

COLLEGE OF MARIN MUSIC DEPARTMENT *presents*

MARIN ORATORIO

Director
Boyd Jarrell

Christmas Oratorio

*full orchestra &
guest vocal soloists*



*Christine Brandes
Karen Clark
Michael Belle
Nikolas Nackley*

**Johann Sebastian
Bach**

2015

SAT • DECEMBER 19 • 7:30 PM

SUN • DECEMBER 20 • 3 PM

COLLEGE OF
MARIN

www.marin.edu

MARIN ORATORIO

December 19 & 20, 2015

BOYD JARRELL, CONDUCTOR

With Soloists

CHRISTINE BRANDES, SOPRANO

KAREN CLARK, CONTRALTO

MICHAEL BELLE, TENOR

NIKOLAS NACKLEY, BARITONE

CHRISTMAS ORATORIO

Johann Sebastian Bach

Part I. Christmas Day / Am 1. Weihnachtstag

1. CHORUS: *Jauchzet, frohlocket* (Shout for joy!)
2. EVANGELIST: *Es begab sich* (It happened at that time)
3. RECITATIVE for Alto: *Nun wird mein liebster Bräutigam* (Now, my dearest bridegroom)
4. ARIA for Alto: *Bereite dich, Zion* (Make ready, Zion)
5. CHORALE: *Wie soll ich dich empfangen* (How should I receive you?)
6. EVANGELIST: *Und sie gebär ihren ersten Sohn* (And she gave birth to her first son)
7. CHORALE with Soprano & Bass: *Er ist auf Erden kommen arm* (He has come to earth in poverty)
8. ARIA for Bass: *Großer Herr, o starker König* (Great Lord, O mighty King)
9. CHORALE: *Ach, mein herzliebes Jesulein* (Ah, little Jesus, dear to my heart)

Part II. Second Christmas Day / Am 2. Weihnachtstag

10. SINFONIA
11. EVANGELIST: *Und es waren Hirten* (And there were shepherds nearby)
12. CHORALE: *Brich an, o schönes Morgenlicht* (Break out, O beautiful light of morning)
13. EVANGELIST: *Und der Engel sprach zu ihnen* (And the angel said unto them)
14. RECITATIVE for Bass: *Was Gott dem Abraham verheißen* (What God promised to Abraham)
15. EVANGELIST: *Und das habt zum Zeichen* (And you shall have this for a sign)
16. CHORALE: *Schaut hin, dort liegt im finstern Stall* (Look, there lies in the dark stable)
17. RECITATIVE for Bass: *So geht denn hin, ihr Hirten geht* (Then go there, you shepherds)
18. ARIA for Alto: *Schlafe, mein liebster, genieße der Ruh* (Sleep my dearest; rest well)
19. EVANGELIST: *Und alsobald war da bei dem Engel* (And suddenly, there was with the angel)
20. CHORUS: *Ehre sei Gott in der Höhe* (Glory to God in the highest)
21. RECITATIVE for Bass: *So recht, ihr Engel, jauchzt und singet* (It is right that the Angels shall rejoice and sing)
22. CHORALE: *Wir singen dir in deinem Heer* (We sing to you in your host)

Part III. Third Christmas Day / Am 3. Weihnachtstag

- 23. CHORUS: *Herrscher des Himmels, erhöere das Lallen* (Ruler of heaven, hear our inarticulate speech)
- 24. DUET for Soprano & Bass: *Herr, dein Mitleid, dien Erbarmen* (Lord, your compassion, your mercy)
- 25. EVANGELIST: *Und sie kamen eilend* (And they came in haste)
- 26. ARIA for Alto: *Schließe, mein Herze, dies selige Wunder* (Enclose, my heart, this blessed wonder)
- 27. RECITATIVE for Alto: *Ja, ja, mein Herz soll es bewahren* (Yes, yes, my heart will keep)
- 28. CHORALE: *Ich will dich mit Fleiß bewahren* (I shall diligently keep you in mind)
- 29. EVANGELIST: *Und die Hirten kehrten wieder um* (And the shepherds went back again)
- 30. CHORALE: *Seid froh dieweil* (Meanwhile, be joyful)
- 31. CHORUS: *Herrscher des Himmels, erhöere das Lallen* (Ruler of heaven, hear our inarticulate speech)

INTERMISSION

Part IV. Feast of the Circumcision / Am Fest der Beschneidung Christi

- 32. CHORUS: *Fallt mit Danken, fallt mit Loben* (Fall with thanks; fall with praise)
- 33. EVANGELIST: *Und da acht Tage um waren* (And when eight days have passed)
- 34. CHORALE with Soprano & Bass: *Immanuel, o süßes Wort* (Emmanuel, O sweet word!)
- 35. ARIA for Soprano: *Flößt, mein Heiland, flößt dein Namen* (Does your name, my savior, instill)
- 36. CHORALE with Soprano & Bass: *Wohlan, dein Name soll allein* (Then your name alone)
- 37. ARIA for Tenor: *Ich will nur dir zu Ehren leben* (I shall live only to honor you)
- 38. CHORALE: *Jesus richte mein Beginnen* (Jesus, guide my beginning)

Part V. Sunday after New Year / Am Sonntag nach Neujahr

- 39. CHORUS: *Ehre sei dir, Gott, gesungen* (Let honor to you, God, be sung)
- 40. EVANGELIST: *Da Jesus geboren war zu Bethlehem* (When Jesus was born in Bethlehem)
- 41. CHORUS with Alto: *Wo ist der neugeborne König der Juden* (Where is the newborn king of the Jews?)
- 42. CHORALE: *Dein Glanz all Finsternis verzehrt* (Your splendor consumes all darkness)

Part VI. Feast of the Epiphany / Am Epiphaniastag

- 43. CHORUS: *Herr, wenn die stolzen Feinde schnauben* (Lord, when our arrogant enemies snort with rage)
- 44. EVANGELIST: *Da berief Herodes die Weisen Heimlich* (Then Herod secretly summoned the Wise Men)
- 45. EVANGELIST: *Als sie nun den König gehöret hatten* (And when they heard the king, they departed)
- 46. CHORALE: *Ich steh an deiner Krippen hier* (I stand here at your crib)
- 47. EVANGELIST: *Und Gott befahl ihnen im Traum* (And God ordered them in a dream)
- 48. RECITATIVE for Tenor: *So geht! Genug, mein Schatz geht nicht von hier* (My treasure does not leave me)
- 49. ARIA for Tenor: *Nun mögt ihr stolzen Feinde schrecken* (Now arrogant enemies may try to scare me)
- 50. RECITATIVE for Soloists: *Was will der Höllen Schrecken nun* (What will the terror of Hell do now?)
- 51. CHORALE: *Nun seid ihr wohl gerochen* (Now you are well avenged)

On Stage



Conductor Boyd Jarrell

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Boyd spent more than twenty-five years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio. He is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble. Jarrell has also toured and recorded with Paul Hillier and the Theatre of Voices, performed for the Mark Morris Dance Company, and sung the music of Brahms in the George

Balanchine production of *Liebeslieder Walzer* with the San Francisco Ballet. He holds a master's degree in vocal performance and drama from Marshall University, and studied English minstrel music and the troubadour's art at Dartmouth College with Martin Best of the Royal Shakespeare Company. He also studied in Paris with Jacques Villaseca of the Conservatoire de Versailles. Jarrell conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College, and has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. During the course of his tenure at College of Marin, the 100-voice chorus has thrived, becoming a focus for Marin's vibrant music community.

Christine Brandes, Soprano

Noted for her radiant, crystalline voice and superb musicianship, soprano Christine Brandes brings her committed artistry to a repertoire ranging from 17th-century to newly composed works, performing at many of the world's most distinguished festivals and concert series and in programs spanning from recitals and chamber music to



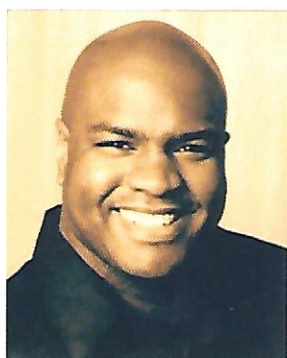
oratorio and opera. Recent performances include the role of Nero in Monteverdi's *Coronation of Poppea* with the West Edge Opera, world premieres of works for string quartet and soprano by Eric Moe and Jennifer Higdon with the Brentano and Cypress Quartets respectively, Bach's *B-minor Mass* with the American Classical Orchestra at Alice Tully Hall, Mahler's *Symphony #2* with the Sacramento Symphony, Bernstein's *Symphony #1* with the Santa Rosa Symphony, and recitals at Stanford University with the Saint Lawrence Quartet and at King's College Chapel, Cambridge, with organist Jonathan Dimmock. She has sung for the following opera houses: San Francisco, Seattle, Washington National, Los Angeles, Houston Grand Opera, Opera Pacific, Minnesota, Arizona, New York City Opera, Philadelphia, Portland, Lyric Opera of Kansas City, Glimmerglass, Opera Theatre of St. Louis, Opera de Nancy and Central City in principal roles ranging from Handel and Mozart through Verdi to Bolcom and Britten. She has sung with the following orchestras: Cleveland, Chicago, New York Philharmonic, Philadelphia, Los Angeles, San Francisco, Houston, Atlanta, Detroit, Seattle, Minnesota, and the National Symphony, with such distinguished conductors as Simon Rattle, Pierre Boulez, Esa-Pekka Salonen, Frühbeck de Burgos, Robert Spano, Wolfgang Sawallisch, Alan Gilbert, Jane Glover and Nicholas McGegan.

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Karen R. Clark, Contralto

Karen Clark's performances of medieval to modern music have been heard on prestigious festival and concert series from Boston to Hong Kong. In concert, opera, and oratorio, Karen has performed and recorded with world-leading early music groups including Sequentia, Boston Camerata, New York Early Music, the Waverly Consort, and Joshua Rifkin's Bach Ensemble. In 2014-2015, Karen performed medieval music of Hildegard von Bingen, new music of Marc Mellits, and songs from Gustav Mahler's *Kindertotenlieder* in the highly acclaimed Garrett-Moulton Dance Company's *The Luminous Edge* in San Francisco's Yerba Buena Center. Karen's recent recital and oratorio appearances include lieder of Brahms and Mahler, Schoenberg's *Pierrot Lunaire*, and Stravinsky's *Les Noces*. Recent recordings include *On Cold Mountain: Songs on Poems of Gary Snyder* (Innova label), Ben Johnston's *Parable-Poems of Rumi* (Microfest label), and a soon-to-be-released recording of music of Hildegard von Bingen with the women's chamber ensemble Vajra Voices, which Karen directs. Karen holds degrees in opera from Indiana University's Jacobs School of Music. She has taught in association with the music departments of Swarthmore College, Sonoma State, Princeton University, Stanford University, UC Berkeley, and in the Thornton School of Music at University of Southern California. Karen offers vocal workshops and maintains private studios in Oakland and Petaluma. For more information, see www.karenrclark.com.



Michael Belle, Tenor

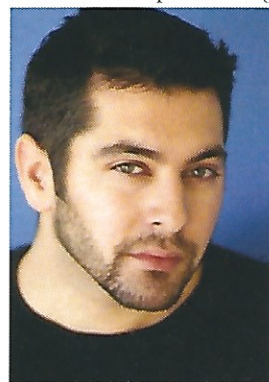
Michael got his start in 2004 with Boston Opera Project's production of *Regina*, 11 years after giving up music. His first lead role as Coalhouse in Seacoast Repertory Theatre's *Ragtime* saw him nominated as a finalist for Best Actor in a Musical by New Hampshire Theatre Awards. He went on to perform in musical theater before making the jump to opera. He has been featured

as Hoffmann in San Francisco Parlor Opera's *Les contes d'Hoffmann*, Nemorino in *L'Elisir d'amore* with Pocket Opera, Eisenstein in *Die Fledermaus* with both Longwood Opera and Opera del West, solos in his debuts at both the Lyric Opera of Chicago and Washington National Opera in *Porgy and Bess*, *La Cenerentola*, and *The Merry Widow* with Opera New Jersey, Don Ottavio in *Don Giovanni* with Center Stage Opera, Andy in Opera Providence's *Treemonisha*, Count Almaviva in *The Barber of Seville* with Longwood Opera, Basilio and Don Curzio in

Worcester Opera Works' *Marriage of Figaro*, soloist in Handel's *Messiah* with Commonwealth Opera, and in Dubois' *The Seven Last Words of Christ*. In 2009, he debuted in the chorus of the San Francisco Opera. In May of 2013 took on the title role in Handel's *Judas Maccabaeus* with Marin Oratorio, and was tenor soloist in the fall 2014 production of Handel's *Messiah*.

Nikolas Nackley, Baritone

Heralded by the *San Francisco Chronicle* as "sonorous and heroic," and praised by the *Boston Globe* for his ability to "continually impress with his beautiful voice and acting," baritone Nikolas Nackley is in demand for his work on the concert and operatic stage in the Bay Area and beyond. Most

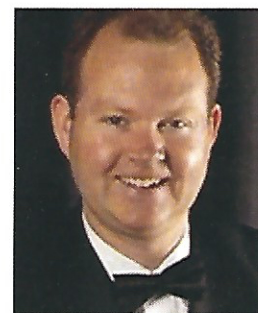


recently heard in the title role of West Edge Opera's critically acclaimed *Il ritorno d'Ulisse in patria*, his other recent credits include the role of Joe Pitt in Peter Eötvös's *Angels in America* with the Los Angeles Philharmonic, Adonis in Blow's *Venus and Adonis* with Marin Baroque, bass solos in the Bach *Cantata BWV 140* and Handel's *Ode for the Birth of Queen Anne* with the San Francisco Bach Choir, and

in the West Coast premiere of Kaija Saariaho's *The Tempest Songbook* with Cal Performances. He has worked under such conductors as Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado. Upcoming engagements include the world premiere of Stacy Garrop's *Terra Nostra* with the San Francisco Choral Society, Orff's *Carmina Burana* with the Bay Choral Guild and the Merced Symphony Orchestra, Mozart's *Requiem*, and Jocelyn Hagen's *Ashes of Roses* with the Santa Clara Chorale. Nikolas is on the faculty of the School of Music at San Francisco State University and Santa Clara University.

Jeffrey Paul, Organist

Jeff Paul, rehearsal accompanist for Marin Oratorio, 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 and a talented tenor, he frequently performs with students and staff in featured recitals and 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 has performed both locally and abroad, including in Scotland, England, and Samoa. Jeff also wears another hat as a broker associate for Bradley Real Estate in his home town of Mill Valley.



Marin Oratorio Chorus & Orchestra

Chorus

SOPRANO

Corine Aubin
Kathy Auld
Dianna Baetz
Audrey Borden
Karen Brandreth
Sharon Burch
Lisa Conlon
Sarah Cook
Carol Donohoe
Nancy Fickbohm
Jane Gitschier
Carol Harmon
Pascale Hery
Pris Imlay
Deborah Learner
Abigail
Millikan-States*
Kai Okada
Hannah Panger
White Pearl
Gerrie Young
Audrey Zavell

ALTO

Analisa Adams
Judy Alstrom
Annette Arena
Carolyn Ashby
Jan Booth
Mary Boston
Mary Lee Bronzo

Leslie Brown
Liz Chesnut
Polly Coote
Christine
de Chutkowski
Donna Dutton
Emily Dvorin
Nancy Flathman
Dorli Hanchette
Alice Hofer
Roberta Jeffrey
Gretchen Kucserka
Leslie Kwartin
Paula Martin
Linda McCann
Barbara Merino
Marie Narlock
Ruth Nash
Robin Nosti
Heather Ophir
Mary Osterloh
Erica Posner
Joan Raab
Lonna Richmond
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Peg Shalen
Jo Sherlin
Judy Simmons
Mary-Jeanne
Stavish
Katrina Urbach
Elaine Weston
Kathy Wilcox
Shelley Winn
Spirit Wiseman

TENOR

Ben Bonnländer
Linda Davis
David Hanchette
Gary Harbison
John Hart
Jim Kohler
Dewey Livingston
Michael Maeder
Will McBride
Moshe Oron
Steve Orsary
Mickey Reighley
Fred Ross-Perry
Babs von Dallwitz
Kory Zipperstein

BASS

Gary Appell
Marlin Boisen
Pete Bowser
Michael Burch
Michael Carroll
Robert Dauphin
Boris De Denko
Dan Drake
Michael Irvine
Claron Jorgensen
Thilo Koehler
Neil Kraus
James Larsen
Charles Little
David Long
Michael Rafferty
Rishi Schweig
Judd Simmons

Robert Teichman
Tom Truchan
Albert Wald

Orchestra

VIOLIN I

Roy Oakley,
Concertmaster
Joanna Pinckney,
Associate
Concertmaster
Gregory Sykes
Rebecca Wishnia

VIOLIN II

Lynn Oakley,
Principal
Daryl Schilling
Julie Smolin
Tara Flandreau

VIOLA

Stephen Moore,
Principal
Meg Eldridge
Stacey Bauer

CELLO

Carol Rice,
Principal
David Wishnia

BASS

Mark Culbertson,
Principal
Jon Keigwin

FLUTE

Carol Adea
Jane Lenoir

OBOE

Brenda
Schuman-Post
Jon Arneson

BASSOON

Karen Wright

CORNO DA CACCIA

Alicia
Mastromonaco
Alex Camphouse

TRUMPET

Jason Park
Jon Pankin
Daniel
Gianola-Norris

TIMPANI

Ken Crawford

ORGAN

Jeffrey Paul

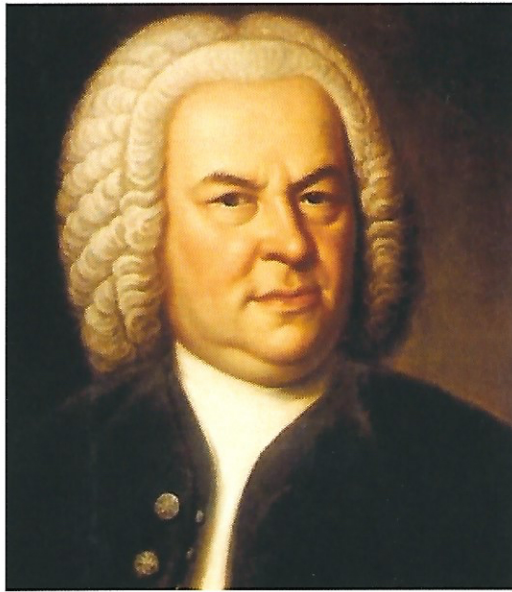
* Echo Soloist

Telling the Christmas Story

In parts of central Germany in the 17th and 18th centuries, to be a Bach was to be a professional musician. When the city council of Leipzig hired the fourth generation Bach, Johann Sebastian (1685–1750), as “cantor” (director of music) for the city churches—a job that required the creation as well as the performance of church music—some doubted that the talented organist was sufficiently qualified as a composer. The gamble paid off, and the output of Bach’s long career in Leipzig (1723 to his death) forms the basis of his rediscovery by later generations as arguably the greatest composer of the Baroque era.

The Leipzig job required that, as cantor, Bach would provide “properly regulated church music” for every Sunday and festival of the church year, except in the penitential seasons of Advent and Lent. He created the *Christmas Oratorio* as a sequence of cantatas—multi-movement pieces for voices with instrumental accompaniment—for the Sundays and feast days in the 1734–1735 Christmas season: Christmas Day itself; the day after Christmas (a Sunday); the third day after Christmas (then January 1, New Year’s Day, celebrated as the Feast of the Circumcision); the Sunday after New Year; and January 6 (the Feast of the Epiphany, celebrating the revelation of the child Jesus to the Gentiles). These cantatas were performed at two Leipzig churches, St. Thomas and St. Nicholas (shown here, ca. 1850), being offered first at the morning Eucharist service in one church, and then repeated at evening vespers in the other.

In the context of a Lutheran worship service, the cantata was not simply a musical interlude, but an integral part of the church’s teaching and worship conveyed through the medium of choral music. The texts, which were printed for the congregation in booklets with several days’ cantatas bound together, were based mainly on hymns and other devotional poetry appropriate to the liturgical occasion or the Scripture reading for the day.



For Bach, the demands of the job meant that it was only practical for him to rework pieces he had previously composed to fit new occasions, a practice known as “parody”—a term that does not refer to satirical imitation in these cases. Many sections of the *Christmas Oratorio* can be traced to earlier works, not all of them sacred. To celebrate the birth of Christ the King, for example, Bach made use of two secular cantatas he had recently written for birthdays in the family of the local prince, the Elector of Saxony. In integrating old and new compositions into the oratorio,

however, the composer created larger patterns, linking the separate days together and the entire sequence of six cantatas into a unified whole in ways that may not have been immediately evident to the congregations in Bach’s churches, who would have to hear, for example, the echoes of Part I’s opening chorus in the final chorale of Part VI after an interval of twelve days.

Bach considered the string of cantatas an “oratorio” most likely because, like typical oratorios, it tells a story from Scripture. Parts I, II, and III, sung on the three days of Christmas, present Luke’s gospel account of Jesus’s birth, the announcement to the shepherds, and the shepherds’ visit to Bethlehem. Part IV continues Luke’s narrative with the naming of the child Jesus. Parts V and VI switch to Matthew’s gospel to tell of the visit of the Wise Men from the East, and their encounter with King Herod.

The Evangelist—the tenor singing the words of the Luther Bible of Bach’s time—is the main narrator of this story. There is no dramatic dialogue, and the few other “speaking” characters are played mainly by the chorus, representing groups of angels, shepherds, and Wise Men. The music, too, joins in the telling: For example, the peaceful, swinging “pastoral” melody for flutes and oboes that opens and closes Part II sets the scene for the angel’s appearance to the shepherds. Likewise, the chorale tune “From Heaven on High I Come,” which occurs in Parts I and II in three different arrangements, each setting words from other Christmas hymns, evokes the messenger angel, even without using the familiar words to the hymn. In Part V, the Wise Men are also portrayed musically, fugally falling over one other as their search for the child



wanders through different exotic minor tonalities, and their camels can be heard plodding in the bass line.

Rather than providing the Gospel reading itself, the function of the cantata in the service was normally to meditate on the Scripture's significance for the congregation. In the *Christmas Oratorio*, the non-narrative texts of the choruses, solo pieces, and chorales (the hymns of the contemporary Lutheran church) interspersed throughout each cantata carry the story on this other, spiritual level. Each part is a microcosm of the multiple layers that pervade the oratorio. In Part I, for example, after the opening chorus of praise, we learn from the Evangelist of the child's birth. But who is this child? He is not only the baby born in Bethlehem long ago, but also the personal savior, whose coming the alto voice longs for in wedding imagery reminiscent of Bach's *Advent Cantata* #140, "Sleepers, Awake" (1731), one whom the chorale voices too expect to meet and cherish, and at the same time the ruler and savior of the world, whose second coming in glory is anticipated by the bass voice.

For believers, the Christmas story the Evangelist tells is only part of the great story of salvation—the story of Jesus's death and resurrection, and his anticipated return and final victory—all of which is commemorated in the Eucharist service in which the *Oratorio* cantatas play a role. Amid the rejoicing of Christmastide, the climax of that story in Jesus's act of atonement is brought to mind by the melody of the first and last chorales. This hymn tune, known as the "Passion Chorale" from its pairing with passion-tide hymn texts such as "O Sacred Head Now Wounded," and its frequent recurrence in Bach's *St. Matthew Passion*, appears in a minor key with an open-ended cadence in the first part, as the chorus wonders "How should I, [the individual Christian] receive you?" In Part IV, it reappears in a triumphant major key in the final movement of the whole work, as the chorus assures all of humankind of the victory over "all that was against you." The Christmas words are set to Good Friday music, so that words tell one part of the story while the melody tells another.

Though 18th-century Lutheran piety is not widely shared by audiences of concert performances today, Bach's *Christmas Oratorio* tells a story even for our time: While the struggle is real, the birth of a child in the darkest time of the year brings the bright promise that the forces of evil will not get the last word.

—Polly Coote, PhD



Behind the Scenes of Today's Performance

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Linda P. Frank, PhD, Executive Director of Development
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Annie Ricciuti, Reprographics
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David Smith, House Manager
David White, Lighting/Technical Support
Louis Patterson, Schoenstein Organ Company
Dorli Hanchette, Donna Dutton, Polly Coote, and Babs von Dallwitz,
Translations & Language Guidance

SAVE THE DATE

May 21 & 22, 2016

Mozart and Salieri; Friends and Rivals

Follow Along with Us

J.S. Bach's *Christmas Oratorio* *Weihnachts-Oratorium*

Part I. Christmas Day / Am 1. Weihnachtstag

1. Chorus: *Jauchzet, frohlocket!*

Shout for joy, exult, rise up, glorify the day. Praise what today the highest has done! Abandon hesitation, banish lamentation, begin to sing with rejoicing and exaltation! Serve the Highest with glorious choirs. Let us honor the name of our ruler!

2. Recitative for Tenor: *Es begab sich*

(Evangelist) It happened at that time that an order went out from Caesar Augustus that all the world should be assessed. And everyone went, so that he might be assessed, each to his own city. Joseph went up out of Galilee, from the city of Nazareth into the land of Judah to the city of David, called Bethlehem; for he was of the house and race of David, so that he might be assessed with Mary, his betrothed wife, who was pregnant. And while they were there, the time came for her to give birth.

3. Recitative for Alto: *Nun wird mein liebster Bräutigam*

Now, my dearest bridegroom; now, from the race of David, the hero for the consolation and salvation of Earth shall at last be born. Now the star that comes from Jacob shall shine, its rays burst forth. Rise up, Zion, and abandon your weeping; your wellbeing climbs aloft!

4. Aria for Alto: *Bereite dich, Zion*

Make yourself ready, Zion, with tender desires to see with you soon him who is most beautiful, most dear! Your cheeks must today be more resplendent. Hasten to love your bridegroom with the greatest longing!

5. Chorale: *Wie soll ich dich empfangen*

How should I receive you and how should I meet you? O longing of the world, O adornment of my soul! O Jesus, place yourself as a lamp by me so that I may know and understand what gives you delight!

6. Recitative for Tenor: *Und sie gebar ihren ersten Sohn*

(Evangelist) She gave birth to her first son, wrapped him in swaddling clothes, and laid him in a manger, for they had no room at the inn.

7. Chorale with Tenor & Bass: *Er ist auf Erden kommen arm*

He came among us meek and poor. [Who will rightly extol the love that our Savior cherishes for us?] So that he knows what we endure. [Indeed, who can understand how sorely our Lord is moved by human suffering?] And make us rich in

heaven. [He gave His only Son to win salvation for man.] There, like the angels we will be! [So God became a man so that he might save us.] Lord, have mercy!

8. Aria for Bass: *Großer Herr, o starker König*

Great Lord, O mighty king, dearest savior, O how little you regard earthly splendor! He who maintains the whole world and created its glory and adornment must sleep in a hard crib.

9. Chorale: *Ach mein herzliebes Jesulein*

Ah, little Jesus, dear to my heart, make for yourself a clean, soft bed to rest in the shrine of my heart so that I may never forget you!

Part II. Second Christmas Day / Am 2. Weihnachtstag

10. Sinfonia

11. Recitative for Tenor: *Und es waren Hirten*

(Evangelist) And there were shepherds in the fields nearby who watched over their flocks by night. And see, the angel of the Lord came to them. The glory of the Lord shone around them, and they were very afraid.

12. Chorale: *Brich an, o schönes Morgenlicht*

Break out, O beautiful light of morning, and let the heavens dawn! You shepherd folk, do not fear because the angels say this weak baby boy shall be our consolation and joy, subdue Satan, and bring peace at last!

13. Recitative for Tenor: *Und der Engel sprach zu ihnen*

(Evangelist) And the angel said to them: Do not fear! I announce to you a great joy which will come to all people. For the savior is born for you today, who is Christ, the Lord, in the city of David.

14. Recitative for Bass: *Was Gott dem Abraham verheißen*

What God promised to Abraham He now shows to the band of shepherds to be fulfilled. A shepherd had all beforehand to learn from God. And now a shepherd must also know that the deed promised in the past has been fulfilled.

15. Recitative for Tenor: *Und das habt zum Zeichen*

(Evangelist) And you shall have this sign: You will find the child wrapped in swaddling clothes and lying in a manger.

16. Chorale: *Schaut hin, dort liegt im finstern Stall*

Look, there in the dark stable lies one who has dominion over all! Where an ox once sought food, now rests the Virgin's child.

17. Recitative for Bass: *So geht denn hin, ihr Hirten, geht*

Then go there, you shepherds, that you may see the wonder. And if you find the son of the Highest lying in a hard manger, then sing to him in his cradle in a sweet tone, and with the whole choir, for his rest!

18. Aria for Alto: *Schlafe, mein liebster, genieße der Ruh*

Sleep, my dearest, enjoy your rest. Wake after this so that all may thrive! Comfort the breast; feel the pleasure that makes glad our hearts!

19. Recitative for Tenor: *Und alsobald war da bei dem Engel*
(Evangelist) And at once there was with the angel a multitude of the heavenly host, who praised God and said:

20. Chorus: *Ehre sei Gott in der Höhe*

(Angels) Glory to God in the highest. Peace on Earth; goodwill to men.

21. Recitative for Bass: *So recht, ihr Engel, jauchzt und singet*

It is right, you angels, that you should rejoice and sing that it has turned out so well for us today! Up, then! We shall join with you. It can delight us as well as you.

22. Chorale: *Wir singen dir in deinem Heer*

We sing to you in your host with all our might: Praise, honor, and glory that you, O guest we have long desired, have now appeared.

Part III. Third Christmas Day / Am 3. Weihnachtstag

23. Chorus: *Herrscher des Himmels, erhöre das Lallen*

Ruler of heaven, hear our inarticulate speech. Let our faint songs please you when Zion exalts you with psalms! Hear the exultant praise of our hearts, as we show our reverence for you, as our welfare is made sure!

24. Duet for Soprano & Bass: *Herr, dein Mitleid, dein Erbarmen*

Lord, your compassion and mercy console us and make us free. Your gracious favor and love; your wondrous desires make the love you have for us as a father again new.

25. Recitative for Tenor: *Und sie kamen eilend*

(Evangelist) And they came in haste and found both Mary and Joseph, and with them the child lying in the manger. When they saw this, they spread the word that had been spoken to them about this child. And all those to whom it came wondered at what the shepherds told them. Mary, however, kept all these words, and thought them over in her heart.

26. Aria for Alto: *Schließe, mein Herze, dies selige Wunder*
Enclose, my heart, this blessed wonder firmly in your faith! Let this wonder, this work of God, always serve to strengthen your weak faith!

27. Recitative for Alto: *Ja, ja, mein Herz soll es bewahren*

Yes, yes, my heart will keep what it has learned at this gracious time for its blessedness as certain proof.

28. Chorale: *Ich will dich mit Fleiß bewahren*

I shall always keep you in mind. I shall live for you. I shall depart with you. I shall one day soar aloft, full of joy and beyond time in another life.

29. Recitative for Tenor: *Und die Hirten kehrten wieder um*
(Evangelist) And the shepherds went back again, glorifying and praising God for all they had seen and heard, as it had been said to them.

30. Chorale: *Seid froh dieweil*

Now be joyful that your salvation has been born here as both God and man: He who is the Lord and Christ, in David's city, chosen from many.

31. Chorus: *Herrscher des Himmels, erhöre das Lallen*

Ruler of heaven, hear our inarticulate speech. Let our faint songs please you when Zion exalts you with psalms! Hear the exultant praise of our hearts, as we show our reverence for you, as our welfare is made sure!

INTERMISSION

Part IV. Feast of Circumcision / Am Fest der Beschneidung Christi

32. Chorus: *Fallt mit Danken, fallt mit Loben*

Fall with thanks, fall with praise before the merciful throne of the Highest! The son of God is willing to become the savior and redeemer of the world. The son of God subdues the rage and fury of the enemy.

33. Recitative for Tenor: *Und da acht Tage um waren*

(Evangelist) And when eight days were passed, and the child was to be circumcised, he was given the name Jesus, as he had been called by the angel before he was conceived in his mother's body.

34. Chorale with Soprano & Bass: *Immanuel, o süßes Wort!*

Emmanuel, O sweet word! My Jesus is my refuge, my life; My Jesus has given himself to me. My Jesus shall always be before my eyes. My Jesus is my delight. My Jesus refreshes heart and breast. Jesus, my dearest life, my soul's bridegroom, come! I will embrace you with delight. My heart will never leave you, who gave himself for me on the bitter beam of the cross! Ah, then take me to yourself. Even in dying you shall be what I love best. In distress, danger, and affliction I gaze at you with longing. How at last should death strike me with terror? My Jesus! When I die, then I know that I shall not perish. Your name written within has driven away the fear of death.

35. Aria for Soprano: *Flößt, mein Heiland, flößt dein Namen*

My savior, does your name instill even the tiniest seed of fierce terror? No! You yourself say: Shall I now be afraid of death? No, your sweet word is there! Or should I rejoice? Yes, you, my savior, say it yourself! Yes.

36. Chorale with Soprano & Bass: *Wohlan, dein Name soll allein*

Your name alone shall be in my heart, Jesus, my joy and delight; my hope, and treasure. In my delight, this is what I shall call you, for my breast and heart burn with love for you. My redemption, my adornment and salvation. Yet, beloved, tell me: How can I praise you? How can I thank you, Shepherd and King, light and son? How can I be worthy to praise you?

37. Aria for Tenor: *Ich will nur dir zu Ehren leben*

I shall live only to honor you, my savior. Give me strength and courage so that my heart may do right eagerly. Strengthen me so that I may worthily and thankfully extol your grace!

38. Chorale: *Jesus richte mein Beginnen*

Jesus, guide my beginning. Jesus, stay with me always. Jesus, curb my inclinations. Jesus, be my sole desire. Jesus, be in my thoughts. Jesus, do not let me waver!

Part V. Sunday after New Year / Am Sonntag nach Neujahr

39. Chorus: *Ehre sei dir, Gott, gesungen*

Let honor to you, God, be sung. Let praise and thanks be given. The world exalts you because our welfare is pleasing to you; all our wishes have been achieved because your blessing delights us so gloriously.

40. Recitative for Tenor: *Da Jesus geboren war zu Bethlehem*

(Evangelist) When Jesus was born in Bethlehem, in the land of the Jews, at the time of King Herod, Wise Men came to Jerusalem from the east and said:

41. Chorus with Alto: *Wo ist der neugeborne König der Jüden?*

(Wise Men) Where is the newborn King of the Jews? We have seen his star in the east and have come to worship him. Woman: Look for him in my breast. Here he lives, to my delight and his! Happy are you who have seen the light. It has appeared for your salvation! My savior, you are the light that shall shine on the Gentiles. They do not know you yet, though they too would worship you. How bright, how clear must your radiance be, beloved Jesus!

42. Chorale: *Dein Glanz all Finsternis verzehrt*

Your splendor consumes all darkness, the gloomy night is changed to light. Lead us in your ways, So that your face and your glorious light we may see forever!

Part VI. Feast of the Epiphany / Am Epiphaniastag

43. Chorus: *Herr, wenn die stolzen Feinde schnauben*

Lord, when our arrogant enemies snort with rage, then grant that we may look to your power and help! We want to trust you alone. Then we can escape the sharp claws of the enemy.

44. Recitative for Tenor: *Da berief Herodes die Weisen Heimlich*

(Evangelist) Then Herod secretly summoned the Wise Men and found out when the star had appeared. He directed them to Bethlehem and said: Go there. Enquire carefully about the child, and when you have found him, come back and tell me where he abides, that I also may go and worship him.

45. Recitative for Tenor: *Als sie nun den König gehöret hatten*

(Evangelist) And when they had heard the king, they went away. And see, the star, which they had seen in the east, went before them, until it came and stood over the place where little child was. When they saw the star, they rejoiced greatly. They went into the house and found the child with Mary, his mother, and they fell down and worshipped him. They opened their treasures and gave him gold, frankincense, and myrrh.

46. CHORALE: *Ich steh an deiner Krippen hier*

I stand by your crib, little Jesus, my life; I bring you what you have given to me. Take it! It is my spirit and mind, heart, soul, and courage. Take it all, and may it be pleasing to you!

47. Recitative for Tenor: *Und Gott befahl ihnen im Traum*

(Evangelist) In a dream, God ordered them not to return to Herod, so they left by another way, back to their own country.

48. Recitative for Tenor: *So geht! Genug, mein Schatz geht nicht von hier*

Go then! It is enough that my treasure does not depart from here. He stays here by me; I will not let him leave me. His loving arms, with gentle desire and great tenderness will embrace me. He will remain my bridegroom. I will dedicate my heart and prayers to Him. I know that He loves me. My heart loves Him ardently, and will always honor Him. What sort of enemy could now do me harm when I am so fortunate? You, Jesus, are and remain my friend. And if I beg you, "Lord, help!", then let me see your help.

49. Aria for Tenor: *Nun mögt ihr stolzen Feinde schrecken*

You, arrogant enemies, may try to scare me. What sort of fear can you arouse in me? My treasure, my refuge, is here with me. Though you may seem fierce, and threatened to cast me down, yet see! My savior lives here.

50. Recitative for Soloists: *Was will der Höllen Schrecken nun*

What will the terror of hell do now? What can the world do to us now that we rest in the hands of Jesus?

51. Chorale: *Nun seid ihr wohl gerochen*

Now you are well avenged on the host of your enemies: Christ has broken in pieces what was against you! Death, devil, sin, and hell are weakened once and for all. With God is the place for the human race.

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Marin Oratorio
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