

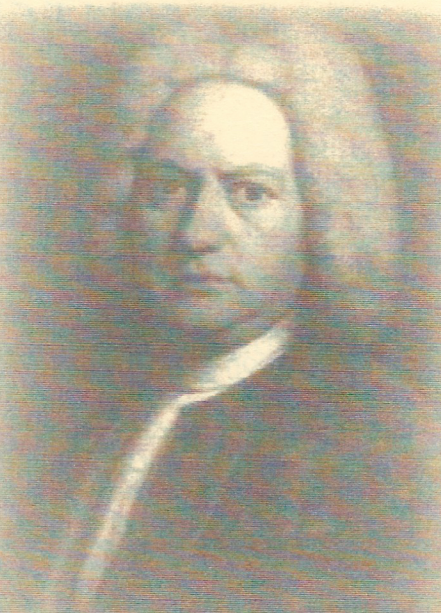
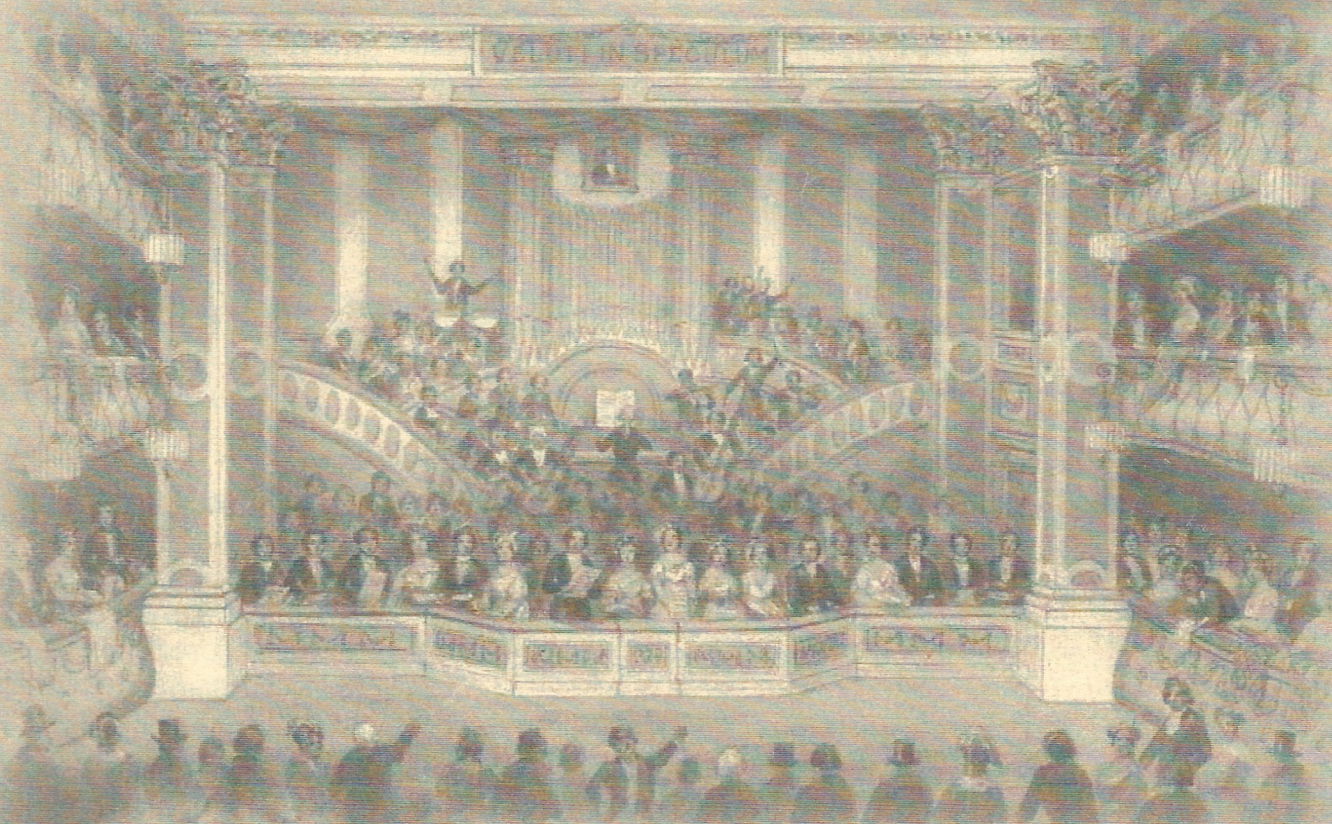
College of Marin Department of Music

College of Marin Community Chorus

Boyd Jarrell, Director

Cantatas of

Bach and Handel



Vocal Soloists

Linda Noble Brown, Helen Konowitz,
Katherine McKee, Brian Staufienbiel, Jeffrey Fields

Saturday, December 10, 8:00 PM

Fine Arts Theater, Kentfield Campus

COLLEGE OF
MARIN

COLLEGE OF MARIN COMMUNITY CHORUS

Boyd Jarrell, Director
Jeff Paul, Accompanist

SOPRANO

Dianna Baetz
Lori Bailey
Susan Bridges
Candyce Brock
Carmen Broomas
Elza Burton
Elise Cheval
Lisa Conlon
Leslie Connarn
Carol Donohoe
Carol Farley
Nancy Fickbohm
Robin Grean
Alice Hakim
Helen Hamm
Carol Harmon
Rosemary Holmes
Lavinia Ilolahia
Priscilla Imlay
Helen Konowitz
Soo-Hi Nayer
Kaori Okada
Hermina Rosskopf
Melody Schumacher
Shoko Snyder
Erin Thompson
Heather Werkheiser

Denise Wylie
White Pearl
Gerrie Young

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby
Christine Baer
Gerry Beers
Jan Booth
Molly Bricca
MaryLee Bronzo
Arina Burceva
Elizabeth Chesnut
Fredericka Cobey
Polly Coote
Joyce Davie
Christine de Chutkowski
Jill Dickerson
Donna Dutton
Emily Dvorin
Tiffany Flaming
Suzanne Friend
Dottie Hamilton
Dorli Hanchette
Mary Hauke
Roberta Jeffrey
Ruth Kelly

Cindi King
Gretchen Kucserka
Leslie Kwartin
Pamela Martin
Cathie McKinney
Marie Narlock
Ruth Nash
Monica Oldmen
Mary Osterloh
Corinne Pluche
Summer Richards
Lonna Richmond
Carin Sinrod
Audrey Stolz
Katrina Urbach
Shelley Winn
Spirit Wiseman

TENOR

Ben Bonnlander
John Crandall
Linda Davis
Jon Goerke
David Hanchette
John Hart
John Kelley
Michael Maeder
Will McBride

Stephen Orsary
Jeffrey Paul
Bob Platt
Joe Stewart
Nancy Thomson
Babs von Dallwitz
Barbara Wakida

BASS

Pete Bowser
Robert Burton
Michael Carroll
Joe Gutstadt
Doug Herold
Claron Jorgensen
Neil Kraus
Charles Little
Hal Locke
David Long
Russ Nelson
Mark Perry
Michael Rafferty
Craig Scherfenberg
Rishi Schweig
Robert Teichman

Orchestra Personnel

VIOLIN I

Sarah Zaharako, concertmaster
Roy Oakley
Pamela Carey
Julie Smolin

VIOLIN II

Lynn Oakley, principal
Jonathan Haddox
Mark Yanover

VIOLA

Margaret Coote, principal
Dana Phillips
David Dobrinen
Fred Muribus

CELLO

Sam Van Loon,
principal and continuo
Ken Hoppe

BASS

Eric Perney

OBOE

Brenda Schuman-Post, principal
Noah Williams

ENGLISH HORN

Brenda Schuman-Post, principal
Suzanne Eraldi

HORN

Phillip Hobson
Jenny Crane

HARPSICHORD

Susan Harvey

Baroque Advent

Sacred Cantatas of Bach and Handel

Cantata No.1, *Wie schoen leuchtet der Morgenstern*

Johann Sebastian Bach
(1685 - 1750)

- I. Chorus - Sarah Zaharako and Roy Oakley, violin obligati
- II. Tenor Recitative
- III. Soprano Aria - Brenda Schuman-Post, English Horn obligato
- IV. Bass Recitative
- V. Tenor Aria - Sarah Zaharako and Roy Oakley, violin obligati
- VI. Chorale

Cantata No.140, *Wachet auf, ruft uns die Stimme*

Johann Sebastian Bach

- I. Chorus
- II. Tenor recitative
- III. Soprano Bass Duet - Sarah Zaharako, violin obligato
- IV. Chorale
- V. Bass Recitative
- VI. Soprano Bass Duet - Brenda Schuman-Post, oboe obligato
- II. Chorale

= *Intermission* =

Psalm 110, *Dixit Dominus*

George Frideric Handel
(1685 - 1759)

- I. Dixit Dominus - Chorus
- II. Virgam Virtutis - Alto Aria
- III. Tecum Principium - Soprano Aria
- IV. Juravit Dominus - Chorus
- V. Tu Es Sacerdos - Chorus
- VI. Dominus a Dextris Tuis - Chorus with Soloists
- VII. De Torrente in Via Bibet - Soprano Duet with Chorus
- VIII. Gloria Patri - Chorus

Linda Noble Brown, Soprano
Helen Konowitz, Soprano
Katherine McKee, Alto
Brian Staufenbiel, Tenor
Jeffrey Fields, Bass

*Please turn off all cell phone ringers and electronic devices
so that all may enjoy the concert without interruption*

Biographies

LINDA NOBLE BROWN, coloratura soprano, has an extensive performing history throughout the continental U.S. and Western Europe, in opera, musical theatre and oratorio. Favorite leading roles include Zerbinetta, Baby Doe, Cunegonde, the Queen of the Night and Olympia. She holds a Master of Music degree from University of Texas at Austin and her BA in Music from Cal State University, Long Beach. Since 1997, Ms. Noble Brown has been the vocal instructor at College of Marin. A member of the National Association of Teachers of Singing, she has an extensive private studio. Originally from Riverside, Ca., Ms. Noble Brown has been a resident of the Bay Area since 1990. In the early part of her career she sang background vocals with the Carpenters and once did a country and western album with a British country star in Germany. She has been on three game shows (winning each!), ran the Big Sur marathon and has one tattoo. She has a wonderful daughter, 22, an amazing son, 14 and is very happily married to the love of her life. Linda would like to dedicate her performance tonight in loving memory of her father, Richard D. Swinnerton (1913-2005).

JEFFREY FIELDS, baritone, has performed regularly throughout California and in the Bay Area since 1999 as a concert soloist. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and had numerous solo appearances there, like the role of Jesus in J.S. Bach's "St. Matthew Passion". He also sings regularly with the Philharmonia Baroque Orchestra and American Bach Soloists. Recent engagements include Manoa in Haendel's "Samson" with Philharmonia Baroque, the role of Polyphemus in Haendel's "Acis and Galatea" with Berkeley Opera, Bach's "Magnificat" in E-flat and Cantate 110 the Philharmonia Baroque Ensemble, "St. Matthew Passion" with the Bach Society of St. Louis, the Faure- and Mozart-Requiem in Napa, the title role in Mendelssohn's "Elijah" at the Music in the Mountains Festival, Haydn's "Creation" in Los Angeles, Salinas and Carmel; Bach's "B-Minor Mass" with the San Francisco Bach Choir, Haendel's "Messiah" in Santa Cruz and Mozart's "C-Minor Mass" in Ventura. Jeffrey Fields wide repertoire also includes leading roles in several opera productions.

HELEN KONOWITZ, soprano, earned degrees in music from the University of Chicago and U.C. Berkeley. She teaches piano and music theory privately, and has taught music also at Kenyon College and the College of Marin, as well as previously teaching music fundamentals to members of the Navy Band on Treasure Island. She has been singing in many different choruses since Kindergarten and performs regularly with the Contemporary Opera of Marin under the direction of Paul Smith. Helen currently studies voice with Linda Noble Brown. She lives in San Anselmo with her husband and son.

KATHERINE MCKEE, mezzo-soprano, is active as a soloist both in concert work and on the opera stage throughout the Bay Area. She has performed as a soloist with the American Bach Soloists under the baton of Jeffrey Thomas, Philharmonia Baroque Chorale under the direction of Nicolas McGegan, the San Francisco Symphony with Michael Tilson Thomas, Emil de Cou and Vance George as well as in performances with the San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, St. Luke's Oratorio Choir, San Francisco Lyric Chorale, College Of Marin Chorus and the U.C. Davis Chorus. During the summers of 2000 and 2003 she was a featured soloist with the San Francisco Boy's Chorus on a two-week tour of Europe under the direction of Ian Robertson. Opera credits include performances with Berkeley Opera, San Francisco Lyric Opera, Spellbound Productions and the Bay Area Summer Opera Theatre Institute in such roles as Azucena in "Il Trovatore", the title role in "Carmen", Principessa in "Suor Angelica" and Madame Flora in "The Medium". Ms. McKee performs regularly with the San Francisco Opera Chorus, American Bach Soloists Choir, Artist's Vocal Ensemble, Schola Adventus and the Philharmonia Baroque Chorale and is on the music faculty of the San Francisco Boys Chorus. She also performs as alto soloist at the Episcopal Church of St. Mary the Virgin in San Francisco.

BRIAN STAUFENBIEL, tenor, director, has gained considerable recognition and critical acclaim for his performances in oratorios, operas and solo recitals in the United States and Canada. His more recent opera performances include leading roles in Rossini's "L'Italiana in Algeri," Britten's "The Rape of Lucretia", Poulenc's "Les mamelles de Tiresias", Ravel's "L'enfant et les sortilèges", Kurt Weill's "Mahagonny" and Mechem's "Tartuffe". Staufenbiel has appeared at the Boston Early Music Festival, the Rochester Bach Festival in New York State and sings frequently throughout the Bay Area. He is well known for his dramatic interpretation of the Evangelist role in Bach's "Saint Matthew" and "Saint John Passion". In addition to live performances Staufenbiel has recorded for Musical Heritage Society, Koch International Classics and Helicon Records. Brian Staufenbiel's great love of art song has led him to perform dozens of recitals in various concert series across the American continent. Staufenbiel holds a Doctorate in vocal performance from the Eastman School of Music. He is currently on the faculty at the University of California, Santa Cruz, where he teaches voice and directs the opera program

BOYD JARRELL, CONDUCTOR

With this concert, Boyd Jarrell begins his second season as Director of Choral Activities at the College of Marin. As a conductor as well as a bass-baritone soloist, he is familiar to California audiences through his appearances with the Berkeley Symphony Orchestra, the Oakland Symphony and the Santa Cruz Symphony. As a Baroque specialist, Mr. Jarrell has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists and the San Francisco Bach Choir. He toured with Philharmonia Baroque Orchestra in Haendel's "Acis and Galatea" and performs frequently with the Magnificat Baroque Ensemble. Mr. Jarrell toured and recorded with the acclaimed conductor Paul Hillier and Theatre of Voices. He has conducted his chamber choir, the California Vocal Academy, in repeat engagements on the prestigious New Music Series at Mills College. He appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production of "Liebeslieder Walzer". Mr. Jarrell served at San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty - five years. He has recorded on the Angel/EMI, Harmonia Mundi, Gothic and Koch International labels.

Program Notes

Bach's appointment in 1723 as director of music for four city churches in Leipzig gave him the opportunity to provide "properly regulated church music" in the form of cantatas for every Sunday and church festival of the liturgical year, except those in the penitential seasons of Advent and Lent. Cantatas in the Lutheran church service of his time were not simply a musical interlude, but rather an integral part of the church's teaching and preaching, conveyed through the medium of choral music.

The occasions for the two cantatas on our program tonight point toward the Christmas season, #1 having been composed in 1725 for the feast of the Annunciation to the Virgin Mary, March 25 (exactly 9 months before Christmas), and # 140 for the 27th Sunday after Trinity, the last Sunday before Advent (the four Sundays before Christmas) in 1731, one of the rare years when the Trinity season extended to 27 Sundays. These two, like most of the 2nd cantata cycle of 1724-5, are chorale cantatas based on seasonal hymns. Both written by the Lutheran pastor Philip Nicolai (1556-1608), the chorales speak of the anticipated coming of Christ using the imagery of a marriage feast, Christ as bridegroom and the individual soul as bride, as well as images from Old Testament. The marriage feast image is prominent in # 140, as the chorale alludes to the parable of the wise and foolish bridesmaids in Matthew 25, while the imagery in the duets draws from the Song of Solomon. Prophecies concerning the messiah are the source of the watchman figure in #140 as well as the "morning star" -- not the star of Matthew's magi-- and the "shoot from the stem of Jesse" in #1.

The chorale cantatas typically open with a chorale fantasia on the first stanza of the chorale, as the sopranos carry the hymn tune over the elaborate polyphony of the lower parts. They close with a homophonic 4 part singing of the final stanza, in which the congregation, who knew the hymn well, could join, thus, as the closing words of #140 say, becoming one with the company of angels singing around God's throne. In #140 the hymn tune returns also in the middle section sung by the tenor voice while the strings play a lilting countermelody. Between the choral sections, Bach's librettist provided poetic paraphrases of the hymns' themes for solo recitatives, arias, and duets.

"Dixit Dominus," a messianic psalm much quoted in the New Testament, is one of the psalms appointed for vespers every Sunday. It's not clear, however, that Handel's setting, composed in Rome in April 1707, was intended for a complete vesper service on any particular occasion. What was a north German-bred Lutheran doing in Rome in 1707? Before eventually settling down as composer for the Hanoverian rulers of Anglican England, the 22 year old Handel, like many of his compatriots, spent a "junior year abroad" (actually 3 years) in Roman Catholic Italy, expanding his

experience of the world in many ways. Musically the main objective was to learn about writing Italian opera, but Handel explored other genres as well, including choral music in Latin for liturgical use. The cantata on psalm 110 demonstrates his newly acquired mastery of the Italian concerto style, offering a complex and vivid musical interpretation of the puzzling, even violent text. Little translation is needed to get the sense of the hammering “donec ponam inimicos” - “until I place your enemies [as a footstool under your feet]” the fugal “secundum ordinem Melchizedek” - “following the order of Melchizedek”, the percussive “conquassabit” - “he will smash”, and the gorgeously baroque, like swirling clouds of angels on a painted ceiling, final Gloria.

By Polly Coote

Translations

Cantata No. 1

1. Chorus

How brightly shines the morning star with truth and blessing from the Lord,
the darling root of Jesse!
Thou, David's son of Jacob's stem, my bridegroom and my royal king,
art of my heart the master,
lovely, kindly, bright and glorious, great and righteous, rich in blessings,
high and most richly exalted.

2. Recitative

O thou true son of Mary and of God, O thou the King of all the chosen,
how sweet to us this word of life, by which even earliest patriarchs both years and days did
number, which Gabriel with gladness there in Bethlehem did promise!
O sweet delight, O heavenly bread, which neither grave, nor harm, nor death from these our
hearts can sunder.

3. Aria

O fill now, ye flames, both divine and celestial, the breast which to thee doth in faith ever
strive! The souls here perceive now the strongest of feelings of love most impassioned and savor on earth the
celestial joy.

4. Recitative

No earthly gloss, no fleshly light could ever stir my soul;
A sign of joy to me from God has risen, for now a perfect gift, the Savior's flesh and blood, is
for refreshment here.
So must, indeed, this all-excelling blessing, to us eternally ordained and which our faith doth
now embrace, to thanks and praise bestir us.

5. Aria

Let our voice and strings resounding unto thee evermore thanks and sacrifice make ready.
Heart and spirit are uplifted, all life long and with song, mighty king, to bring thee honor.

6. Chorale

I am, indeed, so truly glad my treasure is the A and O, beginning and the ending;
He'll me, indeed, to his great praise receive into his paradise, for this I'll clap my hands now.
Amen! Amen!
Come, thou lovely crown of gladness, be not long now, I await thee with great longing.

Cantata No. 140

1. Chorus

Wake, arise, the voices call us of watchmen from the lofty tower; Arise, thou town
Jerusalem! Midnight's hour doth give its summons; they call to us with ringing voices;
Where are ye prudent virgins now? Make haste, the bridegroom comes; rise up and take
your lamps! Alleluia! Prepare to join the wedding feast, go forth to meet him as he comes!

2. Recitative

He comes, he comes, the bridegroom comes!
O Zion's daughters, come ye forth, his journey hieth from the heavens into your mother's
house. The bridegroom comes, who to a roebuck and youthful stag is like, which on the hills

doth leap; To you the marriage meal he brings. Rise up, be lively now!
The bridegroom here to welcome! There, look now, thence he comes to meet you.

3. Duet

When comest thou, my Savior? I'm coming, thy share.
I'm waiting with my burning oil still.
Now open the hall for heaven's rich meal. Come, Jesus!
I'm coming; come, O lovely soul!

4. Chorale

Zion hears the watchmen singing, her heart within for joy is dancing,
she watches and makes haste to rise. Her friend comes from heaven glorious,
in mercy strong, in truth most mighty, her light is bright, her star doth rise.
Now come, thou precious crown, Lord Jesus, God's own Son!
Hosanna pray! We follow all to joy's glad hall and join therein the evening meal.

5. Recitative

So come within to me, thou mine elected bride! I have myself to thee eternally betrothed.
I will upon my heart, upon my arm like as a seal engrave thee and to thy troubled eye bring
pleasure. Forget, O spirit, now the fear, the pain which thou hast had to suffer;
Upon my left hand shall thou rest, and this my right hand shall embrace thee.

6. Duet

My friend is mine, and I am thine. Let love bring no division.
I will thee on heaven's roses pasture, where pleasure in fullness, where joy will abound.

7. Chorale

Gloria to thee be sung now with mortal and angelic voices, with harps and with the cymbals,
too. Of twelve pearls are made the portals; amidst thy city we are consorts of angels high around thy throne.
No eye hath yet perceived, no ear hath e'er yet heard such great gladness.
Thus we find joy, ever in sweet jubilation!

Dixit Dominus, Psalm 110

1. *Dixit Dominus* – Chorus

The Lord said to my Lord: sit at my right hand, and I shall make of your
enemies a footstool for you.

2. *Virgam Virtutis* – Aria

The Lord will extend your royal power from Zion: you will rule in the midst of your enemies.

3. *Tecum Principium* – Aria

Your people will be willing on your day of battle.

4. *Juravit Dominus* – Chorus

From the day you were born, on the holy mountains, majesty was yours.

5. *Tu Es Sacerdos* – Chorus

The Lord has made an oath which he will not retract:
You are a priest for ever in the order of Melchizedek.

6. *Dominus a Dextris Tuis* – Chorus with Soloists

The Lord is at your right hand and he shall crush kings on the day of his wrath.
He shall judge nations and heap up the dead; he will crush the rulers of the whole earth.

7. *De Torrente in Via Bibet* – Soprano Duet with Chorus

He will drink from a brook by the way and, restored, he shall stand victorious.

8. *Gloria Patri* – Chorus

Glory be to the Father, and the Son, and to the Holy Spirit:
As it was in the beginning, is now, and ever shall be, world without end. Amen.

MUSIC DEPARTMENT FACULTY & STAFF:

Douglas Delaney - theory, band, woodwinds, jazz; Tara Flandreau (Performing Arts Department Chair) - orchestra, chamber music, theory, strings; Boyd Jarrell - chorus and chamber singers; Norman Masonson - beginning band, music history; Linda Noble Brown - voice, fundamentals; Bob Schleeter - electronic music and jazz improvisation; Paul Smith - piano, opera, theory; Sarah Zaharako - strings, orchestra, ear training

Marti Sukoski - department secretary; Mike Irvine - music librarian; Jeff Paul - accompanist

DONORS

The Music Department welcomes gifts to the music program to support and improve educational opportunities in our department. These funds provide scholarships for deserving music students to obtain private lessons or to continue their music education at a four-year college, and to improve educational opportunities in our department. There are several funds which support specific ensembles including orchestra, opera, choral, band and strings, as well as those providing student scholarships. We wish to thank the following donors for their generous support:

Anonymous	Ms. Carol L. Farley	Mr. James McCann	Mr. & Mrs. William E. Smith
Ann & Gordon Getty Foundation	Ms. Maxine Fender	Ms. Maryalis McGuinness	Mr. John Smithyman
Ms. Phyllis Bardo	Ms. Tara Flandreau	Mr. & Mrs. Henry S. Metz	Mr. Peter Sorensen & Ms. Mary Jo Hill
Mr. & Mrs. Joseph D. Basso	Ms. Ellen S. Floyd	Mr. & Mrs. Bernard H. Meyers	Mr. & Mrs. Harry Spangler
Ms. Daria Bauer	Ms. Hilda Fourman	Ms. Michelle Meyers	Ms. Mary Lou Spradling
Ms. Helen Beale	Ms. Carol Jean Furnell	Mr. & Mrs. Sheldon Morris	Mr. Hans Stiller
Mr. & Mrs. Donald Beers	Ms. Palmeda Gapoff	Mr. & Mrs. John Mueller	Ms. Audrey B. Stolz
Ms. Helen Rose Bell	Ms. Noni Garner	Mr. & Mrs. Peter Muhs	Mr. Walter G. Strauss
Mr. Lance Belville	Ms. Marcella D. Gartley	Mr. & Mrs. Raye Murray	Ms. Mary Lee Strel
Mr. & Mrs. Ralph Bien	Ms. Elizabeth Goerke	Ms. Gretchen Napolitano	String Letter Publishing
Mr. Ted Blair	Ms. Robyn Greene	Mr. & Mrs. D. Steven Nash	Mr. Gerald F. Studier
Mr. & Mrs. Marlin G. Blayden	Ms. Deborah Ann Hahn	Ms. Soo-Hi Nayer	Beatrice & Janice Sundstrom
Mr. & Mrs. Daniel Bort	Ms. Alice Hakim	Ms. Suzanne Noe	Ms. Zora Sweeney
Ms. Donna Boyd	Mr. & Mrs. Robert Hamilton	Mr. & Mrs. Warren Nute	Ms. Barbara Tarasoff
Mr. & Mrs. Sam Bozzo	Mr. & Mrs. David Hanchette	Ms. Carol J. Oldham	Mr. & Mrs. Frank A. Tessin
Ms. Juanita Bradford	Ms. Ann Harriman	Mr. Andrew J. Oppenheimer	Mr. & Mrs. Michael-Paul Thomsett
Ms. Sheila M. Brooke	Ms. Emmagene E. Harrington	Ms. Helen L. Pearl	Ms. Nancy G. Thomson
Mr. & Mrs. Robert E. Burton	Mr. & Mrs. Stanley Hertz	Ms. Corinne B. Pelfini	Mr. David Tormé
Mr. & Mrs. Stanley Caires	Mr. & Mrs. William A. Hetzner	Mr. & Mrs. Murray Peterson	Ms. Margaret Tormé
Ms. Elizabeth Campbell	Ms. Karin Hughes	Dr. Elizabeth Phillips	Ms. Lorraine Urban
Ms. Barbara Lynn Chapman	Ms. Roberta Jeffrey	Ms. Laura Pinyuh	Mr. & Mrs. Forest A. Van Vleck
Ms. Lu Charlotte	Mr. & Mrs. Gordon Johnson	Ms. Susanna Pinyuh	Ms. Barbara Vonk
ChevronTexaco Matching Gifts Program	Ms. Carolyn Kaplan	Mr. & Mrs. John P. Riedel	Mr. & Mrs. David M. Wade
Ms. Evelyn Chew	Ms. Barbara Keyes	Mr. & Mrs. W. Dart Rinefort	Mr. Richard Wallace & Ms. Beth A. Harris
Ms. Carolyn Ciampi	Ms. Bette Lou King	Ms. Rosemary Ring	Mr. & Mrs. Harold Walton
Mr. & Mrs. Bill E. Clarkson	Mr. Florian Koch	Ms. Lilie Robertson	Ms. Janet K. White
Clipped Wings of Marin	Ms. Marjatta Koivula	Mr. & Mrs. Bernard J. Robinson	Ms. Allison Wiener
Ms. Laurie Cohen	Mr. & Mrs. Gary Konowitz	Ms. Takiyah C. Robinson	Ms. Jeanette L. Wilkin & Mr. Christoph Tietze
Ms. Leslie Connard	Ms. Gretchen E. Kucserka	Ms. Hermina Roskopf	Mr. & Mrs. Richard Willets
Ms. Germaine B. Cooper	Ms. Mary Larsen	Mr. Kenneth D. Rowland	Ms. Spirit Wiseman
Ms. Carolyn Couls	Mr. Warren Lefort	Ms. Judith Ryan	Ms. Evelyn E. Wood
Ms. Linda Davis & Mr. Michael Carroll	Mr. William Lenarz & Ms. Paget Leh	Mr. & Mrs. Ed Ryken	Ms. Heidi Woods
Ms. Joan P. Dedo	Ms. Joan Lisetor	Mr. Norman Sanger	Ms. Cheryl Ziedrich
Mr. William D. Devlin	Ms. Gwyneth J. Lister	Sarah Sweet Productions	Dr. & Mrs. Philip R. Ziring
Ms. Margaret Dickinson	Marin Music Study Club	Mr. Matthew S. Schermerhorn	
Ms. Carol Donohue	Ms. Sandra Hendrickson	Ms. Nancy L. Schrock	
Ms. Karen Dunning	Ms. Pamela Smith Martin	Ms. Susan Schuepbach	
Ms. Donna Scott Ely	Ms. Pamela Smith Martin	Mr. & Mrs. Richard Scott	
	Kazu Marvuka	Mr. William Scrimgeour	
	Ms. Francoise Mauray	Mr. & Mrs. Richard L. Siegel	