

MARIN ORATORIO

presents

NACHTMUSIK



Part Songs, Lieder, and *Mass in G Major*
by
Franz Peter Schubert

Boyd Jarrell, Conductor

with guest soloists

Rita Lilly, Soprano
Jeffrey Paul, Tenor
Robert Stafford, Baritone
Paul Smith, Piano

PROGRAM

AN DIE SONNE, D. 439

STÄNDCHEN, D. 889

Rita Lilly

WANDERERS NACHTLIED, D. 768

Robert Stafford

GONDELFAHRER, D. 809

ERLKÖNIG, D. 328

Robert Stafford

NACHTHELLE, D. 892

Rita Lilly

ANDANTE FROM SONATA IN A MAJOR, OPUS 120, D. 664

Paul Smith

NACHTGESANG IM WALDE, OPUS 139b

GEBET, D. 815

Rita Lilly, Jeffrey Paul, Robert Stafford

~ *Intermission* ~

Mass in G Major

KYRIE

GLORIA

CREDO

AVE MARIA

Rita Lilly

SANCTUS ET BENEDICTUS

AGNUS DEI

See page 9 for texts.

Please turn off and put away all cellphones and other electronic devices before the performance begins. Thank you!

ONSTAGE



BOYD JARRELL, Conductor

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 25 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.

RITA LILLY, Soprano

Rita Lilly is familiar to audiences in oratorio, recital, and opera, but most notably for her performances of baroque and early music. She has been lauded by *The New York Times* for "possessing a voice of strength, clarity, and virtuosity," and by *S.F. Classical Voice* for having a "pure, silvery voice with plenty of color." Ms. Lilly is a native New Yorker who has appeared as a featured soloist with the American Boychoir, American Classical Orchestra, American Symphony Orchestra, Artek, Bachworks, Bach Aria Group, Clarion Music Society, Concert Royal, Rebel, Trinity Church Concerts Series, and the New York Consort of Viols, among others. As the soprano soloist of the Waverly Consort, she toured throughout the U.S. and abroad, including performances at New York's Alice Tully Hall, Metropolitan Museum of Art, and the Cloisters. Ms. Lilly has been featured on live broadcasts on New York's WNYC, WNCN, National Public Radio, and Radio-Canada. Since coming to the Bay Area, Ms. Lilly has been a soloist with the Albany Consort, American Bach Soloists, Bay Choral Guild, Berkeley Community Chorus, California Bach Society, Cappella SF, Chora Nova, Contra Costa Chorale, Folger Consort, Magnificat, MUSA, Sacabuche, San Francisco Bach Choir, S.F. Renaissance Voices, and Sacramento Baroque. Her recordings include three with the Waverly Consort on EMI; Handel and Vivaldi's *Dixit Dominus* with the American Boychoir on Musical Heritage; Scarlatti's *St. Cecilia Mass* on Newport Classic; Sowerby's *Medieval Poem* on Naxos; a German Baroque Christmas with American Classical Orchestra on Musicmasters; and Orff's *Carmina Burana* with the Valley Concert Chorale. Ms. Lilly served for five years as Music Director of St. Jerome Catholic Church in El Cerrito and is now the Music Director of the Lafayette Christian Church in Lafayette, California. She is on the faculty as voice teacher at the Pacific Boychoir Academy, is the vocal instructor for the SFEMS Baroque



Summer Workshop, has recently become the choir director for Mills College Choir, and maintains an active vocal studio in her home.



JEFFREY PAUL, Tenor

Jeffrey Paul is well known to local audiences as a concert pianist, accompanist, musical director, and piano teacher throughout the San Francisco Bay Area. Jeff attended the San Francisco Conservatory of Music where he received a Bachelor's Degree in piano

performance. He is Musical Director for the First Congregational Church in San Rafael and Chorus Emeritus at the College of Marin, and is the staff accompanist for the College of Marin. Jeff has toured and performed in Europe and the South Pacific. Jeff also wears another hat as a Marin County real estate agent.

ROBERT STAFFORD, Baritone

Robert Stafford completed an Associate Artist-in-Residency at Opera San Jose in 1995, where he performed leading roles for two years: the *San Jose Mercury News* described a performance sung "with a supremely seductive swag-

ger and flourish." In 2003, the *Modesto Bee* wrote of his essay of the title role in Mozart's *Don Giovanni*, "Stafford has a rich and powerful voice and has the right arrogant manner for the role...smooth and seductive." Robert has sung with many of the country's leading



period-instrument orchestras. The *LA Times* called his singing of Bach's solo cantata *Ich habe genug* with the American Bach Soloists "communicative and glowing," and lauded his "uncommonly suave" Polyphemus in Handel's *Acis and Galatea* with Musica Angelica at the Getty Center. He can be heard as Caronte on a recording of Monteverdi's *L'Orfeo* with Apollo's Fire for the Eclectra label, in Bach's *Matthäus-Passion* with Jeffrey Thomas and the American Bach Soloists for Koch, and a forthcoming recording of Spohr's *Zemire und Azor* for The Manhattan School of Music's Opera Theater. In Europe, he has performed with such esteemed musicians as Max van Egmond, Joshua Rifkin and Jos van Veldhoven in opera and oratorio concerts in Germany, Italy, and the Netherlands. He made his New York concert debut in

Carnegie Hall with the bass solo in Bruckner's *Te Deum* with the New York Choral Society. Robert composed and performed the puppet opera *Mandragora* with puppeteer Basil Twist and performance artist Glamamore for HereArts' DreamWorks series in New York City. He has been invited to participate in summer festivals across the United States, including the Steans Institute at the Ravinia Festival, the Music Academy of the West in Santa Barbara, and the Tanglewood Music Center, where he has had the privilege of singing under such conductors as Robert Spano (Berio's *Sinfonia*), Federico Cortese (Sam in *Trouble in Tahiti*), and Stefan Asbury in the world premiere of *Rage d'Amours*, a new opera by the Dutch composer Robert Zuidam.



PAUL SMITH, Pianist

Paul Smith received his education at the Royal College of Music in London, studying with John Lill and Bernard Roberts, and at the Vienna Academy, and earned his master's degree from Dominican College, studying with Julian White. A winner of national and international

piano competitions and a participant in the U.S. State Department's Artistic Ambassador program, Paul was recently awarded the Sali Lieberman Award for contributions to the cultural life of Marin County. He has devoted himself to the cultural life of Marin through piano and chamber-music performances, directs several new-music ensembles, and was music director of the Mountain Play for 27 years. He has soloed with the Marin Symphony on three occasions and is artistic director of College of Marin's Contemporary Opera Marin, which has received international acclaim for its production of contemporary works and rediscovered gems of past centuries. He is the director of classical music for KWMR Point Reyes Station, and the founder and artistic director of the nonprofit organization Music from Marin, bringing free, world-class musical performances to communities throughout Marin County.

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- Joanna Pinckney, Administrative Support
- Annie Ricciuti, Reprographics
- Jesse Harbison, Printing
- Shook Chung, Poster/Cover Design
- Ruth Tepper Brown, Program
- Polly Coote, Text Translations
- David Smith, House Manager
- Adrian Quince, Stage Manager
- David White, Lighting/Technical Support



Marin Oratorio Chorus

SOPRANO

Corine Aubin
Dianna Baetz
Audrey Borden
Christina Bradley
Karen Brandreth
Sharon Burch
Lisa Conlon
Katie Darling
Carol Donohoe
Nancy Fickbohm
Carissa Guirao
Alice Hofer
Pris Imlay
Deborah Learner
Abigail Millikan-States
Kai Okada
Hannah Miner Panger
White Pearl
Beverly Schmidt
Beki Simon
Gerrie Young
Audrey Zavell

ALTO

Analisa Adams
Judy Alstrom
Annette Arena
Carolyn Ashby
Chris Baer
Jan Booth
Mary Lee Bronzo
Leslie Brown
Posie Carroll
Laurie Cohen
Polly Coote
Paula Delehanty
Donna Dutton
Emily Dvorin
Nancy Flathman
Susan Janson
Gretchen Kucserka
Leslie Kwartin
Paula Martin
Linda McCann
Barbara Merino
Marie Narlock
Ruth Nash
Robin Nosti
Heather Ophir
Mary Osterloh
Myrna Pepper
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Peg Shalen
Jo Sherlin
Judy Simmons
Julie Todd
Katrina Urbach
Kathy Wilcox
Shelley Winn

TENOR

Linda Davis
Jon Goerke
Kevin Hawkins
Don Hodge
Dewey Livingston
Will McBride
Steve Orsary
Mickey Reighley
Fred Ross-Perry
Scott Sinnott
Babs von Dallwitz
Kory Zipperstein

BASS

Darrell Adams
Gary Appell
Marlin Boisen
Pete Bowser
Cooper Brown
Michael Burch
Michael Carroll
Bob Dauphin
Boris De Denko
Dan Drake
Michael Irvine
Claron Jorgensen
Thilo Koehler
Neil Kraus
David Long
John Schrupf
Rishi Schweig
Judd Simmons
Bob Teichman
Karl Weigl

Marin Oratorio Orchestra

VIOLIN I

Roy Oakley,
concertmaster
Joanna Pinckney,
associate
concertmaster
Gregory Sykes
David Ryther

VIOLIN II

Lynn Oakley,
principal
Daryl Schilling
Julie Smolin
Tara Flandreau

VIOLA

Meg Eldridge,
principal
Stacey Bauer
Gordon Thrupp

CELLO

Carol Rice, principal
David Wishnia

BASS

Mark Culbertson,
principal
Dave Horn

HORN

Alicia Mastromarino
Katie Dennis
Alison Sawyer
Kathy Canfield
Shepard

PIANO

Paul Smith
Jeffrey Paul

College of Marin Music Department

FACULTY

Jim Stopher, *Dept. Chair
Orchestra, Ear Training,
Music Fundamentals,
Music History*
Trevor Björklund
*Music Theory, Media
Music, Brass Band*
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Jazz Ensemble
Tara Flandreau
*Strings, Chamber
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Boyd Jarrell
*Chorus and Vocal
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Linda Noble Brown
*Voice, Music
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Paul Smith
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*Rock/Pop/Jazz History;
Jazz Improvisation*
Steve Steinberg
*Rock/Pop/Jazz History;
Jazz Improvisation*
Cheryl Ziedrich
Piano
Luis Zuniga
*Symphonic Wind
Ensemble*
STAFF
Joanna Pinckney
*Performing Arts
Administrative Assistant*
Jeffrey Paul
Accompanist

WELCOME TO OUR *SCHUBERTIADE*

IMAGINE YOURSELF FAR AWAY from a large public concert hall, with its audience of hundreds sitting passively in darkened rows, your attention fixed on a large cast of musicians elevated onstage before you.

Instead, you've joined a lively company of friends at a *Schubertiade*, a "Schubert evening," in the cozy parlor of some early 19th-century bourgeois Viennese home. The composer

would be at the piano performing a piano solo, accompanying singers in some of his new songs, or improvising accompaniments for dancing. Or perhaps you might experience Schubert's music by visiting a men's singing club or being invited to a private salon featuring a small band of musicians, or attending an evening's musical entertainment at Vienna's Society of Friends of Music, which regularly included Schubert's works in their programs.

In his lifetime, Schubert never heard any of his symphonies performed in a formal setting, experiencing just one full-evening public concert of his works—with that event being quite overshadowed by violin virtuoso Niccolò Paganini's first appearance in Vienna that same week. Even the *Mass in G* (1815) on our program was written not for a cathedral, but for Schubert's local parish church.

Franz Peter Schubert (1797–1828) spent his entire life in Austria. His home city, Vienna, was not only the cultural center of the country, but also the political center of the Habsburg empire which, in the aftermath of the French Revolution in the late 1700s and the Napoleonic Wars in the early 1800s, came to dominate central Europe until its collapse in World War I. In Schubert's time, Austria was a bastion of conservative resistance to anything smacking of reform or revolution. Some of the Empire's subjects, like the free-thinking student societies that included young activist friends of

Schubert's, carried on the struggle against repression. Most Viennese citizens, however, were content pursuing a comfortable and peaceful everyday life in the circle of family and friends, enjoying good music and art among



the pleasures of that life. Schubert, son of a schoolmaster, started his musical career as a choirboy in the imperial chapel, and was educated at the choir school. Except for brief stints of teaching in his father's school, from age 19 until his death at 31 he worked as a composer, but without the benefit of the support that most professional musicians of his time enjoyed from an aristocratic or ecclesiastical patron, or even a day job as a civil servant.

SCHUBERT'S SHORT CAREER was extremely prolific: The catalog of his works lists nearly 1,000 compositions, including nine symphonies, 22 piano sonatas, numerous short piano pieces, six masses, and 17 operas and German "song plays." Nearly two-thirds of this output was *lieder*, or art songs, the ideal genre to meet the Viennese demand for private musical entertainment.

The art song drew inspiration from the Romantic discovery of the "folk" (peasants) as bearers of a people's spirit (in part, a reaction to Napoleon's obliteration of national differences). Its seemingly simple folk-song style contrasted with the flourishes of non-native, over-civilized opera. The poetry, however, came from literary culture—not from the folk, but from the celebrated German poets of the previous generation, including Goethe (1749–1832) and Schiller (1759–1805), and from Schubert's contemporaries, several of them personal friends. In the hands of composers, poetry and music were fused into a single art form in which neither dominated; both combined to express the buildup and resolution of tension between sorrowful reality and the longing for ideals of love, beauty, and freedom.

WHY “NACHTMUSIK”? The songs on this program were not only meant to be performed at night—at an evening *Schubertiade* or, like *Ständchen* (*Serenade*, 1827; poem by Franz Grillparzer), as a birthday serenade for a friend—they are songs about the night. In Romantic poetry, night is not simply the negative antithesis of day, the gloomy absence of light and life, but rather a time out of time, the opening to a mysterious, luminous spirit world.

The night of *Nachthelle* (*Night Brilliance*, 1826; poem by Schubert’s friend Johann Seidl) is such a night, full of brilliance that the poet encompasses but cannot contain. The gondolier of *Gondelfahrer* (1824; words by another poet friend, Johann Mayrhofer) similarly floats free of constraints on a moonlit night. *Nachtgesang im Walde* (*Night Song in the Forest*, 1827; poem again by Seidl) addresses night as a kindly spirit, too beautiful for sleep. Schubert composed this song, with its rousing horn call, for a horn-player friend’s benefit concert.

Johann Wolfgang von Goethe drew the story for his narrative ballad *Der Erlkönig* (*The Elfking*, 1728) from a Danish folk song. Schubert’s 1815 setting models the partnership of music and poetry in the *lied* genre: The music does not simply illustrate the words, but plays an equal role in the narration. Thus, the piano part depicts the galloping horse on which an anxious father rides through a stormy night with his sick child in his arms. The father sees only reality in the natural surroundings, while the frightened child’s eyes are open to the unearthly beauty promised by the Elfking in this most sinister and alluring of otherworldly nights.

Schubert’s portrayal of night in our *Schubertiade* selection is rarely as disquieting as in *Der Erlkönig*, in which night brings death to snatch away a child. More often, our guests briefly savor a song’s thrilling evocation of passion, then are left with night’s gift of repose in the form of a quiet ending.

“What among all riches is to be compared with sleep?” asks the serenaders in *Ständchen*, as they call out

to waken the beloved and then quietly tiptoe away. The sparkle of *Nachthelle* fades, the wanderer of *Wanderer’s Nachtlied I* (*Wanderer’s Night Song I*, 1823; poem by Goethe, 1780) finds peace. Death, too, is represented as a quiet end.

In our opening song, *An die Sonne* (*To the Sun*, 1816; poem by Johann Peter Uz), the celebration of the sun leads to contemplation of the transience of human life and its eventual “return to dust.” The closing piece, *Gebet* (*Prayer*, 1824; poem by Friedrich Baron de la Motte Fouquet, 1813), expresses a loyal soldier’s serene confidence that wherever the supreme source of all good and all power wills to send him—whether to glorious death in battle in defense of homeland and family, or to quiet life at home—he will, in the end, rest in heaven.

COMPOSED IN 1815, when Schubert was only 18, the *Mass in G* was intended for performance in his home church, as his first mass had been the previous year, although it’s not clear that the second was ever performed there.

Schubert’s *Mass in G* is a “*missa brevis*,” a short mass, which includes all five of the prescribed sections of the liturgy, but omits some phrases of the wordier texts, evidently for musical, not theological, reasons. The musical setting is unelaborate, requiring a small string orchestra and, originally, an organ, in addition to the choir and only three soloists (featuring especially the soprano part for a singer he was in love with).

In this work, Schubert forgoes operatic flourishes, complex polyphonic passages, and majestic *Amens*; even *Cum sancto spiritu*, the final phrase of the *Gloria*, traditionally set as a fugue, is stated without repetition and in plain homophony (all voices singing the same words at the same time). The setting of the final petition, *Dona nobis pacem* (Grant us peace), concludes the mass, like the songs in our *Schubertiade*, with peaceful rest.

—Polly Coote, PhD

SAVE THE DATE

Marin Oratorio Chorus joins forces with the renowned Whole Noyse Renaissance Wind Band to present

Claudio Monteverdi: Vespers of 1610

Magnificent and sonorous, sensuous and rhythmically thrilling, Monteverdi weaves an elaborate tapestry of choral, solo, and instrumental pyrotechnics to create this cornerstone of the classical repertoire. Maestro Boyd Jarrell leads the chorus and a cast of stellar vocal soloists, accompanied by strings, organ, cornetti, sackbuts, recorders, curtal, and theorbo. Four centuries after its creation, the Vespers continues to radiate grandeur, opulence, and glory.

Saturday, May 18, 7:30 p.m. & Sunday, May 19, 3:00 p.m.

TEXTS

An die Sonne

O Sonne, Königin der Welt, die unser dunkles Leben erhellt, in lichter Majestät; erhab'nes Wunder einer Hand, die jene Himmel ausgespannt, und Sterne hingesät. Noch heute seh' ich deinen Glanz, mir lacht in ihrem Blumenkranz, noch heute die Natur; Der Vögel buntgefedert Heer singt morgen mir vielleicht nicht mehr im Wald und auf der Flur. Ich fühle, daß ich sterblich bin, mein Leben welkt wie Gras dahin, wie ein verschmachtet Laub; Wer weiß, wie unerwartet bald des Höchsten Wort an mich erschallt: »Komm wieder in den Staub!«

To the Sun

O Sun, queen of the world, that illumines our dark life with brilliant majesty; sublime miracle of the hand that spread out the heavens and sowed the stars, today I still see your radiance, and Nature still smiles at me in her garland of flowers; tomorrow, perhaps, the flock of multicolored birds will sing to me no more in wood and field. I feel that I am mortal, my life withers away like grass, like fading leaves. Who knows how soon, without warning, the word of the Most High will ring out for me: "Return to dust!"?

Ständchen

Zögernd, leise in des Dunkels nächt' ger Stille sind wir hier. Und den Finger sanft gekrümmt, leise, leise, pochen wir an des Liebchens Kammerthür. Doch nun steigend, schwellend, hebend, mit vereinter Stimme, laut, rufen aus wir hoch vertraut: »Schlaf du nicht, wenn der Neigung Stimme spricht!« Sucht' ein Weiser nah' und ferne Menschen einst mit der Laterne; wie viel selt' ner dann als Gold, Menschen uns geneigt und hold? Drum wenn Freundschaft, Liebe spricht, Freundin, Liebchen, schlaf du nicht! Aber was in allen Reichen wär' dem Schlummer zu vergleichen? Drum statt Worten und statt Gaben sollst du nun auch Ruhe haben; noch ein Grüßchen, noch ein Wort, es verstummt die frohe Weise, leise, leise, schleichen wir uns wieder fort.

Serenade

Hesitantly, quietly, in the stillness of the dark night, we are here. And with fingers gently bent, lightly, we knock on our sweetheart's chamber door. Now rising, swelling, surging, our united voices loudly, confidently call out: "Do not sleep, when the voice of affection speaks!" Once a sage with lantern went looking far and near for an honest person;



how much more rare than gold to find a good person who loves you? So when friendship and love speak, friend, sweetheart, do not sleep! Yet of all riches what can be compared to slumber? So instead of words and gifts, you should have rest now too; just one little greeting, one more word, and our happy tune falls silent, and we quietly tiptoe away.

Wanderers Nachtlied I

Über allen Gipfeln ist ruh. In allen Wipfeln Spürest du. Kaum einen Hauch; Die Vöglein schweigen in Walde. Warte nur, balde, ruhest du auch.

Wanderer's Night Song I

Over every summit is peace. In every treetop you feel scarce a breath; the birds in the wood are hushed. Only wait, soon, you too will be at peace.

Gondelfahrer

Es tanzen Mond und Sterne den flücht'gen Geisterreih'n, wer wird von Erdensorgen befangen immer sein! Du kannst in Mondesstrahlen nun, meine

Barke, wallen, und aller Schranken los, wiegt dich des Meeres Schoß. Vom Markusturme tönte der Spruch der Mitternacht, sie schlummern friedlich alle, und nur der Schiffer wacht.

The Gondolier

Moon and stars dance their fleeting ghostly round. Who would let earthly cares ever constrain him? You can bob in the moonbeams now, my little boat, and free of all restraints, rock in the bosom of the sea. The bell tower of St. Mark's has announced midnight. Everyone is asleep, and only the boatman wakes.

Erkönig

Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; Er hat den Knaben wohl in dem Arm, Er faßt ihn sicher, er hält ihn warm. »Mein Sohn, was birgst du so bang dein Gesicht?«

»Siehst, Vater, du den Erkönig nicht? Den Erenkönig mit Kron und Schweif?«
»Mein Sohn, es ist ein Nebelstreif.«
»Du liebes Kind, komm, geh mit mir! Gar schöne Spiele spiel'ich mit dir; Manch' bunte Blumen sind an dem Strand, Meine Mutter hat manch gülden Gewand.«
»Mein Vater, mein Vater, und hörest du nicht, Was Erenkönig mir leise verspricht?«
»Sei ruhig, bleibe ruhig, mein Kind; In dürren Blättern säuselt der Wind.«
»Willst, feiner Knabe, du mit mir gehen? Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtlichen Reihn, Und wiegen und tanzen und singen dich ein.«
»Mein Vater, mein Vater, und siehst du nicht dort Erlekönigs Töchter am düstem Ort?«
»Mein Sohn, mein Sohn, ich seh es genau: Es scheinen die alten Weiden so grau.«
»Ich liebe dich, mich reizt deine schön Gestalt; Und bist du nicht willig, so brauch ich Gewalt!«
»Mein Vater, mein Vater, jetzt faßt er mich an! Erlekönig hat mir ein Leids getan! Dem Vater grauset's, er reitet geschwind, Er hält in Armen das ächzende Kind, Erreicht den Hof mit Müh' und Not; In seinen Armen das Kind war tot.



The Erlking (The Elf King)

Who rides there so late, through night so wild? A loving father with his young child. He clasped his boy close with his fond arm, and closer, closer to keep him warm. "Dear son, what makes thy sweet face grow so white?"

"See, father, 'tis the Erl-King in sight! The Erl-King stands with crown and shroud!"

"Dear son, it's just a misty cloud."

"Thou dearest boy, wilt come with me? And many games I'll play with thee; where varied blossoms grow on the wold, and my mother hath many a robe of gold."

"Dear father, my father, did'st thou not hear the Erl-King whisper so low in mine ear?"

"Be tranquil, my child, Among withered leaves the wind bloweth wild."

"Wilt come, proud boy, wilt come with me? Where my beautiful daughter doth wait for thee; with my daughter thou wilt join in the dance every night, she'll lull thee with sweet songs to give thee delight."

"Dear father, my father, can'st thou not trace the Erl-King's daughter in yon dark place?"

"Dear son, dear son, the form you there see is only the hollow gray willow tree."

"I love thee well, with me thou shalt ride on my course, and if thou'rt unwilling, I'll seize thee by force!"

"Oh father, my father," thy child closer clasped, "the Erl-King hath seized me with his icy grasp!"

The father shuddered, his pace grew wild, he held to his bosom his poor swooning child, he reached that house with toil and dread, but in his arms, lo, his child lay dead.

Nachthelle

Die Nacht ist heiter und ist rein im allerhellsten Glanz. Die Häuser schau'n verwundert drein, stehn übersilbert ganz. In mir ist's hell so wunderbar, so voll und übertoll, und waltet drinnen frei und klar ganz ohne Leid und Groll. Ich faß' in meinem Herzenshaus nicht all das reiche Light, es will hinaus, es muß hinaus, die letzte Schranke bricht!

Night Brilliance

The night is fair and clear and shining at its brightest. The houses look amazed, being silvered all over. It is so wonderfully bright inside me, so full, overfull; all within is free and clear, entirely without sorrow or care. I cannot hold within my heart all the wealth of light. It wants to shine out; it must shine out. The last barrier breaks!

Nachtgesang im Walde

Sei uns stets begrüßt, o Nacht, aber doppelt hier im Wald, wo dein Aug' verstohlener lacht, wo dein Fußtritt leiser hallt! Auf der Zweige Laubpokale gießest du dein Silber aus; hängst den Mond mit seinem Strahle uns als Lamp' ins Blätterhaus. Säuselnde Lüftchen sind deine Reden, spinnende Strahlen sind deine Fäden, was nur dein Mund beschwichtigend traf, senket das Aug' und sinket in Schlaf! Und doch, es ist zum Schlafen zu schön, drum auf, und weckt mit Hörmergetön, mit hellerer Klänge Wellenschlag, was früh betäubt im Schlummer lag! Es regt in den Lauben des Waldes sich schon, die Vöglein, sie glauben, die Nacht sei entflohn; die wandernden Rehe verlieren sich zag, sie wähen, es gehe schon bald an den Tag, die Wipfel des Waldes erbrausen mit Macht, vom Quell her erschallt es, als wär' er erwacht! Und rufen wir im Sange: »Die Nacht ist im Walde daheim!«, so ruft auch Echo lange: »Sie ist im Wald daheim!« Drum sei uns doppelt hier im Wald begrüßt, o holde, holde Nacht, wo Alles, was dich schön uns malt, uns noch weit schöner lacht.

Night Song in the Forest

We welcome you, O night, but twice welcome in the forest, where your eyes smile secretly, and you tread with softer step! In the branches' leafy cup you pour out your silver; you hang the moon with its beams as our lamp in the house of leaves. Rustling breezes are your words, spinning rays are your threads, wherever your lips have left their soothing mark eyes close and fall asleep! And yet, it is too beautiful for sleep. So up, and with the sound of horns, with a breaking wave of clearer sounds, wake those who slumber in early torpor! Already there is stirring amidst the leaves of the forest, the birds think night has flown; the wandering deer timidly lose their way, they fancy it will soon be day. There's a mighty roar in the treetops and the headwaters peal as if awakened! And we sing out our call: "Night is at home in the forest!" The long echo also calls: "It is at home in the forest!" So twice welcome here in the forest, O sweet, sweet night, where everything we find so lovely in you is lovelier still in your smile.

Gebet

Du Urquell aller Güte, du Urquell aller Macht, lindhauchend aus der Blüte, hochdonnernd aus der Schlacht. Allwärts ist dir bereit ein Tempel und ein Fest, allwärts von dir geleitet, wer gern sich leiten läßt. Du siehst in dies mein Herze, kennst seine Lust und Not, mild winkt der Heimat Kerze, kühn ruft gloriwü'd' ger Tod. Mit mir in eins zusammen schlingt hier sich Kindes Huld, und draußen leuchten Flammen abbrennend Schmach und Schuld. Bereit bin ich zu sterben im Kampf der Ahnen wert, nur sicher' vor Verderben mir Weib und Kind am Herd. Dein ist in mir die Liebe, die diesen beiden quillt, dein auch sind mut' ge Triebe davon die Brust mir schwillt. Kann es sich mild gestalten, so laß es, Herr, geschehn, den Frieden fürder walten und Sitt' und Ruh' bestehn. Wo nicht, so gib zum Werke dein Licht in Sturmesnacht, du ew'ge Lieb und Stärke, dein Wollen sei vollbracht. Wohin du mich willst haben, mein Herr, ich steh bereit. Zu frommen Liebesgaben, wie auch zum wackerem Streit. Dein Bot' in Schlacht und Reise, dein Bot' im stillen Haus. Ruh' ich auf alle Weise doch einst im Himmel aus.

Prayer

You, fount of all goodness; you, fount of all might, breathing gently from a flower, thundering on high from the battlefield. For you everywhere a temple and feast are prepared. He is guided everywhere who gladly lets himself be guided. You see into this heart of mine; you know its joy and trouble. The candle of home beckons gently. Death in glory summons boldly. A child's grace wraps me together with him here, and outside flames glow, burning away shame and guilt. I am ready to die in a fight worthy of my fathers, only keep from harm my wife and child at home. Yours is the love in me which wells up for them both. Yours, too, the valiant urges which fill my breast. If it can turn out kindly, let it be so, Lord; let peace prevail from now on and tradition and calm be maintained. If not, for our task, give us light in the stormy night. You, eternal love and power, Your will be done. Wherever you want to send me, my Lord, I am ready, for pious loving actions as well as brave combat. Your envoy in battle and voyage, your envoy in quiet of home, no matter the outcome I shall take my rest in heaven at last.

~ Intermission ~

MASS IN G MAJOR

I. Kyrie

*Kyrie eleison; Christe eleison;
Kyrie eleison.*

I. Kyrie

Lord have mercy; Christ have mercy;
Lord have mercy.

II. Gloria

*Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis, laudamus
te, benedicimus te, adoramus te,
glorificamus te, gratias agimus tibi propter
magnum gloriam tuam, Domine Deus, Rex
coelestis, Pater omnipotens. Domine Fili
unigenite, Jesu Christe, Domine Deus,
Agnus Dei, filius Patris, qui tollis peccata
mundi, miserere nobis, [suscipe
deprecationem nostram, qui sedes ad
dexteram Patris, miserere nobis,]
quoniam tu solus sanctus, tu solus dominus,
tu solus altissimus, [Jesu Christe,] cum
sancto spiritu in Gloria Dei Patris, Amen.*

II. Gloria

Glory be to God on high, and on earth, peace to men of good will. We praise you, we bless you, we adore and glorify you. We give thanks to you for your great glory, Lord God, heavenly King, almighty Father, only-begotten son Jesus Christ. Lord God, Lamb of God, Son of the Father, you who take away the sins of the world, have mercy on us, [receive our prayer, you who sit at the right hand of the Father, have mercy on us,] for you only are holy, you only are the Lord, you only are most high, [Jesus Christ,] with the Holy Ghost in the glory of God the Father, Amen.

III. Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium, [et] in unum Dominum, Jesum Christum, Filium Dei unigenitum, ex Patre natum, ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem Patri, per quem omnia facta sunt, qui propter nos homines et nostrum salutem descendit de coelis. Et incarnatus est de spiritu sancto ex Maria Virgine et homo factus es., Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Credo [et] in spiritum sanctum, dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas, [et unam sanctam catholicam et apostolicam ecclesiam,] confiteor unum baptismum in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi, Amen.

III. Credo

I believe in one God, Father Almighty, maker of heaven, earth, and all things visible and invisible, and in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages, God from God, light from light, true God from true God, begotten, not made, of one substance with the Father, by whom all things were made, Who for us men and for our salvation descended from heaven and became incarnate by the Holy Ghost of the Virgin Mary, and was made man, and was

crucified for us under Pontius Pilate, suffered and was buried, and on the third day rose again, according to the scriptures, and ascended to heaven, who sits at the right hand of the Father and He shall come again with glory to judge the living and dead, Whose kingdom shall have no end. I believe [and] in the Holy Ghost, the Lord, life-giver, who proceeds from the Father and the Son, Who with Father and Son together is adored and glorified, Who spoke by the prophets, [and in one holy catholic and apostolic Church,] I acknowledge one baptism for the remission of sins, and I expect the resurrection of the dead and the life of the world to come, Amen.

Heilige Hymne:

Ave Maria

Ave Maria, gratia plena; Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Sacred Anthem:

Hail, Mary

Hail, Mary, full of grace; the Lord is with thee. Blessed art thou among women; blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen.

IV. Sanctus et Benedictus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth; Pleni sunt coeli et terra gloria tua: Osanna in excelsis! Benedictus qui venit in nomine Domini: Osanna in excelsis!

IV. Sanctus and Benedictus

Holy, holy, holy, Lord God of hosts; Heaven and earth are full of Thy glory: Hosanna in the highest! Blessed is the one who comes in the name of the Lord: Hosanna in the highest!

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

V. Agnus Dei

Lamb of God, you who take away the sins of the world, have mercy upon us, give us peace.

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