

Marin Oratorio Presents Felix Mendelssohn

# *Elijah*



**Boyd Jarrell, Conductor**

*with guest soloists*

Soprano CLAIRE KELM, Widow/Angel  
Mezzo Soprano HEIDI WATERMAN, Queen Jezebel/Angel  
Tenor ANDREW METZGER, Obadiah/King Ahab  
Trebles OLIVER EASTON & SETH WEINSTEIN, Youth  
*and featuring*  
Baritone HADLEIGH ADAMS as Elijah

# PROGRAM

## PART I

- Introduction & Overture**/Elijah: As God, the Lord
1. Chorus: Help, Lord!
  2. Solo Quartet: The deep affords no water
  3. Duet/Chorus: Lord, bow Thine ear
  4. Obadiah: Ye people, rend your hearts
  5. Obadiah: If, with all your hearts ye truly seek me
  6. Chorus: Yet doth the Lord see it not
  7. Angel: Elijah, get thee hence!
  8. Chorus: For He shall give His angels
  9. Angel: Now Cherith's brook
  10. Widow/Elijah: What have I to do with thee?
  11. Elijah/King Ahab/Chorus: As God, the Lord
  12. Chorus: Baal, we cry to thee
  13. Elijah/Chorus: Call him louder! For he is a god
  14. Elijah/Chorus: Call him louder! He heareth not
  15. Elijah: Draw near, all ye people
  16. Chorus: Cast thy burden upon the Lord
  17. Elijah: O Thou, who makest thine angels spirits
  18. Chorus/Elijah: The fire descends from heaven
  19. Elijah: Is not His word like a fire?
  20. Angel: Woe unto them who forsake Him!
  21. Obadiah: O, man of God, help thy people!
  22. Elijah/Chorus: Lord, Thou hast overthrown
  23. Chorus: Thanks be to God!

## PART II

24. Soprano: Hear ye, Israel!
25. Chorus: Be not afraid
26. Elijah/Queen Jezebel/Chorus: The Lord hath exalted thee
27. Chorus: Woe to Him! He shall perish
28. Obadiah/Elijah: Man of God
29. Elijah: It is enough!
30. Tenor: See now, he sleepeth
31. Trio Ensemble: Lift thine eyes
32. Chorus: He, watching over Israel
33. Angel/Elijah: Arise, Elijah
34. Angel: O rest in the Lord
35. Elijah: Night falleth round me
36. Angel: Arise now!
37. Chorus: Behold, God the Lord passed by!
38. Chorus/Elijah: Go, return upon thy way!
39. Chorus: Then did Elijah
40. Tenor: Then shall the righteous shine forth
41. Quartet: O come, everyone that thirsteth
42. Chorus: And then shall your light break forth: Amen

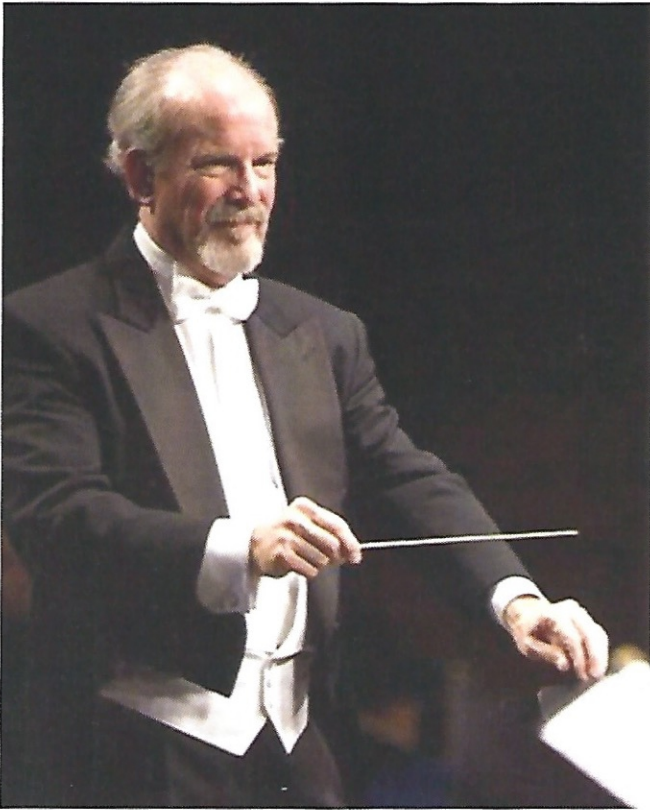
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*Please be sure to turn off and put away all cell phones, pagers, and other devices before the performance begins. Thank you.*

## 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 Villisech 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 his tenure at College of Marin, the 100-voice Marin Oratorio Chorus has thrived, becoming a focus for Marin's vibrant music community.

### Soprano **CLAIRE KELM**

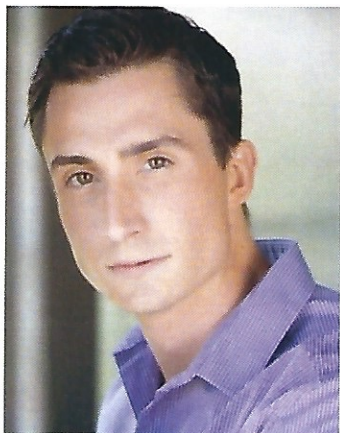
Soprano Claire Kelm has enjoyed a varied and wide-ranging career based in the San Francisco Bay Area. She has been heard as an oratorio soloist with, among others, Philharmonia Baroque Orchestra, American Bach Soloists, San Francisco Symphony Chorus, San Francisco Bach Choir, Palo Alto Chamber Orchestra, Schola Cantorum, Magnificat, and the Stanford University choral ensembles. She has been fortunate to perform as a member of premiere vocal ensembles including Philharmonia Baroque Chorale, Paul Hillier's Theatre of Voices, Artists' Vocal Ensemble (AVE), Sanford Dole Ensemble, American Bach Soloists Choir, San Francisco Symphony Chorus, San Francisco Renaissance Voices, and the San Francisco Opera, where she is a member of the full-time chorus. Ms. Kelm has performed Donna Elvira (*Don Giovanni*) and Rosalinda (*Die Fledermaus*) with Berkeley Opera, and Anna (*The Merry Widow*), Princess Ida (*Princess Ida*), and Elsie (*Yeomen of the Guard*) with Lamplighters Music Theatre. She sang Pamina (*The Magic Flute*) for West Bay's Opera-in-the-Schools program, and toured China and Japan with the San Francisco Boys Chorus. She has sung recitals in Southern California, Hawaii, and the American Embassy in Paris, and has served as a church musician in various congregations for two decades. Recent performances include *Knoxville: Summer of 1915* and Mozart's *Requiem* with the New Millennium Chamber Orchestra. She holds degrees from Stanford University and the San Francisco Conservatory of Music.



### Mezzo Soprano **HEIDI WATERMAN**

Heidi L. Waterman, Mezzo Soprano, has enjoyed a wide-ranging career encompassing everything from early music to modern opera, having performed as a soloist with nearly every major Bay Area ensemble, including the San Francisco Symphony, San Francisco Opera, Philharmonia Baroque Orchestra, Artists' Vocal Ensemble, North Bay Opera, and Berkeley Opera. She counts among her operatic roles Fricka and

Flosshilde (*Das Rheingold*), Bradamante (*Alcina*), Augusta Tabor (*Ballad of Baby Doe*), and Disinganno (*Il Trionfo Del Tempo E Del Disinganno*). Showcasing her flexibility equally well as a concert and oratorio soloist, she has performed works including Britten's *Ceremony of Carols*, Bach cantatas and the *Mass in B Minor*, Verdi's *Requiem*, Mozart's *Requiem* and *Solemn Vespers*, and Mahler's *Eighth Symphony*. Recent engagements include Bach's *Mass in B Minor* with the San Francisco Bach Choir, and *Elijah* with CSU Chico.



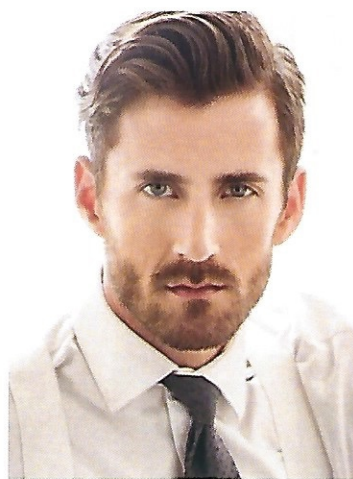
**Tenor ANDREW METZGER**

California-based tenor Andrew Metzger fosters a varied repertoire, to which he recently added the role of Rodolfo in Puccini's *La Bohème*. Possessing a confident and energetic stage presence, the tenor also excels in comedic roles such as Count Almaviva in Rossini's *Il Barbiere di Siviglia* and Nanky-Poo in Gilbert and

Sullivan's *The Mikado*. Concert highlights from the 2016–2017 season include the tenor solos in Orff's *Carmina Burana*, Handel's *Messiah*, Monteverdi's *Vespers of 1610*, Mendelssohn's *Elijah*, Mozart's *Solemn Vespers*, and Handel's *Dixit Dominus*. In March, Andrew will join Opera Cultura singing the role of Scrawny in *The Coyotes and the Rabbits*, a children's opera by Hector Armenta. Andrew is a graduate of the Opera San Jose Summer Program and the OperaWorks Advanced Artist Program. He holds a Master's Degree in Vocal Performance from the University of Redlands, and a Bachelor of Arts in Music from Santa Clara University.

**Baritone HADLEIGH ADAMS**

Baritone Hadleigh Adams began his artistic training in his native New Zealand before further study in Australia. He was awarded a full scholarship to the Guildhall School of Music and Drama in 2009 and gained his Master of Music with distinction in 2010. He went on to study in the conservatory's opera program and was then invited to perform at London's Royal National Theatre. In 2012, he was accepted to the San Francisco Opera's Merola Opera Program before being invited to be a full-time member of the company as an Adler Fellow. He has performed in over 75 Mainstage performances with the company. Hadleigh enjoys a varied career of stage and concert work. In the last year, he made his debut with the Los Angeles Philharmonic, London's Philharmonia Orchestra, San Francisco Symphony and Chorus,



London's Royal National Theatre, Cincinnati Opera, Pittsburgh Opera, Opera Orlando, Townsend Opera, Pinchgut Opera Sydney, and in 2015 made his New York operatic debut to critical acclaim from the *New York Times*. Recent performances include Mahler's *Rückert-Lieder* with the Oakland Symphony, and West Edge Opera's production of *Powder Her Face* at

the 16th Street Station. Upcoming engagements include the role of Jesus in Bach's *St. Matthew Passion* with the Colorado Symphony, Bello in Puccini's *la Fanciulla del West* with Michigan Opera Theatre, Paul in Philip Glass's *Les Enfants Terribles* and the Steward in Jonathan Dove's *Flight*, both with Opera Parallele, as well as many other exciting things he can't talk about yet. Find out more at [hadleighadams.com](http://hadleighadams.com).



**Trebles OLIVER EASTON & SETH WEINSTEIN**

come to us from the internationally known Pacific Boychoir Academy in Oakland, California. A GRAMMY-winning, independent choir school for boys, PBA was founded in 1998 by Artistic Director Kevin Fox. It offers unique and rigorous choral and academic programs, producing confident, engaged young scholars and artists. Learn more at [PacificBoychoir.org](http://PacificBoychoir.org).

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***Ode for St. Cecilia's Day & Dixit Dominus***  
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## MARIN ORATORIO CHORUS & ORCHESTRA

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Corine Aubin  
 Dianna Baetz  
 Audrey Borden  
 Karen Brandreth  
 Sharon Burch  
 Lisa Conlon\*  
 Sarah Cook  
 Lin-yu Diaz\*  
 Carol Donohoe\*  
 Kathy Engle  
 Nancy Fickbohm  
 Jane Gitschier  
 Pascale Hery  
 Alice Hofer  
 Pris Imlay\*  
 Deborah Learner\*  
 Abigail Millikan-States\*  
 Kai Okada\*  
 Hannah Panger  
 White Pearl  
 Eloise Rivera  
 Beki Simon  
 Cindy Wilde  
 Gerrie Young  
 Audrey Zavell\*

#### **ALTO**

Lise Adams  
 Judy Alstrom  
 Annette Arena\*  
 Carolyn Ashby\*  
 Chris Baer  
 Jan Booth  
 Mary Boston  
 Mary Lee Bronzo  
 Leslie Brown  
 Posie Carroll

Elizabeth Chesnut  
 Polly Coote  
 Christine de Chutkowski  
 Paula Delehanty  
 Donna Dutton  
 Emily Dvorin\*  
 Nancy Flathman  
 Dorli Hanchette  
 Roberta Jeffrey  
 Gretchen Kucserka  
 Leslie Kwartin  
 Linda McCann  
 Barbara Merino  
 Marie Narlock  
 Ruth Nash  
 Robin Nosti  
 Mary Osterloh  
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 Nancy Rehkopf  
 Lonna Richmond  
 Jill Ross-Kuntz\*  
 Cynthia Sawtell  
 Julie Schnapf  
 Peg Shalen  
 Jo Sherlin\*  
 Judy Simmons  
 Julie Todd  
 Katrina Urbach\*  
 Elaine Weston  
 Kathy Wilcox  
 Shelley Winn  
 Spirit Wiseman

#### **TENOR**

Linda Davis  
 Jon Goerke  
 David Hanchette  
 Gary Harbison

John Hart  
 Don Hodge  
 Will McBride  
 Moshe Oron  
 Steve Orsary  
 Jeff Paul  
 Mickey Reighley  
 Fred Ross-Perry  
 Babs von Dallwitz  
 Kory Zipperstein

#### **BASS**

Darrell Adams  
 Gary Appell  
 Marlin Boisen  
 Charles Bookoff  
 Pete Bowser  
 Michael Burch  
 Michael Carroll  
 Charley Colety  
 Bob Dauphin  
 Boris De Denko  
 Dan Drake  
 Michael Irvine  
 Claron Jorgensen  
 Neil Kraus  
 Charles Little  
 David Long  
 John Schrupf  
 Rishi Schweig  
 Judd Simmons  
 Bob Teichman  
 Albert Wald  
 Karl Weigl  
 Alex Witz

\*"Lift Thine Eyes"  
 ensemble

### **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*  
 Stacey Bauer  
 Meg Eldridge

#### **CELLO**

Carol Rice, *Principal*  
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*Principal*  
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#### **CHORUS**

**ACCOMPANIST**  
 Jeffrey Paul

# FELIX MENDELSSOHN: INSPIRATION IN ORATORIO

Felix Mendelssohn (1809–1847)—composer, conductor, performer, and scholar—was the preeminent musical authority of his time in the German states. Among his many accomplishments was his promotion of choral works in the tradition of his Baroque predecessors, Handel and Bach. Handel needed no introduction to German audiences; his many Old Testament–based oratorios, and especially his *Messiah* (1742), were staples in the repertoire of the many choral societies established in the mid-18th century throughout the German states, as well as in Britain. By that time, civic choral festivals had come to replace churches and worship services as the principle venue for the performance of oratorios.

In the secular setting, these sacred stories of ancient Israel were enthusiastically adopted as expressions of the spirit and cultural values of a people, rather than of a particular doctrinal religion. J. S. Bach's works, however, had not emerged from their liturgical setting onto the secular concert stage; their revival began with Mendelssohn's production of the *St. Matthew Passion* in an institute for choral singing in Berlin in 1829. Mendelssohn not only promoted these forerunners, but also composed two oratorios of his own: *St. Paul* (1836), and *Elijah* (1846).

Mendelssohn had been mulling over the idea of creating an oratorio based on the Elijah story since the mid-1830s. In early efforts, however, the composer had not been able to reach agreement with his librettist, the Lutheran pastor Julius Schubring, on the proper balance between dramatic scenes and lyrical meditative commentary. Mendelssohn favored the opera-like drama, but did include lyric pieces that, like parts of the *Messiah*, have become well-loved favorites in the church anthem repertory quite independent of the oratorio.

*Elijah* finally came to fruition when Mendelssohn was invited to conduct the 1846 Birmingham choral festival in England, for which he also agreed to provide a new oratorio. He and Schubring compiled the text from the Lutheran German Bible and had it paraphrased in English by William Bartholomew, who also did the English versions of *St. Paul* and many of Mendelssohn's songs. Barely ready in time, *Elijah* was premiered at the festival, with Mendelssohn conducting a chorus of 271 and an orchestra of 125 before an audience of 2,000.

The work was a huge success: According to a contemporary review, "Never was there a more complete triumph." Nevertheless, Mendelssohn was not satisfied and immediately began revising the work. During April of 1847 he conducted the present version in six performances with choral societies in four cities in England. After the composer's death in November of that year at the age of 38, the German version of *Elijah* was premiered in Vienna as a memorial to the best-loved musician of his time.

Mendelssohn's two oratorios epitomize his multifaceted musical and cultural heritage in different ways.

Rarely performed nowadays, *St. Paul*—depicting the New Testament story of the conversion of the Christian apostle Paul, and drawing on the musical tradition of Lutheran chorales—reflects the composer's own history: both the conversion of his Jewish family to Christianity and his study and promotion of Bach's music.

That *Elijah*, a more Handelian oratorio both in style and subject, has maintained its position at the top of the oratorio charts is perhaps due in part to the way the figure of Elijah blends religious traditions, as Mendelssohn himself did. A Jew by birth, Mendelssohn ultimately held professional positions in both Catholic and Protestant German states.

*Elijah*, of course, was not intended as an interfaith statement in its time. Christianity was unquestioned as the dominant culture, and Christians, identifying with the chosen people of the Bible, regarded the Old Testament as their own, not "Hebrew" scripture. Elijah, however, turns out to be an ideal interfaith hero, playing a role both in Judaism, as a miracle-working prophet, and in Christian tradition,

where he prefigures both John the Baptist and Jesus in the Gospels, and even (unbeknownst to most early audiences) figuring in the Quran. In Roman Catholic and Orthodox Christianity, Elijah is venerated as a saint whose "fiery chariot" has absorbed attributes of a pre-Christian storm god with special responsibility for thunder and lightning—weather conditions prevalent around his saint's day in late summer.

Oratorios, dramatizations of biblical narratives that were sung but not staged, originated as acceptable replacements for secular musical drama (that is, operas), during the penitential season of Lent. From their beginning, they were meant to be edifying and inspiring, not merely entertaining. In Mendelssohn's context, that lofty purpose extended to the performers as well as to the audience.

The amateur choral societies that brought *Elijah*, *St. Paul*, *Messiah*, and myriad other now-forgotten oratorios to the public were formed not so much to put on concerts as to educate the participants in the cultural heritage and spirit of their community through singing together, much as congregational hymn-singing had done to reinforce the teaching and preaching in Lutheran worship. As one educator and leader of the *Liederkrantz* singing society movement put it, "Take hordes of people, take them by hundreds, by thousands, bring them into human interaction, and interaction where each...becomes aware in the most intuitive and multifarious way of his human self-sufficiency and camaraderie, where he radiates and breathes love, instantly, with every breath—can this be anything other than choral singing?" \*

—Polly Coote, PhD

\* Richard Taruskin, "Music in the 19th Century," *Oxford History of Western Music* (OUP, 2010), p. 163



# ELIJAH: AN ANNOTATED LIBRETTO

An Oratorio on the Words of the Old Testament by Felix Mendelssohn, 1834

## BACKGROUND

Mendelssohn's *Elijah* is based on the story of the prophet Elijah, found in the first and second books of Kings in the Hebrew scripture. For the libretto, Mendelssohn worked with Lutheran pastor Julius Schubring in selecting some of the many dramatic incidents associated with Elijah. The soloists offer narratives and double as the main characters; the chorus takes the part of the people, and echoes the story's themes with dramatic commentary.

## CAST OF CHARACTERS

CHORUS, People of Israel

Soprano CLAIRE KELM, Widow/Angel

Mezzo Soprano HEIDI WATERMAN, Queen Jezebel/Angel

Tenor ANDREW METZGER, Obadiah/King Ahab

Trebles OLIVER EASTON & SETH WEINSTEIN, Youth  
and

Baritone HADLEIGH ADAMS as Elijah

## PART I

ELIJAH, AN ITINERANT PROPHET, OPENS THE ORATORIO BY DECLARING A DROUGHT IN ISRAEL. HIS DECLARATION IS FOLLOWED BY THE OVERTURE. THE CHORUS, SPEAKING AS THE PEOPLE OF THE COUNTRY, LAMENT THEIR SUFFERING.

### Introduction/Overture

*Elijah:* As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

**1. Chorus:** Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

**2. Solo Quartet:** The deep affords no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth, the infant children ask for bread, and there is no one breaketh it to feed them!

**3. Duet/People of Israel:** Lord, bow Thine ear to our prayer! Zion spreadeth her hands for aid, and there is neither help nor comfort.

OBADIAH, THE STEWARD OF KING AHAB'S HOUSEHOLD WHO HAS REMAINED FAITHFUL TO THE GOD OF ISRAEL, EXHORTS THE PEOPLE TO REPENT. THE PEOPLE DESPAIR, EVEN THOUGH THEY ARE ASSURED OF MERCY IF THEY BELIEVE IN THE TRUE GOD.

**4. Obadiah:** Ye people, rend your hearts, and not your garments, for your transgressions, even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

**5. Obadiah:** "If with all your hearts ye truly seek me, ye shall ever surely find me," thus saith our God. Oh, that I knew where I might find Him, that I might even come before His presence!

**6. Chorus:** Yet doth the Lord see it not; He mocketh at us! His curse hath fallen down upon us. His wrath will pursue us till He destroy us! For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall, fall on all them that love Him and keep His commandments.

OBEDIENT TO THE WORD OF THE LORD AS CONVEYED BY THE ANGEL, ELIJAH—A WANTED MAN—GOES EAST AND CAMPS IN AN ARROYO. THERE, HE'S FED BY RAVENS AND DRINKS FROM A STREAM UNTIL IT FAILS. DIRECTED AGAIN BY AN ANGEL, HE GOES WEST TO ZAREPHATH, NEAR TYRE, AND STAYS WITH A STARVING WIDOW AND HER SON, WHO FIND THEY HAVE BEEN MIRACULOUSLY PROVIDED FLOUR AND OIL TO FEED THEMSELVES AND THEIR GUEST. WHEN THE SON SICKENS AND DIES, ELIJAH APPEALS TO GOD AND BRINGS HIM BACK TO LIFE.

**7. Angel:** Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there. So do accord- ing unto His word.

**8. Chorus:** For He shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

**9. Angel:** Now Cherith's brook is dried up, Elijah. Arise and depart, and get thee to Zarephath. Thither abide; for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

### 10. Widow/Elijah

*Widow:* What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick, and his sickness is so sore that there is no breath left in him! I go mourning all the day long, I lie down and weep at night! See mine affliction; be thou the orphan's helper.

*Elijah:* Give me thy son! Turn unto her, O Lord, my God; in mercy help this widow's son. For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return that he again may live.

*Widow:* Wilt thou show wonders to the dead? There is no breath in him.

*Elijah:* Lord, my God, let the spirit of this child return, that he again may live!

*Widow:* Shall the dead arise and praise Thee? The Lord hath heard thy prayer, the soul of my son reviveth!

*Elijah:* Now behold, thy son liveth!

*Widow:* Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

*Elijah:* Thou shalt love the Lord thy God, love Him with all thine heart, and...

*Elijah, Widow:* ...with all thy/my soul and with all thy/my might. O blessed are they who fear Him!

ELIJAH RETURNS TO HIS PEOPLE AND CHALLENGES THE PRIESTS OF THE FALSE GOD, BAAL, TO A CONTEST: WHICHEVER DEITY CAN IGNITE A SACRIFICIAL FIRE ON AN ALTAR WILL PREVAIL.

### 11. Elijah/King Ahab/Chorus

*Elijah:* As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab, and the Lord will then send rain again upon the earth.

*King Ahab:* Art thou Elijah, he that troubleth Israel?

*People of Israel:* Thou art Elijah, he that troubleth Israel!

*Elijah:* I never troubled Israel's peace. It is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel. There summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is God the Lord.

*People of Israel:* And then we shall see whose God is God the Lord.

*Elijah:* Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices and call the god ye worship, and I then will call on the Lord Jehovah. And the god who by fire shall answer, let him be God.

*People of Israel:* Yea, and the god who by fire shall answer, let him be God.

*Elijah:* Call first upon your god, your numbers are many. Even I only remain one prophet of the Lord. Invoke your forest gods and mountain deities.

**12. Priests of Baal:** Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! Hear us, Baal. Hear, mighty god! Baal, O answer us! Baal, let thy flames fall and extirpate the foe! Baal, O hear us!

### 13. Elijah/Chorus

*Elijah:* Call him louder! For he is a god. He talketh, or he is pursuing, or he is in a journey; or peradventure he sleepeth. So awaken him. Call him louder!

*Priests of Baal:* Hear our cry, O Baal! Now arise! Wherefore slumber?

### 14. Elijah/Chorus

*Elijah:* Call him louder! He heareth not. With knives and lancets cut yourselves after your manner. Leap upon the altar ye have made. Call him and prophesy. Not a voice will answer you; none will listen; none heed you.

*Priests of Baal:* Baal! Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

DESPITE THE APPEALS OF HIS PROPHETS, BAAL FAILS TO CREATE A SACRIFICIAL FIRE, WHILE GOD'S FIRE CONSUMES NOT ONLY THE SACRIFICE BUT ALSO THE ALTAR'S WOOD, STONES, AND GROUND—AND EVEN THE WATER WITH WHICH ELIJAH HAS DRENCHED IT.

**15. Elijah:** Draw near all ye people, come to me! Lord God of Abraham, Isaac, and Israel: This day let it be known that Thou art God, and I am thy servant! Lord, God of Abraham! O show to all this people that I have done these things according to Thy word! O hear me Lord, and answer me, and let their hearts again be turned.

**16. Chorus:** Cast thy burden upon the Lord: He shall sustain thee. He never will suffer the righteous to fall. He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee!

### 17. Elijah

*Elijah:* O Thou, who makest thine angels spirits; Thou, whose ministers are flaming fires: Let them now descend!

ELIJAH SEIZES THE DEFEATED PROPHETS AND PUTS THEM TO THE SWORD, AND THE ANGEL WARNS THE PEOPLE TO NEVER AGAIN FORSAKE THE TRUE LORD.

### 18. Chorus/Elijah

*People of Israel:* The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall. The Lord is God: O, Israel, hear! Our God is one Lord, and we will have no other gods before the Lord.

*Elijah:* Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain!

*People of Israel:* Take all the prophets of Baal and let not one of them escape us. Bring all and slay them!

**19. Elijah:** Is not his word like a fire? And like a hammer that breaketh the rock into pieces? For God is angry: angry for the wicked every day. And if the wicked turn not, the Lord will whet his sword and He hath bent his bow and made it ready.

**20. Angel:** Woe unto them that forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. Though they are by Him redeemed, even from Him they have fled. Woe unto them!

AT OBADIAH'S REQUEST, ELIJAH PLEADS WITH GOD TO LET THE HEAVENS OPEN TO END THEIR DROUGHT, AND THE CHORUS ECHOES HIS PRAYER. ELIJAH SENDS HIS SERVANT BOY TO WATCH FOR A CHANGE IN THE WEATHER, AND THE BOY FINALLY REPORTS SIGHT OF A CLOUD, PORTENDING A STORM. THE RAINS FALL AT LAST, AND A CHORUS OF THANKSGIVING BRINGS PART I TO A CLOSE.

**21. Obadiah:** O, man of God, help thy people! Among the idols of the Gentiles are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.



## 22. Elijah/Chorus

*Elijah:* O Lord, thou hast overthrown thine enemies and destroyed them: Look down on us from heaven, O Lord. Regard the distress of thy people! Open the heavens and send us relief. Help thy servant now, O God!

*People of Israel:* Open the heavens and send us relief: Help thy servant now, O God!

*Elijah:* Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

*The Youth:* There is nothing. The heavens are as brass above me.

*Elijah:* When the heavens are closed up because they have sinned against Thee, yet, if they pray and confess thy name, and turn from their sin when Thou dost afflict them, then hear from heaven, and forgive the sin. Help, send thy servant help, O God!

*People of Israel:* Then hear from heaven and forgive the sin: Help thy servant; help, O God!

*Elijah:* Go up again and still look toward the sea!

*The Youth:* There is nothing. The earth is as iron under me.

*Elijah:* Hearest thou no sound of rain? Seest thou nothing arise from the deep?

*The Youth:* No, there is nothing.

*Elijah:* Have respect to the prayer of thy servant, O Lord, my God. Unto Thee will I cry, Lord, my rock: be not silent to me. Thy great mercies remember, Lord.

*Youth:* Behold, a little cloud ariseth now from the waters: It is like a man's hand! The heavens are black with clouds and wind; the storm rusheth louder and louder!

*People of Israel:* Thanks be to God for all His mercies!

*Elijah:* Thanks be to God, for He is gracious, and His mercy endureth forevermore!

**23. Chorus:** Thanks be to God, He laveth the thirsty land. The waters gather, they rush along! They are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty.

~ INTERMISSION ~

## PART II

PART II OPENS WITH GOD'S ASSURANCE TO ELIJAH THAT ALL WILL BE WELL IF THE PEOPLE BELIEVE IN HIM.

**24. Soprano:** Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!" Who hath believed our report? To whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants: "I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy maker, who hath stretched forth the heavens and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

**25. Chorus:** "Be not afraid," saith God the Lord, "Be not afraid, thy help is near." God, the Lord thy God, sayeth unto thee, "Be not afraid!" Though thousands languish and fall

beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee. "Be not afraid," saith God, the Lord.

AS THE CONFLICT BETWEEN ELIJAH AND KING AHAB IS RENEWED, QUEEN JEZEBEL TAKES THE LEAD IN SEEKING ELIJAH'S DEATH. OBADIAH ADVISES ELIJAH TO FLEE TO THE DESERT. ELIJAH IS TIRED AND DISCOURAGED, BUT ANGELS VISIT AND SUPPORT HIM ONCE AGAIN.

## 26. Elijah/Queen Jezebel/Chorus

*Elijah:* The Lord hath exalted thee from among the people, and o'er His people Israel hath made thee King. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee; as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove, and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel as a reed is shaken in the water, and He shall give Israel up, and thou shalt know He is the Lord.

*Queen Jezebel:* Have ye not heard he hath prophesied against all Israel? Hath he not prophesied also against the king of Israel? And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel, while Elijah's power is greater than the king's? The gods do so to me and more, if by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

*Queen Jezebel:* Hath he not destroyed Baal's prophets? Yea, by sword he destroyed them all! He also closed the heavens and called down a famine upon the land. So go ye forth, and seize Elijah, for he is worthy to die. Slaughter him! Do unto him as he hath done!

*People of Israel:* We heard it with our ears. He shall perish! He destroyed them all! He also closed the heavens and called down a famine upon the land.

**27. People of Israel:** Woe to him! He shall perish, for he closed the heavens. And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth, seize on him! He shall die!

## 28. Obadiah/Elijah

*Obadiah:* Man of God, now let my words be precious in thy sight! Thus saith Jezebel, "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps, that they may seize thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord, thy God, doth go with thee. He will not fail thee; He will not forsake thee. Now be gone, and bless me also.

*Elijah:* Though stricken, they have not grieved. Tarry here, my servant; the Lord be with thee. I journey hence to the wilderness.

**29. Elijah:** It is enough! O Lord, now take away my life, for I am not better than my fathers. I desire to live no longer. Now let me die, for my days are but vanity. I have been very jealous for the Lord God of Hosts, for the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the

sword. And I, even I only am left, and they seek my life to take it away!

**30. Tenor:** See now, he sleepeth beneath a juniper tree in the wilderness, and there the angels of the Lord encamp round about all them that fear him.

**31. Trio Chorus:** Lift thine eyes, O lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said thy foot shall not be moved. Thy keeper will never slumber.

**32. Chorus:** He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

**33. Angel/Elijah**

*Angel:* Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.

*Elijah:* O Lord, I have labored in vain; yea, I have spent my strength for naught. O that Thou wouldst rend the heavens, that Thou wouldst come down! That the mountains would flow down at Thy presence to make Thy name known to Thine adversaries through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways? and hardened their hearts, that they do not fear Thee? O, that I now might die!

**34. Angel:** O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

AFTER A JOURNEY OF FORTY DAYS, ELIJAH ARRIVES AT MOUNT HOREB. THERE, AT THE ENTRANCE TO A CAVE, HE EXPERIENCES A FEROCIOUS WIND, EARTHQUAKE, AND FIRE, AND FINALLY THE MANIFESTATION OF GOD IN A "STILL, SMALL VOICE." THIS ENCOUNTER IS THE CLIMAX OF PART II, AFTER WHICH ELIJAH IS ENCOURAGED TO CONTINUE ON HIS WAY.

**35. Elijah:** Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

**36. Angel:** Arise, now! Get thee without. Stand on the mount before the Lord, for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

**37. Chorus:** Behold, God the Lord passed by! And a mighty wind rent the mountains around, break in pieces the rocks, break them before the Lord. But yet the Lord was not in the tempest. Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken. But yet the Lord was not in the earthquake. And after the earthquake there came a fire. But yet the Lord was not in the fire. And after

the fire there came a still, small voice: And in that still voice onward came the Lord.

**38. Chorus/Elijah**

*Chorus:* Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way. Thus the Lord commandeth.

*Elijah:* I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

THE ORATORIO'S FINAL SCENE DEPICTS THE ENDING OF ELIJAH'S LIFE ON EARTH, AS A FIERY CHARIOT AND HORSES DESCEND FROM THE SKY AND TRANSPORT HIM IN TRIUMPH TO HEAVEN. THE STORY CONCLUDES WITH A CHORUS IN DEVOTION TO THE LORD, THE ULTIMATE SOURCE OF BOTH THE FIRE AND THE LIFE-GIVING WATER. THE PEOPLE SING PRAISES, AND THE ORATORIO ENDS WITH A GLORIOUS AMEN.

**39. Chorus:** Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses, and he went by a whirlwind to heaven.

**40. Tenor:** Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away forever.

**41. Quartet:** O come, everyone that thirsteth; O come to the waters, O come unto him. O hear, and your souls shall live forever.

**42. Chorus:** And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then. And the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy name is in all the nations. Thou fillest heaven with Thy glory. *Amen!*

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