden by frontier preachers, and its common instrument, the fiddle, was deemed “of the devil”, so families instead held play -parties, with more “innocent” dancing and without instruments. This song would have been sung by paired partners, joining hands with other couples, skipping in a circle around one partner-less person. Eventually the center person chose a partner, the new partner-less person went to the center of the ring, and the song began again. Over 40 verses of text have been identified, with all sorts of regional variations. The poet Carl Sandburg, a biographer of President Abraham Lincoln, writes that "Skip-to-My-Lou" was a popular party game in Lincoln's youth in southern Indiana.

**Hoe-down (from *Rodeo*)** – Aaron Copland (1900 - 1990).

One of the most respected composers of the 20th century, Copland incorporated popular musical forms into his compositions and created uniquely American classical music. His ballet *Rodeo* is a celebration of the Old West, and was commissioned by the Ballet Russe de Monte Carlo, a dance company that moved to the U. S. during World War II. They hired Agnes de Mille as their choreographer, and she talked a reluctant Copland into a collaboration that became famous in American dance and musical history. The ballet premiered in 1942 at the Metropolitan Opera House and received 22 curtain calls.

**I Hear America Singing** – André J. Thomas (b. 1952). Dr. Thomas has distinguished himself as a composer, conductor, and author and has been described as “the master of Gospel music” because of his creative arrangements of traditional spirituals. After a long career teaching at Florida State University, he was Visiting Professor of Conducting and Interim Conductor of the Yale Camerata from 2020 to 2022, and had a special three-year relationship with the London Symphony Orchestra beginning in 2022, “expanding their canvas of musical styles” by featuring diverse artists and composers, such as Wynton Marsalis, and introducing Symphonic Southern Gospel to the LSO repertoire.

This composition, combining the spiritual “Walk Together, Children” with additional text by American poet Walt Whitman was conducted by the composer at the February 2012 President’s Day Choral Festival Concert at the John F. Kennedy Center for the Performing Arts. In his notes about the experience he wrote, “As we sang and played “I Hear America Singing”, I could feel not only the words of Walt Whitman and the slaves in that setting but that I was clearly transforming the jangling discords of our nation into a beautiful symphony of brotherhood!”.

**From Sea to Shining Sea** – Samuel A. Ward (1848 - 1903); words by Katharine Lee Bates (1859 - 1929); arr. Maurice C. Whitney (1909 - 1984). An arrangement based on “America the Beautiful”, this work has often been called the national hymn of the United States. Of particular interest to us here in New England is the fact that the lyrics were written by Katharine Lee Bates, a native of Falmouth, MA, and a professor of English Literature at Wellesley College. She was inspired

by the view from Pike's Peak and wrote the text down as soon as she returned to her hotel. Her poem was first published in 1895 and was sung to several other melodies before finally being set in 1910 to the New Jersey composer Samuel A. Ward's hymn "Materna".

**God of Our Fathers** – George William Warren (1828 - 1902); words by Daniel Crane Roberts (1841 - 1907); arr. Mary McDonald (b. 1956). Episcopal priest Daniel C. Roberts, a veteran of the Union Army with a deep interest in history, is known to have written only this single poem intended to commemorate the first Centennial of Independence Day in 1867. Organist and Choir Director George Warren of St. Thomas Episcopal Church in New York City composed the hymn tune NATIONAL HYMN as a setting for the poem, which has been used to celebrate many patriotic gatherings through the years.

**A Festive Call to Freedom** – words and arr. Joseph Martin (b. 1959). A traditional Shaker hymn takes on fresh purpose when joined with this original patriotic text by Joseph Martin, a powerful choral arrangement that celebrates the gifts of freedom and liberty and lauds our "citizens brave and free". Recognized throughout the United States for his over 2500 choral compositions, both sacred and secular, his music has been heard in such diverse locations as Carnegie Hall in New York City, and the Mel Tillis Theatre in Branson, Missouri, and is used in worship services in churches across the United States and Canada. He continues to surprise audiences with the variety and scope of his compositions and arrangements.

**My Country, 'Tis of Thee** – words by Samuel Francis Smith (1808 - 1895); AMERICA from *Thesaurus Musicus* (1744); arr. Dan Forrest. A significant 18<sup>th</sup> century English anthology, published in London by J. Simpson, *Thesaurus Musicus* includes "God Save the Queen", the melody used for "My Country, 'Tis of Thee". With lyrics by Samuel F. Smith, an American Baptist minister, journalist and author, this song served as one of the *de facto* national anthems of the United States (along with songs like "Hail, Columbia") before the adoption of "The Star-Spangled Banner" as the official U.S. national anthem in 1931. Commissioned by the United States Air Force Academy Band, Dan Forrest's dramatic arrangement breathes new life into the time-honored patriotic hymn.

**Armed Forces – The Pride of America!** – arr. Greg Gilpin (b. 1969);  
orchestration by Larry Clark (b. 1963). Greg Gilpin and Larry Clark  
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“The Caisson Song” (Army)  
by Edmund L. Gruber

“The Marine’s Hymn” (Marines)  
words by Henry C. Davis, music by Jacques Offenbach

“Anchors Aweigh” (Navy)  
by Capt. Alfred Hart Miles and Charles Zimmerman

“Semper Paratus” (Coast Guard)  
words and music by Captain Francis Saltus Van Boskerck

“The U. S. Air Force” (Air Force)  
by Robert Crawford

“The Star Spangled Banner”  
words by Francis Scott Key, music by John Stafford Smith

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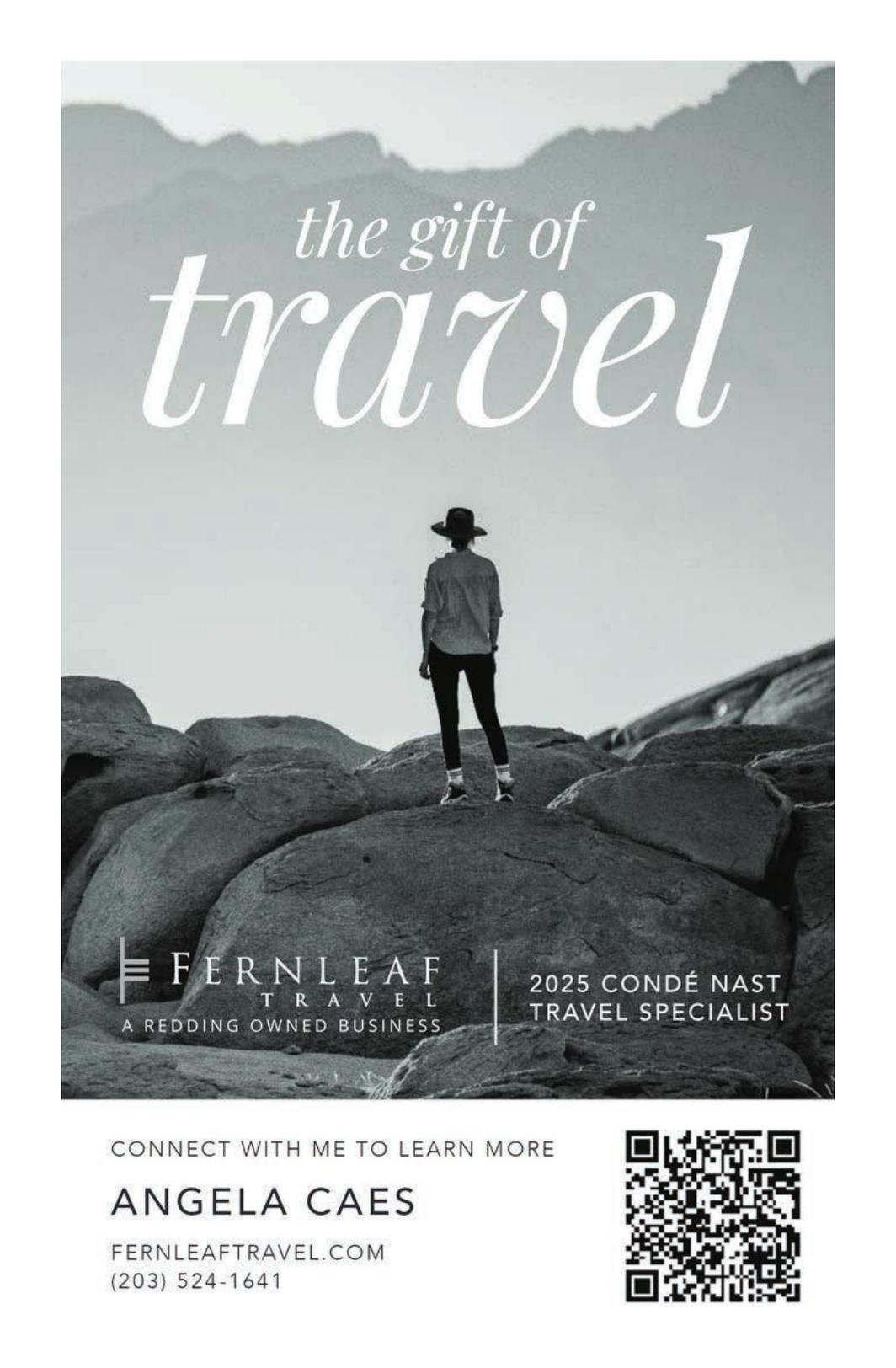
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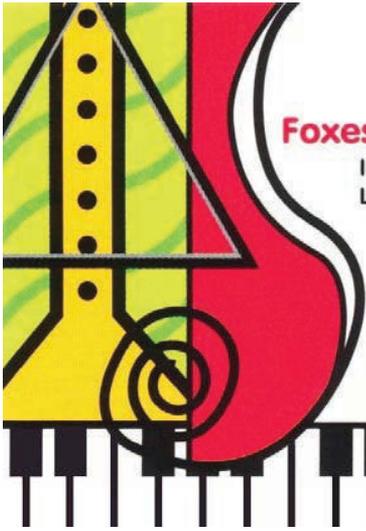
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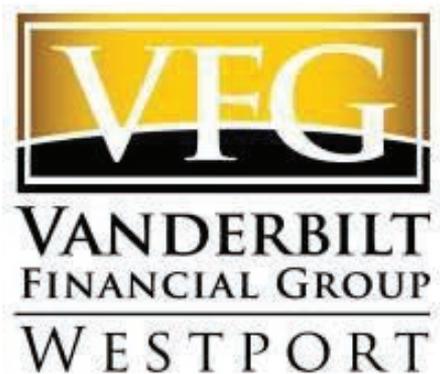
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