

MARIN ORATORIO

Boyd Jarrell, Director Jeffrey Paul, Accompanist



Marin Oratorio, the 100+ voice community chorus of the College of Marin, has been performing choral masterworks for more than 50 years. Founded under the leadership of John Meyers in 1961, the chorus was led by organist and composer S. Drummond Wolff in its first decade, and by Dr. Scott Merrick in its second decade. Dr. Stan Kraczek held the post for the next 20 years, until his retirement in 2004. Today, the chorus is under the direction of noted conductor and bass/baritone soloist Boyd Jarrell. Over the years, Marin Oratorio singers have enjoyed the support of dedicated accompanists including Phyllis Meyers, Paul Smith of the COM faculty, and current accompanist Jeff Paul. The chorus has collaborated in performance with other COM groups as well as local organizations such as the Marin Symphony, Russian Chamber Orchestra, and Winifred Baker Chorale, and has performed a wide variety of programs, from early music and the classics to lieder, opera, and contemporary masterpieces. Rooted in community spirit, Marin Oratorio seeks to attain the highest standards in every performance, reflecting the dedication of its many members and supporters.

MARIN ORATORIO CHORUS

SOPRANO

Kathy Auld
Dianna Baetz
Lisa Conlon*
Leslie Connan
Sarah Cook*
Geri Cooper
Polly Coote
Carol Donohoe*
Carol Farley
Nancy Fickbohm
Nancy Freedman
Alice Hakim
Pascale Hery
Pris Imlay*
Deborah Learner*
Arlene Love
Kathryn McGeorge
Abigail Millikan-States*
Hannah Panger*
White Pearl
Gail Rolka
Hermina Rosskopf
Gerrie Young

**Sancta Maria ora pro nobis* chorale

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby
Mary Boston
Mary Lee Bronzo
Leslie Brown
Ruth Brown
Posie Carroll
Elizabeth Chesnut
Linda Crawford
Joyce Davie
Rhoda Draws
Donna Dutton
Emily Dvorin
Nancy Flathman
Dottie Hamilton
Dorli Hanchette
Mary Hauke
Alice Hofer
Roberta Jeffrey
Gretchen Kucserka
Leslie Kwartin
Linda McCann
Marie Narlock
Ruth Nash
Robin Nosti
Mary Osterloh
Joan Raab
Lonna Richmond
Jill Ross-Kuntz
Cynthia Sawtell

JULIE SCHNAPF

Jo Sherlin
Judy Simmons
Mare Skipper
Hillary Sloss
Audrey Stolz
Katrina Urbach
Elaine Weston
Kathy Wilcox
Shelley Winn
Spirit Wiseman

TENOR

Ben Bonnlander
Linda Davis
David Hanchette
John Hart
Jim Kohler
Dewey Livingston
Michael Maeder
Kevin Mahoney
Will McBride
Moshe Oron
Steve Orsary
Jeffrey Paul
Michael Petersen
Bob Platt
Micky Reighley
Fred Ross-Perry
Babs von Dallwitz
Kory Zipperstein

BASS

Gary Appell
Pete Bowser
Michael Burch
Michael Carroll
John Griffin
Claron Jorgensen
Thilo Koehler
Neil Kraus
Michael Levy
Charles Little
David Long
Rishi Schweig
Judd Simmons
Bob Teichman

MARIN ORATORIO ORCHESTRA

Roy Oakley
—*Concertmaster*
Lynn Oakley
—*violin II*
David Wishnia
—*cello*
Mark Culbertson
—*bass*
Susan Harvey
—*organ*
David Taylor
—*theorbo*

THE WHOLE NOYSE

Stephen Escher
—*cornett, flute*
Joyce Johnson-Hamilton
—*cornett*
Richard Van Hessel
—*sackbut*
D. Sanford Stadtfeld
—*sackbut, recorder*
Ernie Rideout
—*sackbut*
Herbert Myers
—*curtal, flute, viola*

Program

CLAUDIO MONTEVERDI
Vespers of 1610
Vespro Della Beata Virgine

- | | |
|-----------------------------------|--|
| 1. <i>Deus in adiutorium meum</i> | Versicle & Response in 6 voices |
| 2. <i>Dixit Dominus</i> | Psalm 109 (110) [†] in 6 voices |
| 3. <i>Nigra sum</i> | Motet for tenor |
| 4. <i>Laudate Pueri</i> | Psalm 112 (113) in 8 voices |
| 5. <i>Pulchra es</i> | Motet for sopranos |
| 6. <i>Laetatus sum</i> | Psalm 121 (122) in 6 voices |
| 7. <i>Duo Seraphim</i> | Motet for tenors |
| 8. <i>Nisi Dominus</i> | Psalm 126 (127) in 10 voices |
| 9. <i>Audi Coelum</i> | Motet for tenor with echo in 6 voices |
| 10. <i>Lauda Ierusalem</i> | Psalm 147 vv.12–20 in 7 voices
†Catholic psalter (Protestant psalter) |

— INTERMISSION —

- | | |
|---------------------------------------|---------------------------------|
| 11. <i>Sancta Maria ora pro nobis</i> | Sonata with choral supplication |
| 12. <i>Ave Maris stella</i> | Hymn in 8 voices |
| 13. <i>Magnificat</i> | Canticle of the Blessed Virgin |
| Verse 1. <i>Magnificat</i> | |
| Verse 2. <i>Et exultavit</i> | |
| Verse 3. <i>Quia respexit</i> | |
| Verse 4. <i>Quia fecit</i> | |
| Verse 5. <i>Et misericordia</i> | |
| Verse 6. <i>Fecit potentiam</i> | |
| Verse 7. <i>Deposuit</i> | |
| Verse 8. <i>Esurientes</i> | |
| Verse 9. <i>Suscepit Israel</i> | |
| Verse 10. <i>Sicut locutus</i> | |
| Verse 11. <i>Gloria Patri</i> | |
| Verse 12. <i>Sicut erat</i> | |

Soprano: **Christa Pfeiffer & Lindsey McLennan**
Countertenor: **Clifton Massey**
Tenor: **Brian Thorsett & Andrew Metzger**
Bass: **Jeffrey Fields, John Griffin, & David Long**

AND

The Whole Noyse Renaissance Wind Band

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

Soloists

Christa Pfeiffer, Soprano, has been enchanting Bay Area audiences with her pure, effortless singing for over a decade. *San Francisco Classical Voice* wrote that her voice was “like balm to the ears,” and that her “artistry elevated the performance.” The *Independent Coast Journal* wrote, “From the first note her voice was relaxed, controlled and gorgeous.” On the concert stage, Ms. Pfeiffer has been soloist in Haydn’s *St. Nicolai Mass* at St. George’s Cathedral in Cape Town, South Africa, Barber’s *Knoxville: Summer of 1915* and Mahler’s *Symphony No. 4* with the American Philharmonic Sonoma County, Bach’s *Cantata #140* with Blue Hill Bach (Maine), Bach’s *Mass in B Minor* and Chilcott’s *Requiem* with Soli Deo Gloria, and Haydn’s *Creation* with Marin Oratorio. Operatic roles include Dido (*Dido and Aeneas*), Galatea (*Acis and Galatea*), Nero (*Agrippina*), St. Settlement (*Four Saints in Three Acts*) with the Mark Morris Dance Group/American Bach Soloists, Ilia (*Idomeneo*), Musetta (*La Boheme*) and Gilda (*Rigoletto*). As a recitalist, Ms. Pfeiffer performed a live broadcast program including Poulenc’s *Banalités* on KPFA, Ravel’s *Chansons Madécasses* at Old First Concerts, and Villa-Lobos’s *Bachianas Brasileiras No. 5* on the San Francisco Public Library recital series. Other engagements include *Eden/Eden* by Steve Reich with the San Francisco Ballet, Part 1 of Schoenberg’s *Pierrot Lunaire* with ChamberMix, the role of Clori in Handel’s *Clori, Tirsi e Fileno* with The Albany Consort, Haydn’s *The Seasons*, and Beethoven’s *Symphony #9*. In upcoming months, she will be singing Bach’s *Christmas Oratorio* and Steve Main’s *Wonder Tidings*, as well as the role of l’Amour in Gluck’s *Orphée et Euridice*. Ms Pfeiffer received a Bachelor’s degree in vocal performance from Eastman School of Music. She lives in Berkeley, where she maintains a busy voice studio.



Lindsey McLennan, Soprano, 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 (an 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. She participated in the 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, and has her own private voice studio based in San Mateo.

Clifton Massey, Countertenor, enjoys performing a variety of vocal styles with world-class musicians. Praised for “impeccable phrasing and intonation” by *San Francisco Classical Voice* and “depth of tone” by the *Dallas Morning News*, he strives for informed interpretations of styles from the Middle Ages to newly composed pieces. Often sought for oratorio and ensemble work in the San Francisco Bay Area and beyond, he has appeared as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. A proponent of high-level ensemble singing, he has sung with Orpheus Chamber Singers, Spire Chamber Ensemble, Clerestory, and with the award-winning ensemble Chanticleer, with whom he performed over 200 concerts, including the Tanglewood Music Festival, Ravinia Festival, Metropolitan Museum of Art, Tokyo Opera City, and in a variety of the world’s finest concert halls. Mr. Massey is a native of Dallas, Texas, and holds degrees from Texas Christian University and the Indiana University Early Music Institute, where he studied with Paul Elliott, Alan Bennett and Paul Hillier.



Brian Thorsett, Tenor, has been seen and heard in over 80 diverse operatic roles.

Recent highlights include the title character in Rameau's *Pygmalion*, Arnaldo in a concert version of Rossini's *Guillaume Tell*, and Jupiter in *Semele*. As a concert singer, Brian fosters a stylistically diversified repertoire which has taken him to concert halls across the U.S. and Europe. Upcoming highlights include perennial favorites such as Orff's *Carmina Burana*, Beethoven's *9th Symphony*, and Bach's *Magnificat* and *Mass in B minor*. Other works include Bruckner's *Mass in F minor*, Haydn's *Creation*, several *Chandos Anthems* of Handel, and the *Requiems* of Schutz, Verdi, Mozart, and Bob Chilcott. An avid recitalist, Brian has performed concerts of Mozart arias with a wind octet, a program of works for voice, piano, and string quartet, Schubert's *Winterreise*, and Berlioz's *Les Nuits d'Ete* for woodwind quintet, an aria set with mandolinist Avi Avital and the SF Chamber Orchestra, an all-French program with horn player Kevin Rivard, and a baroque set with Impromptu SF. Projects also include recitals featuring works for woodwind quintet and voice, string quartet and voice, and debuts of works written for him by David Conte, Michael Bosc, and Nicolas Carlozzi, in addition to U.S. premiers of works by Alec Roth and Ian Venables. He is a graduate of SF Opera's Merola Program, Glimmerglass Opera's Young American Artist program, the Britten-Pears Young Artist Programme at Aldeburgh, England, and Music Academy of the West.



Andrew Metzger, Tenor, currently studies at Santa Clara University, double majoring in vocal performance and environmental science. He has already covered a lot of ground in his budding career with performances ranging from the role of Nanky Poo in Gilbert and Sullivan's *The Mikado* to tenor soloist in Bach's *Magnificat* and Handel's *Messiah*. Andrew is a regular soloist with Santa Clara University's Chamber and Concert Choirs and has also been heard with the Westminster Choir College Chamber Choir. This winter he will be performing with Opera San Jose in their production of *Il Trovatore*.

Jeffrey Fields, Baritone, has performed throughout California since moving to the Bay Area in 1999. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since. He sang the Monteverdi *Vespers* there last season. He sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists, and made his Carnegie Hall debut in Handel's *Messiah* in December 2007. Recent engagements include Handel's *Acis and Galatea* with California Bach Society, Rossini's *Petite Messe Solennelle* with Chora Nova, Dvorak's *Stabat Mater* in Berkeley, Handel's *Alexander's Feast* at UC Davis under Jeffrey Thomas, Brahms's *Requiem* in Palo Alto, San Francisco, and Berkeley, Mozart's *Requiem* with the Marin Symphony and at Grace Cathedral, Orff's *Carmina Burana* and Bach's *Christmas Oratorio* at Stanford, Handel's *Samson* with Philharmonia Baroque, the title role in Mendelssohn's *Elijah* with Marin Oratorio, Mendelssohn's *St. Paul* in Berkeley, Bach's *St. Matthew Passion* at the Carmel Bach Festival and the Bach Society of St.

Louis, the *Requiems* of Fauré and Duruflé, and Haydn's *Creation* in Los Angeles and Carmel. Mr. Fields studied and taught voice and singer's diction at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions. His repertoire includes Marcello in *La Bohème*, Papageno in *Die Zauberflöte*, and King Herod in *Hérodiade*, as well as a broad spectrum of concert works, oratorios, and art songs. Find out more at <http://baritone.org>.



Conductor Boyd Jarrell

With this concert, Boyd Jarrell completes his tenth 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 25 years. He has recorded on the Angel/EMI Harmonia Mundi, Gothic, and Koch international labels.



Jeffrey Paul, Accompanist, studied at the San Francisco Conservatory of Music where he earned a Bachelor's Degree in Music with emphasis on piano performance. As staff accompanist at the College of Marin, he frequently performs with students and staff as part of Marin Oratorio, College of Marin Chamber Singers, College Chorus, College of Marin Emeritus Chorus, College of Marin Voice Class, and Singers Marin. Jeff is musical director for the First Congregational Church of San Rafael where, in addition to his duties as choirmaster and organist, he assists in the presentation of a concert series featuring world-class artists. He has performed both locally and abroad, including in Scotland, England, and Samoa. Jeff also wears another hat as a broker for Bradley Real Estate in his hometown of Mill Valley.



The Whole Noyse Renaissance Wind Band

is celebrating its twenty-sixth year as one of the country's leading early brass ensembles. Based in the San Francisco Bay Area, the group models itself after the versatile wind bands of the 16th and 17th centuries. Its primary instruments are cornetts (woodwinds with trumpet-like mouthpieces), sackbuts (Renaissance trombones), and curtal (also known as the dulcian), the ancestor of the bassoon. In keeping with the variety of instrumentation expected of early players, its members double on a number of other early instruments, making use of recorders, flutes, crumhorns, shawms, slide trumpet, gittern, violin, and viola. The group takes its name from Renaissance England, when a musical ensemble was called a "noyse" (usually spelled "noyse" at the time); a quintet was then known as a "whole noyse."



Claudio Monteverdi (1567–1643), at about age 30, artist unknown (Ashmolean Museum)

CLAUDIO MONTEVERDI

Vespers of 1610

Close your eyes for a moment and let the wave of The Whole Noyse transport you to the wealthy and powerful city-state of Venice at the turn of the 17th century. Imagine yourself in the huge, lofty cathedral church of San Marco, dazzled by the gilded mosaics adorning the walls and domes and bathed in the glorious sound of voices and instruments coming from galleries all around the magnificent building.

Although Claudio Monteverdi's *Vespro della Beata Vergine* of 1610 epitomizes the music of San Marco, he actually published the work before he took the post of *maestro di cappella* (director of music) in the cathedral in 1613. And scholars have not been able to identify a single occasion, in Venice or elsewhere, when the Vespers would have been performed in their entirety in a worship service.

Born in 1567 in the northern Italian city of Cremona—the instrument-making center made famous by Stradivari, Guarneri, and others—in 1610, Monteverdi was working as a singer, viol player, and composer of musical entertainment at the court of Vincenzo I Gonzaga, the duke of Mantua. Apparently, he prepared the Vespers as part of a sort of portfolio demonstrating his qualifications to make a career move to a church music position. Despite the dedication and presentation of the work to the pope, no job materialized for him in Rome, but Monteverdi was later called to Venice, where he served at San Marco until his death in 1643.

Vespers is the sunset or evening prayer service in the cycle of eight liturgical “hours” observed throughout the 24-hour day in Roman Catholic practice. As the hour that is regularly open for public worship on Sundays and feast days, vespers, like the mass, offers occasion for performance of elaborate musical settings of the liturgy in place of the plain Gregorian chant. Prescribed elements of the vespers liturgy included in Monteverdi's setting are the opening versicle and response (*Deus in adiutorium meum*), Psalm 109 (*Dixit Dominus*) and four other psalms (Psalms 112, 121, 126, and 147 or 110, 113, 122, 127, and the second part of 147 in Protestant numbering), a hymn, and the *Magnificat* (a canticle, or biblical song taken from the New Testament, the *Magnificat* being Mary's song of praise from the gospel of Luke).

In church usage, each psalm is followed by a doxology (“Glory to the Father, Son, and Holy Ghost”) to put the psalm in a Christian context. Normally in liturgy the psalms would also be framed by antiphons, sung passages that draw a connection to the saint being celebrated or the scripture for the day. These are lacking in the *Vespers of 1610*, but the composer supplied, perhaps in place of the antiphons, several non-liturgical pieces which, like the hymn *Ave maris stella* (“Hail, Star of the Sea”), are devotions celebrating the Virgin Mary.

When Monteverdi arrived in Venice, the Venetian polychoral (many choruses) style was already well established under the musical direction of cathedral organists Andrea Gabrieli and nephew Giovanni, who had died only the year before. The Gabrielis exploited the architecture of San Marco to produce antiphonal (responsive) effects by placing groups of singers and instrumentalists in

three of the four arms of the cross-shaped Byzantine building. As these choirs answered one another across the space, chords from one group would merge into chords from another in the resonant building, creating the 16th-century version of massive surround sound.

This so-called spatial polyphony (many voices) was distinctively Venetian, as opposed to the Roman style associated with the composer Giovanni Pierluigi Palestrina (1525–1594). Exemplified in his enormous output of masses and other sacred pieces, Palestrina's smooth, unaccompanied three- to eight-voice polyphony, following strict rules of counterpoint with minimal leaps and dissonance, remained a model for Roman Catholic liturgical music for centuries.

Following the Renaissance tradition, Monteverdi built each choral movement of his *Vespers* on the traditional Gregorian plainchant for that portion of the liturgy, or, in the case of *Ave maris stella*, on the traditional medieval hymn tune. The chant melody appears in some as a *cantus firmus*, that is, in one voice sustaining the chant in long notes while other voices weave intricate variations around it; in others as a point of imitation among many voices. In the *Magnificat*, for example, different voice parts take the chant in turn. In Psalms 126 and 147, for example (*Nisi Dominus* and *Lauda Jerusalem*), the tenors, true to their name ("tenor" means holding), carry the *cantus firmus*, flanked by two choirs tossing variations on the melody back and forth.



In *Portrait of the Van der Dussen Family*, 1640, by Hendrick Cornelisz van Vliet (Stedelijk Museum), a sheet of music in the lower left-hand corner depicts Monteverdi's opera, *L'Orfeo*

At the same time, Monteverdi was taking music in new directions, into the era of the Baroque. Best known as a composer of madrigals—secular, unaccompanied part-songs expressing extreme emotions of passionate love—in the introduction to his fifth (of nine) book of madrigals (1605) he promoted what he termed the *secunda pratica* (second practice) as compared to the *prima pratica* of his predecessors in the 16th century. His new practice involved unbalancing the equality of voices characteristic of the earlier practice, and bending the rules of counterpoint to let the words of the

poetry drive the melodies. Monteverdi was also a pioneer of opera, the newly emerging genre of secular musical drama: his *Orfeo* (1607) was one of the earliest true operas.

So Monteverdi's *Vespers* were not your holy father's 16th-century vespers. He jazzed up the rhythms of the plainchant tunes with syncopation and spiced the sweet harmonies with unexpected dissonance. He divided the choir in two and multiplied the number of voice parts in the choral movements, never less than six, to as many as ten. Borrowing from opera, he added solos and small ensembles of voices and instruments to the mix and had them alternate with full chorus or orchestra in the new so-called *concertato* style.

The convergence with opera is especially evident in the virtuoso pieces, such as the solo aria *Nigra sum* (“I Am Black”), the duet dialogue *Pulchra es* (“You Are Beautiful”), and the *Duo Seraphim* (“Two Seraphim”), which starts with two soloists, adds another to represent the Trinity, and finishes in unison as three in one.

The first two of these pieces, along with the *Audi coelum* (“Hear, O Heaven”), a poem of praise set for solo voice, echo voice, and chorus, and the hymn *Ave maris stella*, are madrigalist Monteverdi’s contribution to the body of sacred music devoted to the Virgin Mary. Verging on the medieval tradition of courtly love, the liturgy of devotion to the Mother of God had long lent itself to expressions of more secular and passionate tender sentiment than other forms of liturgy. The “Song of Solomon,” source of two pieces in the *Vespers*, *Nigra sum* and *Pulchra es*, provided a rich mine of biblically sanctioned love poetry.

Liturgy is the performance of sacred words, as an offering of worship and for edification of the worshippers. How can music partner with words to do this without distracting attention from the content toward the performance? Some in Monteverdi’s day thought it couldn’t. The strict Calvinist reformers of the mid-16th century, seeking to return the church to its origins, abolished music, except for unaccompanied congregational singing of metrical psalms in the vernacular language. Others, following the reformer Martin Luther, found a middle way of proclaiming the message in musical forms such as the cantata, in which both professional musicians and the congregation had a part.

Moving away from the plainchant foundation, composers were freer to make music serve the words by creating aural images to convey the meaning of the text. One hundred years after Monteverdi, for example, Handel composed a setting of Psalm 109 that vividly illustrates the puzzling, even violent text in the hammering phrases of “until I place your enemies [as a footstool under your feet],” or the percussive “he will smash.”

Working within the constraints of plainchant melodies, Monteverdi did some word painting to put the literal sense of the words in music, though much less than in his emotive madrigals. A rising motif in Psalm 112, for example, says “he lifts”; the bouncy triple rhythm traditional for alleluias signals other references to rejoicing. Essentially, however, the Venetian style communicates the message of the liturgy on an emotional, rather than an intellectual level. The *Vespers* creates an awe-filled experience that transports the hearers to a spiritual realm beyond words.

—Polly Coote

SAVE THE DATE

We’re pleased to announce our exciting Spring 2013 program and look forward to seeing you there.

JUDAS MACCABAEUS

by George Frideric Handel

Oppression, struggle, victory, and peace! All are found in the colorful tale of Judas Maccabaeus, the rebel leader who rallied his people against a Hellenistic invasion and restored the Temple of Jerusalem. Handel’s vibrant score depicts the changing moods of the Jewish people as their fortunes vary from dejection to resolve to jubilation.

WITH FULL ORCHESTRA AND GUEST SOLOISTS

Saturday, May 18, 8 p.m. & Sunday, May 19, 3 p.m.

www.marinoratorio.org

Claudio Monteverdi *Vespers of 1610*

1. Versicle & Response: *Deus in adiutorium meum*

Versicle: *Deus in adiutorium meum intende.*

Response: *Domine ad adiuvandum me festina. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in saecula saeculorum, Amen. Alleluia!*

Verse: O God, make speed to save me.

Response: O Lord, make haste to help me. Glory be to the Father, the Son, and the Holy Ghost. As it was in the beginning, now and forever, Amen. Alleluia!

2. Psalm 109 (110): *Dixit Dominus*

Dixit Dominus, Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

Ritornello: *Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae; in splendoribus sanctorum ex utero ante luciferum genui te.*

Ritornello: *Iuravit Dominus et non paenitebit eum; tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis confregit in die irae suae reges.*

Ritornello: *ludicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum. De torrent in via bibet: propterea exaltabit caput. Gloria!*

The Lord said unto my Lord: Sit thou at my right hand until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Sion; rule thou in the midst of thine enemies. Thine is the foundation in the day of thy power; in holiness I have born thee from the womb before the morning star.

The Lord hath sworn and will not repent; thou art a priest forever, after the order of Melchisedech. The Lord at thy right hand has broken kings in the day of his anger.

He will judge the nations, he will fill them with ruins; he will break the heads in the populous land. He shall drink of the torrent on the way. Then shall he lift his head. Gloria!

3. Motet: *Nigra sum*

Nigra sum sed Formosa filia Ierusalem Ideo dilexit me Rex, et introduxit (me) in cubiculum suum et dixit mihi: Surge, amica mea, et veni, iam hiems trasiit, imber abiit et recessit, flores apparuerunt in terra nostra; tempus putationis advenit.

I am a beautiful black daughter of Jerusalem. So the King loved me, and led me into his bedroom and said to me: Arise, my love, and come away. Now winter has passed, the rain has gone, and flowers have appeared in our land; the time of pruning has come.

4. Psalm 112 (113): *Laudate pueri*

Laudate pueri Dominum; laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum. A solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super coelos gloria eius. Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in caelo et in terra, suscitans a terra inopem et de stercore erigens pauperem, ut collocet eum cum principibus, cum principibus populi sui? Qui habitare facit sterile in domo, matrem filium laetantem.

Praise the Lord, ye children, praise the name of the Lord. Blessed be the name of the Lord, from this time forth forevermore. From sunrise to sunset, the Lord's name is worthy of praise. The Lord is high above all nations and his glory above the heavens. Who is

like the Lord our God, who dwells on high and looks down on the humble things in heaven and earth, raising the helpless from the earth and lifting the poor man from the dung heap to place him alongside princes, with the princes of his people? He makes a home for the barren woman, a joyful mother of children.

5. Motet: *Pulchra es*

Pulchra es, amica mea, suavis et decora filia Ierusalem. Pulchra es, amica mea, suavis et decora sicut Ierusalem, terrabilis sicut castorum acies ordinate. Averte oculos tuos a me, quia ipsi me avolare fecerunt.

You are beautiful, my love, a sweet and comely daughter of Jerusalem; comely as Jerusalem, terrible as the sharp line of a military camp. Turn your eyes, for they have put me to flight.

6. Psalm 121 (122): *Laetatus sum*

Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus. Ierusalem, quae aedificatur ut civitas cuius participatione eius in idipsum. Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel ad confitendum nomini Domini. Quia illic sederunt sedes in iudicio, sedes super domum David. Rogate quae ad pacem sunt Ierusalem, et abundantia in turribus tuis. Propter fratres meos et proximos meos loquebar pacem de te. Propter domum Domini Dei nostri quaesivi bona tibi.

I was glad when they said unto me: We shall go into the house of the Lord. Our feet were standing within thy gates, O Jerusalem. Jerusalem, city of many, for there ascended the tribes of the Lord to testify unto Israel, to give thanks to the name of the Lord; for there sat the seats of judgment, the seats over the house of David. O pray for the peace of Jerusalem, and may prosperity attend those who love thee. Peace be within thy strength, and prosperity within thy towers. For my brothers' and my neighbors' sake, I will ask for peace for thee; for the sake of the house of the Lord our God, I have sought blessings for thee.

7. Motet: *Duo Seraphim*

Duo Seraphim clamabant alter ad alterum: Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Plena est omnis terra gloria eius. Tres sunt qui testimonium dant in caelo: Pater, Verbum et spiritus Sanctus, et hic tres unum sunt.

Two Seraphim called to one another: Holy, holy, holy, Lord God of Hosts. The earth is full of His glory. There are three who give testimony in heaven: the Father, the Word, and the Holy Spirit, and these three are one.

8. Psalm 126 (127): *Nisi Dominus*

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit eam. Vanum est vobis ante lucem surgere, surgite postquam sederitis, qui manducatis panem doloris. Cum dederit dilectis suis somnum; ecce hereditas Domini, filii, merces, fructus ventris. Sicut sagittae in manu potentis, ita filii excussorum. Beatus vir qui implevit desiderium suum expisis, non confundetur cum loquetur inimicis suis in porta.

Except the Lord build the house, they labored in vain that built it. Except the Lord keep the city, the watchman waketh but in vain. It is vain for you to rise before dawn, to rise when you have sat down, ye who eat the bread of sorrow. When he has given sleep to those he loves, behold, children are an inheritance of the Lord, a reward, the fruit of the womb. As arrows in the hand of the mighty, so are children of the vigorous. Blessed is the man who has fulfilled his longing by them: he shall not be perplexed when he speaks to his enemies at the gate.

9. Motet: *Audi coelum*

Audi coelum verba mea, plena desideriorum perfuse gaudio. —Audio

*Dic, quaeso, mihi: Quae est ista quae consurgens ut aurora
utilat, ut benedicam? —Dicam*

*Dic, name ista pulchra ut luna, electa ut sol replete laetitia
terra, coelos, Maria. —Maria*

*Maria, Virgo, illa dulcis, praedicata de prophetis Ezechielis
prout orientalis. —Talis*

*Illa sacra et felix porta, per quam mors fuit expulsa, introducta
autem vita. —Ita*

*Quae semper tutum est medium inter homines et Deum, pro
culpulis remedium. —Medium*

*Omnes hanc ergo sequamur, quae cum gratia mereamur
vitam aeternam. Consequamur —Sequamur*

*Praestet nobis Deus Pater hoc et Filius et Mater, cuius nomen
invocamus, dulce miseris solamen. —Amen*

Benedicta es, Virgo Maria, in saeculorum saecula.

Hear, O heaven, my words, full of desire and joy. —I hear.

Tell, I pray: Who is she who rising like the dawn shines, that
I may bless her? —I shall tell you.

Tell, for she is beautiful as the moon, exquisite as the sun
which fills with joy the earth, the heavens, and the seas. —She
is Mary.

Mary, that sweet Virgin foretold by the prophet Ezechiel, gate
of the rising sun. —Such is she!

That holy and happy gate through which death was driven out,
but life brought in. —Even so.

Who is always a sure mediator between man and God, a
remedy for our sins. —A mediator.

So let us all follow her, by whose grace we may gain eternal
life. Let us seek after her. —Let us follow.

May God the Father grant us this, and the Son and the Mother,
on whose name we call, sweet solace of the unhappy. —Amen.

Blessed art Thou, Virgin Mary, world without end.

10. Psalm 147 vv. 12–20: *Lauda Ierusalem*

*Lauda, Ierusalem, Dominum: Lauda Deum tuum, Sion. Quoniam
confortavit seras portarum tuarum; benedixit filiis tuis in te. Qui
posuit fines tuos pacem, et adipe frumenti satiat te. Qui dat nivem
sicut lanam: nebulam sicut cinerem spargit. Mittit crystallum
suum sicut bucellas: ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea: flabit spiritus eius, et
fluent aquae. Qui annuntiat verbum suum Iacob: instituit et iudicia
sua Israel. Non fecit taliter omni nationi, et iudicia sua non
manifestavit eis. Gloria!*

Praise the Lord, O Jerusalem: Praise thy God, O Sion. For He hath
strengthened the bars of your gates: He hath blessed thy children
within thee. He maketh peace in thy borders, and filleth thee with
the finest of the wheat. He sendeth forth His commandment upon
earth. His word runneth very swiftly. He giveth snow like wool:
He scattereth the cloud like ashes. He casteth forth His ice like
morsels. Who will survive in the face of His cold? He will send out
His word and melt them: He will cause His wind to blow and the
waters will flow. He announces His word to Jacob, His statutes
and judgments unto Israel. He hath not dealt so with any other
nation, and He has not shown His judgments to them.

11. Sonata sopra: *Sancta Maria*

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

12. Hymn: *Ave maris stella*

*Ave maris stella, Dei mater alma, Atque semper virgo, Felix coeli
porta.*

*Sumens illud Ave, Gabrielis ore, Funda nos in pace, Mutans
Evae nomen.*

*Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona
cuncta posce.*

*Monstra te esse matrem: Summat per te preces, Qui pronobis
natus, tulit esse tuus.*

*Virgo singularis, inter omnes mitis, Nos culpulis solutos, Mites
facet castos.*

*Vitam praesta puram, iter para tutum, ut videntes Iesum,
semper collaetemur.*

*Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto, Trinus
honor unus. Amen.*

Hail, star of the sea, life-giving mother of God, and perpetual
Virgin, happy gate of heaven.

Receiving that "Ave" from the mouth of Gabriel, keep us in
peace, reversing the name "Eva."

Loosen the chains from the guilty, bring forth light to the blind,
drive out our ills, ask for all that is good.

Show yourself to be His mother: may He receive through you
our prayers, who, born for us, deigned to be yours.

Peerless Virgin, gentle above all others, when we are pardoned
for our sins, make us gentle and pure.

Grant us a pure life, prepare a safe road, so that seeing Jesus,
we may rejoice forever.

Praise be to God the Father, glory to Christ most high, and to
the Holy Spirit, triple honor in one. Amen.

13. *Magnificat*

1. *Magnificat, anima mea Dominum*

2. *Et exultavit spiritus meus in Deo salutari meo*

3. *Quia respexit humilitatem ancillae suae, ecce enim ex hoc
beatam me dicent omnes generationes*

4. *Quia fecit mihi magna qui potens est et sanctum nomen eius*

5. *Et misericordia eius a progenie in progenies timentibus eum*

6. *Fecit potentiam in brachio suo; dispersit superbos mente cordis
sui*

7. *Deposuit potentes de sede et exaltavit humiles*

8. *Esurientes implevit bonis, et divites dimisit inanes*

9. *Suscepit Israel puerum suum, recordatus misericordiae suae*

10. *Sicut locutus est ad patres nostros, Abraham et semini eius in
saecula*

11. *Gloria Patri, et Filio, et Spiritui Sancto*

12. *Sicut erat in principio, et nunc, et semper, et in saecula
seculorum. Amen.*

1. My soul doth magnify the Lord

2. And my spirit hath rejoiced in God, my savior

3. For He hath regarded the lowliness of His handmaiden, for
behold, henceforth all generations shall call me blessed.

4. He that is mighty hath magnified me: for holy is His name

5. His mercy is on them that fear him for all generations

6. He hath showed strength with his arm; He hath scattered the
proud in the imagination of their hearts.

7. He hath put down the mighty from their seat and hath exalted
the humble and meek

8. He hath filled the hungry with food, and the rich He hath sent
away empty

9. He has helped his child, Israel, mindful of His mercy

10. As He promised our forefathers, Abraham and his seed,
forever

11. Glory be to the Father, the Son, and the Holy Ghost; As it was
in the beginning, is now and ever shall be: Amen.

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