

College of Marin Music
Department Presents

MARIN
ORATORIO

Boyd Jarrell,
Director

CELEBRATE

50

50TH ANNIVERSARY CONCERT

Four Centuries of Choral Masterworks

Giovanni Gabrieli - Jubilate Deo
Johann Sebastian Bach - Magnificat in D - BWV243
Wolfgang Amadeus Mozart - Mass in C - K317
Randall Thompson - Alleluia

GUEST VOCAL SOLOISTS

Lindsey McLennan, soprano

Katherine McKee, alto

Brian Thorsett, tenor

Robert Stafford, bass

Saturday, Dec. 10th at 8 pm &
Sunday, Dec. 11th at 3 pm

Diamond Physical Education Center,
Kentfield Campus



Marin Oratorio

Boyd Jarrell, Director
Jeff Paul, Accompanist

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Kathleen Auld
Dianna Baetz
Lori Bailey
Lisa Conlon
Leslie Connarn
Sarah Cook
Carol Donohoe
Mary Douglas
Kathy Engle
Carol Farley
Nancy Fickbohm
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In Memoriam

The Marin Oratorio family
mourns the loss of colleague
John Kelley.

ORCHESTRA

VIOLIN I

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Patrice May
Pamela Carey
Alice Kennelly

VIOLIN II

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Julie Smolin
Daryl Schilling

VIOLA

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Meg Eldridge
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TIMPANI

Kris Lou

ORGAN

Jeff Paul

The Program

JUBILATE DEO Giovanni Gabrieli (1557-1612)

ALLELUIA Randall Thompson (1899-1984)

MAGNIFICAT IN D Johann Sebastian Bach (1685-1750)

Magnificat - Chorus
Et exultavit spiritus meus - Alto
Quia respexit humilitatem - Soprano
Omnes generationes - Chorus
Quia fecit mihi magna - Bass
Et misericordia - Alto and Tenor
Fecit potentiam - Chorus
Deposuit potentes - Tenor
Esurientes implevit bonis - Alto
Suscepit Israel - Chorus
Sicut locutus est - Chorus
Gloria Patri - Chorus

.....*INTERMISSION*.....

MASS IN C 'CORONATION' Wolfgang Amadeus Mozart (1756 -1791)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

SOLOISTS

LINDSEY McLENNAN, Soprano
KATHERINE McKEE, Alto
BRIAN THORSETT, Tenor
ROBERT STAFFORD, Bass

Text and Translations

JUBILATE DEO **Giovanni Gabrieli, 1597**

Jubilate Deo, omnis terra. Qui a sic benedicetur homo, qui timet Dominum. Deus Israel, conjungat vos, et ipse sit vobiscum; Mittat vobis. Auxilium de sancto et de Sion, tueatur vos. Benedicat vobis Dominus, ex Sion, Qui fecit coelum et terram. Servite Domino in laetitia!

Be joyful in the Lord, all ye lands. For the man who fears the Lord, he shall be blessed. God of Israel, may He come to you, and be with you; May He send help to you from His holy place, and from Zion. May the Lord bless you, out of Zion, who made heaven and earth. Serve the Lord with gladness!

ALLELUIA **Randall Thompson, 1940**

Alleluia, Amen

MAGNIFICAT IN D **Johann Sebastian Bach, 1723**

1. Chorus: *Magnificat anima mea Dominum*
2. Aria: *Et exultavit spiritus meus in Deo salutari meo*
3. Aria: *Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent*
4. Chorus: *Omnes generationes*
5. Aria: *Quia fecit mihi magna, qui potens est, et sanctum nomen eius*
6. Aria/Duet: *Et misericordia a progenie in progenies, timentibus eum*
7. Chorus: *Fecit potentiam in brachio suo, dispersit superbos mente cordis sui*
8. Aria: *Deposuit potentes de sede et exaltavit humiles*
9. Aria: *Esurientes implevit bonis, et divites dimisit inanes*
10. Chorus: *Suscipit Israel puerum suum recordatus misericordiae suae*
11. Chorus: *Sicut locutus est ad patres nostros, Abraham et semini eius in saecula*
12. Chorus: *Gloria Patri et Filio et Spiritui Sancto; Sicut erat in principio, et nunc et in saecula saeculorum.*

1. Chorus: My soul proclaims the greatness of the Lord
2. Aria: And my spirit exults in God, my Savior
3. Aria: He has seen the humility of His handmaiden; behold, now I am called blessed
4. Chorus: All the generations
5. Aria: For He who is mighty has done great things for me, and holy is His name
6. Aria/Duet: And He is merciful to those who fear Him, from generation to generation
7. Chorus: He shows the power of His arm, scattering those with arrogance in their heart
8. Aria: He brings down the powerful from their thrones and lifts up the lowly
9. Aria: He fills the hungry with good things and sends the rich away empty
10. Chorus: He protects His servant, Israel, in remembrance of His mercy

11. Chorus: According to the promise He made to our fathers, to Abraham and his descendants forever

12. Chorus: Glory to the Father, the Son, and the Holy Spirit; as it was in the beginning, and is now, forever and ever.

CORONATION MASS **Wolfgang Amadeus Mozart, 1779**

KYRIE: CHOR & SOLOS
Kyrie eleison, Christe eleison, Kyrie eleison

GLORIA: CHOR & SOLOS
Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, miserere nobis. Qui tollis peccata mundi: miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris: Amen.

CREDO: CHOR & SOLOS
Credo in unum Deum, Patrem omnipotentem. Factorem coeli et terrae, visibilibus omnium, et invisibilibus. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, Et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine; Deum verum de Deo vero. Genitum non factum consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem, descendit de caelis. Et in carnatus est de Spiritu Sancto, ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: Cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem, Qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum, Et expecto resurrectionem mortuorum, Et vitam venturi saeculi: Amen.

SANCTUS: CHOR
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra, gloria tua; Osanna in excelsis.

BENEDICTUS: CHOR & SOLOS
Benedictus, qui venit in nomine Domini; Osanna in excelsis.

AGNUS DEI: CHOR & SOLOS
Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

KYRIE: CHORUS & SOLOS
Lord have mercy, Christ have mercy, Lord have mercy

GLORIA: CHORUS & SOLOS
Glory to God in the highest. And on earth, peace to men of goodwill. We praise You, we bless You, we worship You, we glorify You. We give thanks for the greatness of Your glory. Lord God, King of heaven, Father almighty, Lord, only-begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father, Who takes away the sins of the world: Have mercy on us. For You alone are holy, You alone are the Lord, You alone are most High, Jesus Christ. With the Holy Spirit in the glory of God, the Father: Amen.

CREDO: CHORUS & SOLOS
I believe in one God, the Almighty Father, Maker of heaven and earth, of all that is, seen and unseen, and in one Lord, Jesus Christ, the only-begotten Son of the Father. God from God, light from light, true God from true God, begotten, not made; of one with the Father, through Him all things were created, Who descended from heaven for us and our salvation. He was made incarnate of the Virgin Mary, by the power of the Holy Spirit, to become man. For our sake, he was crucified under Pontius Pilate, suffered death, and was buried. He rose up on the third day, in accordance with Scripture, and ascended to heaven to sit at the right hand of the Father. He will come again in glory to judge the living and the dead: His kingdom will have no end. I believe in the Holy Spirit, Lord, giver of life, who proceeds from the Father and the Son. He is worshipped and glorified, who has spoken through the Prophets. I believe in one holy catholic and apostolic Church and acknowledge one baptism to forgive my sins. I look for the resurrection of the dead, and the life of the world to come: Amen.

SANCTUS: CHORUS
Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of Your glory: Hosanna in the highest.

BENEDICTUS: CHORUS & SOLOS
Blessed is he who comes in the name of the Lord: Hosanna in the highest.

AGNUS DEI: CHORUS & SOLOS
Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, give us peace.

Program Notes

To celebrate Marin Oratorio's golden anniversary we offer a program that showcases the chorus in festive pieces spanning four centuries from the 16th century to the 20th.

The music of Giovanni Gabrieli c. 1554/7-1612 exemplifies the opulent style that flourished in Venice in the late Renaissance. The design of the church of San Marco, where Gabrieli was organist and principal composer of ceremonial music from 1584 until his death, was perhaps the inspiration for his characteristic use of groups of singers and instruments responding to one another from different points in the building. The *Jubilate Deo* for 8 voices comes from Gabrieli's second book of Sacred Symphonies for 6 to 16 voices, published posthumously in 1615. It sets the first verse of Psalm 100 "Rejoice in the Lord, all ye lands," as a refrain for several petitions drawn from other psalms, concluding with a joyful "serve the Lord with gladness" in triple rhythm. The 8 voices, SSAATTBB, are not divided into separate choirs but do imitate and respond to one another as though dispersed throughout a grand space.

When music director Serge Koussevitsky commissioned a piece from Randall Thompson for the opening of the Berkshire Music Center in July 1940, he may have envisioned a vocal fanfare on the Gabrieli scale. What the composer finally delivered to the music festival chorus just 45 minutes before the ceremony began, however, turned out more contemplative than festive, in keeping with the anxious mood of that first summer of the war in Europe. The anthem setting the single word "Alleluia" for unaccompanied SATB chorus, Thompson said, "is a very sad piece . . . " that "cannot be made to sound joyous." Nevertheless it has become a staple of solemn ceremonial occasions.

The Magnificat (My soul magnifies the Lord) is a canticle, that is, a song taken from Scripture other than the Psalms, that appears in the liturgy for the evening service of Vespers. The text, from Luke's gospel, is Mary's exultant response to the recognition from her relative Elizabeth and the unborn John the Baptist in Elizabeth's womb that she, a humble handmaid of the Lord, is to be exalted as the mother of the savior. Bach composed an elaborate setting of the Latin text for choir and soloists with orchestral accompaniment for Christmas 1723, his first year as Kapellmeister (director of music) for St. Thomas Church in Leipzig. Ten years later he revised it, chiefly by transposing it to a musical key more suitable for the festive trumpets it features, as you will hear today. The Magnificat demonstrates at every turn Bach's genius for embodying central ideas of the text in the music, so that the sung piece becomes an integral part of the proclamation of the Word in the service. For example, the setting of "As it was in the beginning" in #11, the Gloria, recapitulates setting of "Magnificat" in the beginning of the work; in #4 you hear the succession of generations in the 41

repetitions of "omnes generations (all generations)" repeated from voice to voice on ascending notes of the scale, in #8, the tenor aria "Deposuit," the mighty are audibly sliding off their seats; in the chorus #7, the strength of God's arm and the scattering of the proud are vividly conveyed by the motifs associated with the words "fecit potentiam (he showed power)" and "dispersit (scattered)."

The last work on tonight's program comes from Mozart's late Salzburg period between his 1777-8 trip to Paris and his departure in 1781 to go free lance in Vienna. The Mass in C major K 317 was composed for Easter Sunday 1779. The nickname "Coronation" was attached to it later, possibly in connection with the coronation of Emperor Leopold in 1791 or Emperor Franz in 1792. It is a *Missa brevis*, a short mass, with no arias for soloists except the Agnus Dei and no extended closing fugues. Mozart was working within the rules promulgated by his patron in Salzburg, the Archbishop Colloredo, as well as by the Austrian Emperor Joseph II, whose aim was that liturgical music should direct worshippers' attention to the glory of God rather than the glory of the composer and performers. Commenting on these strictures, Mozart wrote, "Our church music is very different from that of Italy, all the more so because a complete mass . . . even the most solemn ones, . . . may not last more than three quarters of an hour. One needs particular training for this kind of composition, and furthermore it must be a mass with all instruments – trumpets, timpani, etc." The composer was equal to the challenge: he succeeded in packing a full ceremonial setting of the text with orchestra, soloists, and choir into only half an hour.

By Polly Coote

Biographies



Katherine McKee

Katherine McKee, mezzo soprano, is a familiar soloist 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 under the direction of Michael Tilson Thomas, Emil de Cou, and Vance George, as well as in performances with the Modesto Symphony, San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, Marin Oratorio, San Francisco Lyric Chorale, the U. C. Davis Chorus & Orchestra, and Sacred & Profane. Opera credits include performances with Berkeley Opera, San Francisco Lyric Opera, Spellbound Productions and the Bay Area Summer Opera Theater Institute in such roles as Azucena in *Il Trovatore*, the title role in *Carmen*, Principessa in *Suor Angelica*, and Madame Flora in *The Medium*. A devoted recitalist, she has presented recitals at The Church of St. Mary the Virgin, Music at St. Matthew's, Pacifica Performances, Capp Street Community Music Center, Holy Innocents', St. Luke's, St. David of Wales and First Presbyterian Church in Alameda. Ms. McKee sings regularly with the San Francisco Opera Chorus, American Bach Soloists' American Bach Choir, Philharmonia Baroque Orchestra's Chorale, and San Francisco Renaissance Voices, serving the latter organization as assistant conductor as well. She is choir director at First Lutheran Church, Palo Alto.



Lindsey McLennan

Soprano Lindsey McLennan, praised for her "pure, pretty tone" has been an active performer in the Bay Area since graduating from the University of Southern California in 2008 with Bachelor's degrees in Vocal Arts and Neuroscience. At USC she performed regularly with the USC Chamber Choir under the direction of Paul Salamunovich and William Dehning. She has sung with many Bay Area ensembles, including Volti, the Philharmonia Baroque Chorale, Schola SF, the Marin Symphony Chorus, Vajra Voices (a new ensemble specializing in the music of Hildegard von Bingen), and the Monteverdi Consort. Lindsey made her professional operatic debut in Urban Opera's production of *The Witch of Endor* by Henry Purcell. This past summer she was a singer at BASOTI (Bay Area Summer Opera Theatre Institute) 2011 and Accademia d'Amore in Seattle, where she sang the role of second woman in Purcell's *Dido and Aeneas* and scenes from Mozart's *Don Giovanni* and Monteverdi's *L'Incoronazione di Poppea*. Lindsey also loves to teach, with her own private voice studio based in San Mateo.



Robert Stafford

Robert Stafford (bass-baritone) is a San Francisco native who sang his first operatic lead role at age 12 in Gian Carlo Menotti's *Amahl and the Night Visitors*. After studying music synthesis, music production, and jazz piano at the Berklee College of Music, he received his Bachelor of Music degree from the Oberlin Conservatory of Music in Vocal Performance. Returning to California, he sang leading bass-baritone roles at Opera San José, West Bay Opera, Pocket Opera, Pacific Repertory Opera and the San Francisco Conservatory of Music, where he completed his Master of Music degree. A love of 18th Century music has since led him to sing concert solos with some of the country's leading Baroque orchestras, including the American Bach Soloists, Apollo's Fire, Musica Angelica, and the Magnificat Baroque Ensemble. In December 2009, Robert directed and sang in a rare performance of Guillaume de Machaut's *Messe de Notre Dame* at Notre Dame des Victoires in San Francisco with his Medieval vocal ensemble, Hocket. Other recent engagements have included the title role in *Don Pasquale* with Sonoma City Opera, Jupiter in Rameau's *Castor et Pollux* with L'Opéra Français de New York, and Figaro in *Le nozze di Figaro* with Livermore Valley Opera. In April 2010, he returned to the SF Conservatory to sing Nick Shadow in their production of *The Rake's Progress*, and to Magnificat Baroque for their performances of Monteverdi's *1610 Vespers*.



Brian Thorsett

Since taking to the operatic stage, tenor Brian Thorsett has been in over 80 diverse operatic roles. Highlights from the 2011-13 seasons include the Sailor in *Dido and Aeneas* with Philharmonia Baroque and Mark Morris Dance Company, Britten's Captain Vere in scenes from *Billy Budd*, the title character in Rameau's *Pygmalion*, and Mozart's *Magic Flute*. Brian's diverse repertoire has taken him to concert halls across the US and Europe. Future engagements include Evangelist and soloist in Bach's *St. Matthew Passion*, *Magnificat*, *Mass in B Minor* and *Cantatas BWV 10, 21, 82a & 106*, Handel's *Look Down Harmonious Saint*, *Ode for St Cecilia's Day*, *Chandos Anthems* and *Messiah*, Orff's *Carmina Burana*, Beethoven's *9th Symphony*, Mendelssohn's *Elijah*, Mozart's *Requiem*, *Coronation Mass*, and *Litaniae de venerabili altaris Sacramento*, Barber's *Knoxville: Summer of 1915*, Finzi's *Dies Natalis*, Dvorak's *Stabat Mater*, Britten's *Les Illuminations* and *Serenade for Tenor, Horn & Strings*, the *Requiems* of Verdi and as Ishmael in Bernard Hermann's *Moby Dick*. Brian will be featured on the Jess Shenson series at Stanford University as well as Schubert's *Winterreise* and Berlioz's *Les Nuits d'Ete* for woodwind quintet, *Die Schöne Müllerin* with guitar, a concert for voice, piano and string quartet and Alec Roth's haunting songs in *Time of War*. He is a graduate of SF Opera's Merola Program, Glimmerglass Opera's Young American Artist program, the Britten-Pears Young Artist Programme and Music Academy of the West.



Jeff Paul

Jeffrey Paul studied at the San Francisco Conservatory of Music where he earned a Bachelor's Degree in Music with emphasis on piano performance. Major influences include Adolph Baller, Milton Salkind, Laurette Goldberg, William Corbett-Jones, and Dr. Conway. Jeff is the staff accompanist at the College of Marin where he frequently performs with faculty and students. He is proud to be a part of the Marin Oratorio, College of Marin Chamber Singers, College Chorus, College of Marin Emeritus Chorus, College of Marin Voice Class, and Singers Marin. Jeff is the musical director for the First Congregational Church of San Rafael, where in addition to his duties as choir-master and organist, he assists in the presentation of a concert series featuring world-class artists. He has performed abroad in Scotland, England, and Samoa. Jeff has done shows at the El Dorado Casino, Marin Theater Company, Julia Morgan Theater, Marin Civic Center, Union Square, Jack London Square, the Oakland Museum, Marin Art and Garden Center, Marin Community Playhouse, and the Point Reyes Dance Palace. He also wears another hat as a Broker Associate for Bradley Real Estate in his hometown of Mill Valley.



Boyd Jarrell

With this concert, Boyd Jarrell begins his ninth season as Director of Choral Activities at the College of Marin. 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, Boyd has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists, and the San Francisco Bach Choir. He toured with the Philharmonia Baroque Orchestra in Handel's *Acis and Galatea* and performs frequently with the Magnificat Baroque Ensemble. Boyd toured and recorded with the acclaimed conductor Paul Hillier and the Theatre of Voices. He conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College. Boyd appeared onstage with the San Francisco Ballet singing the music of Brahms in the George Balanchine production of *Liebeslieder Walzer*. He 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.



Marin Oratorio

Marin Oratorio, the 100+ voice community chorus at the College of Marin, has been learning and performing choral masterpieces for five decades. In the first decade after its founding in 1961, the chorus was led by the noted organist and composer S. Drummond Wolff, who came to COM from London via Canada and Bermuda. Dr. Scott Merrick, who taught at the college from 1956 to 1982, served as director in the 2nd decade. Dr. Stan Kraczek, also a 30 year faculty member, held the post for over two decades until his retirement in 2004. The chorus looks forward to entering its 6th decade under the direction of Boyd Jarrell. Over the years the singers have enjoyed the support of dedicated accompanists like Phyllis Meyers, Paul Smith of COM faculty, and current accompanist Jeff Paul. The chorus has collaborated in performance with the COM orchestra and other college groups, and the Marin Symphony, the Russian Chamber Orchestra, the Winifred Baker Chorale, and other local organizations. Rooted in community spirit, under its new name Marin Oratorio continues to seek higher standards in performance and expansion of its repertoire to include not only the classics such as Bach's *B-minor Mass* and *Christmas Oratorio*, Haydn's *Seasons*, Mendelssohn's *Elijah* and the Brahms *Requiem*, but also a capella music from the Renaissance and the contemporary composer Arvo Part, concert performances of Purcell's opera *Dido and Aeneas* and Handel's *Acis and Galatea*, and most recently an all Schubert evening of part songs, lieder and a mass.

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