



College of Marin Music Department presents

College of Marin Community Chorus

BOYD JARRELL, DIRECTOR

GEORGE FRIDERIC HANDEL

Ode for St. Cecilia's Day

FRANZ JOSEPH HAYDN

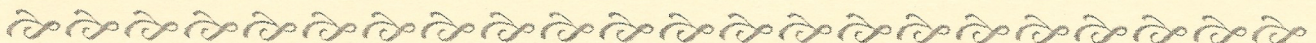
Mass in Time of War



WITH GUEST VOCAL SOLOISTS:

Linda Noble Brown, Lisa Houston, Brian Thorsett, & Hugh Davies

Saturday, May 12 at 8 PM
Fine Arts Theatre, Kentfield Campus

College of
MARIN



 The College of Marin Community Chorus 

Boyd Jarrell, Director
Jeff Paul, Accompanist

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Lori Bailey
Candyce Brock
Carmen Broomas
Elza Burton
Elise Cheval
Lisa Conlon
Leslie Connam
Carol Donohoe
Carol Farley
Nancy Fickbohm
Rosemary Greenberg
Alice Hakim
Helen Hamm
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Helen Konowitz
Soo-Hi Nayer
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Spirit Wiseman
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Joe Gutstadt
Claron Jorgensen
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Patrice May
Cindy Moyer

VIOLIN II

Lynn Oakley
Daryl Schilling
Julie Smolin

VIOLA

Joanna Pinckney
Betsy London

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David Wishnia
Sam VanLoon

BASS

Carl Stanley

FLUTE

Bruce Salvisberg *

OBOE

Brenda Schuman-Post
Jon Arneson

CLARINET

David Treganowan
Austin Hogan *

BASSOON

Karen Wright

TRUMPET

Jason Park
Aaron Priskorn

TIMPANI

Ken Burton

GUITAR

Michael Irvine

ORGAN

Jeffrey Paul

* Winners of the 2007 COM Concerto Competition. Please come and hear their featured performances with the COM Orchestra on Sat., May 19 at 8 PM.

∞ The Program ∞

Ode For St. Cecilia's Day..... GEORGE FRIDRICH HANDEL
(1685-1759)

- I. Overture
- II. From Harmony – Tenor Solo with Chorus
- III. What Passion Cannot Music Raise? – Soprano Solo
- IV. The Trumpet's Loud Clangour – Tenor Solo with Chorus
- V. March
- VI. The Soft Complaining Flute – Soprano Solo
- VII. Sharp Violins Proclaim – Tenor Solo
- VIII. But Oh! What Art Can Teach – Soprano solo
- IX. Orpheus Could Lead The Savage Race – Soprano Solo
- X. But Bright Cecilia – Soprano Solo
- XI. As From the Power of Sacred Lays - Soprano Solo with Chorus

∞ INTERMISSION ∞

Mass In Time Of War (*Paukenmesse*)..... JOSEPH HAYDN
(1732-1809)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

∞ Soloists ∞

Linda Noble Brown, Soprano
Lisa Houston, Alto

Brian Thorsett, Tenor
Hugh Davies, Bass

This concert is dedicated to peace and harmony throughout the world.

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

Biographies

Linda Noble Brown

Ms. Noble Brown, a coloratura soprano, has an extensive performing history throughout the continental U.S. and western Europe, in opera, musical theatre and oratorio. Favorite leading roles include Zerbinetta in *Ariadne auf Naxos*, Baby Doe, the title role in *The Ballad of Baby Doe*, *Conegonde* in *Candide*, the *Queen of the Night*, and *Olympia* in *Tales of Hoffman*. She has performed as *Constance* in *Dialogue of the Carmelites*, the *Governess* in *The Turn of the Screw*, and *Blondchen* in *Die Entführung auf dem Serail*. She holds a Master of Music from University of Texas at Austin and her BA in Music from Cal State University, Long Beach. Since 1997, Ms. Noble Brown has been the vocal instructor at College of Marin. A member of the National Association of Teachers of Singing, she has an extensive private studio. Originally from Riverside, CA, Ms. Noble Brown has been a resident of the Bay area since 1990. In the early part of her career she sang background vocals with the Carpenters and once did a country and western album with a British country star in Germany. She has been on three game shows (winning each!), ran the Big Sur marathon and has one tattoo. She has a wonderful daughter, Meghan, 23, an amazing son, Ian, who is 15, and is deliriously happily married to the love of her life, Ken.

Lisa Houston

Mezzo-Soprano Lisa Houston has performed leading roles with opera companies throughout California including the Golden Gate Opera, Pacific Repertory Opera, West Bay Opera, Capitol Opera Sacramento, Cinnabar Opera Theatre, the San Francisco Camerata, the San Francisco Lyric Opera, Townsend Opera and in the world premier operas, *Corpus Evita* and *The Woman in the Wall*. Her operatic roles include *Carmen*, *Nicklausse* (*les Contes de Hoffman*), *Rosina* (*Il Barbiere di Siviglia*), *Maddalena* (*Rigoletto*), *Cherubino* (*The Marriage of Figaro*) and *Augusta Tabor* (*the Ballad of Baby Doe*). As an actress, Lisa performed in New York and throughout Europe in director Robert Wilson's Obie award winning production of *Hamletmachine* as well as his production of *Salome* at Milan's Teatro alla Scala. She holds a bachelor's degree in Acting from New York University and a Master's degree of Music in Vocal Performance from the New England Conservatory of Music. Lisa performs often as an oratorio soloist and in musical theater. She is a recipient of the Bay Area Performing Arts Fellowship and writes a monthly column for *Classical Singer Magazine* on the topic of inspiration for singers. She is a native of Berkeley, where she teaches voice.

Hugh Davies

Hugh Davies was born and educated in England, and started his singing career as a boy chorister at St. Albans Abbey under the direction of Peter Hurford and Simon Preston. While a student at Cambridge University, he was a Choral Scholar at King's College, where the director of music was David Willcocks. As a professional singer based in London, he appeared with Glyndebourne Opera and the Royal Opera, Covent Garden, and performed as a soloist with leading choirs and orchestras throughout Europe. He was a member of the Monteverdi Choir, the Schütz Choir and the John Alldis Choir, and made many recordings and broadcasts on television and radio. After teaching music in Australia for two years, Hugh Davies moved to California in 1986. He now sings in the San Francisco area both as a soloist and as a member of several professional ensembles, and has appeared with groups such as Theatre of Voices, American Bach Soloists, California Bach Society, Magnificat, Albany Consort, San Francisco Bach Choir and Sonoma Bach Choir. He is also President of ACFEA Tour Consultants, an organization that arranges international tours for amateur performing arts ensembles, and serves on the boards of American Bach Soloists and Chorus America.

Brian Thorsett

Tenor Brian Thorsett is in demand throughout California for opera, oratorio and recital. During the 2006-7 season, Brian undertakes the roles of Tamino in *Die Zauberflöte*, Count Almaviva in *The Barber of Seville*, Lionel in *Flotow's* melodious *Martha*, Pedrillo in *Abduction from the Seraglio*, Ugone in *Handel's Flavio and Lindoro in Italiana in Algiers*, and Fenton in *The Merry Wives of Windsor*. Concert engagements include Mozart's *Mass in C minor*, Bach's *Mass in B minor* and *St. Matthew Passion* as Evangelist, *Handel's Messiah* and *Ode to St Cecilia*, Haydn's *Paukenmesse*, Gounod's *Messe Solennelle*, Orff's *Carmina Burana* and *Durante's Magnificat*, as well as recitals in *Half Moon Bay, San Francisco* (as part of the *AVEDIS Chamber Music Series*), and *Cooperstown, New York*. Recently, Brian garnered Grand Prize at the 30th Annual Carmel Music Society Competition and will debut with a solo recital on their subscription series in May 2007. In the summer of 2007, he will be a Young American Artist at *Glimmerglass Opera*, performing the 1st Shepherd and 1st Spirit in *Monteverdi's L'Orfeo* as well as covering Orpheus in *Offenbach's riotous Orpheus in the Underworld*. In previous summers, he was an artist with *San Francisco Opera Center's Merola Program* (2006) and *Music Academy of the West* (2004-5).

Boyd Jarrell, Conductor

With this concert, Boyd Jarrell completes his third year as Director of Choral Activities at the College of Marin. A conductor as well as bass-baritone soloist, he is familiar to California audiences through his appearances with the Berkeley Symphony Orchestra, the Oakland Symphony and the Santa Cruz Symphony. As a Baroque specialist, Boyd has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists and the San Francisco Bach Choir. He toured with the Philharmonia Baroque Orchestra in *Handel's Acis and Galatea* and performs frequently with the Magnificat Baroque Ensemble. He toured and recorded with the acclaimed conductor Paul Hillier and the Theatre of Voices. He conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College. Boyd appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production of *Liebeslieder Walzer*. He served at San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty-five years. He has also recorded on the Angel/EMI, Harmonia Mundi, Gothic and Koch international labels.

COM Community Chorus

The College of Marin Community Chorus was founded in 1961 to provide students and community members with an opportunity to sing choral masterpieces. Since then the directors have included Drummond Wolff, Scott Merrick, Stan Kraczek and for the last two and one half years, Boyd Jarrell. Today the chorus, lead by Boyd, and accompanied by Jeff Paul, consists of approximately 100 singers, both men and women of varying ages and levels of experience. There are very accomplished and experienced musicians, and there are also amateurs who just love to sing. Two times each year, under Boyd's direction, the chorus learns and then performs masterpieces of choral literature, usually with accompaniment. The chorus is unique because it is truly a community of singers. Some members have participated for many years, and every season there are newcomers. Friendships are built during the months of weekly Wednesday evening rehearsals at the Kentfield campus. The singers find that it is both a challenge and a joy to sing these beautiful masterpieces with others. New members are welcomed each semester. For more information on joining the chorus, watch for the College of Marin Fall 2007 schedule of classes.

Program Notes

In the late 17th century Restoration England rejoiced in relief from the Puritan era ban on performance of instrumental music in church and general suppression of musical entertainment (not to mention veneration of saints). From 1683 to 1703 the Gentlemen of the Musical Society in London annually marked the nameday of St. Cecilia, the patron saint of music, with a church service and banquet and commissioned musical odes for the occasion. The renowned poet John Dryden (1631-1700) wrote texts for two of these, *A Song for St. Cecilia's Day* in 1687 and *Alexander's Feast* in 1697; Henry Purcell, the pre-eminent composer of the time, composed a number of the musical settings. The tradition was still alive in the 1730's when George Frideric Handel, the German immigrant who succeeded Purcell as the most prominent composer in England, set Dryden's two texts to new music. He premiered the *Ode* in a double bill with *Alexander's Feast* (1736) on St. Cecilia's Day, November 22, 1739.

St. Cecilia, an early Christian martyr (died c. 230? -- Chaucer tells the story of her chaste life and gruesome death in the *Second Nun's Tale*) became credited in medieval tradition with extraordinary musical skill and the invention of the organ, from the 8th century on the quintessential instrument of Western church music. Typically the odes for St. Cecilia depict the power of music to evoke moods and provoke actions in a series of poetic and instrumental vignettes, culminating with the sacred organ. This ode, however, frames the vignettes with a grander theme, creation itself,

drawing on the classical notion inherited from Pythagoras through the Renaissance that the universe is organized on mathematical principles of harmony, the music of the spheres. Handel's overture depicts the chaos from which the jostling atoms then take their place in harmonious natural order in the first chorus. The progress of creation is represented by the musical scale or diapason (an allusion also to Cecilia's invention, the organ), running up to the appearance of humanity and "closing full in Man." But Dryden and Handel don't stop there or with Cecilia's heavenly music -- the final movement envisions the eventual collapse of this world order, when the creative power of music turns to destruction and "Music shall untune the sky."

The collapse of the well-ordered world ruled by the enlightened despot Hapsburg emperor Joseph II seemed imminent when Haydn wrote the mass in C major known as the *Missa in tempore belli*, "mass in time of war." Revolutionary France had gone to war with the Holy Roman Empire in the spring of 1796; by fall the Austrian homeland was threatened with invasion as Napoleon began the march of conquest across central Europe that would take him as far as Moscow (and 1812). Returning in 1795 to his post with the princely Esterhazy family after two highly successful tours in England, Haydn resumed responsibility for producing music for Esterhazy family occasions, including an annual mass for the princess's nameday. Although written for a private occasion, the 1796 mass subtly comments on the

public situation in a time when war fever had seized the country and even to speak of peace was treason.

Musical Austria in the 1790's, like England a century before, was enjoying relaxation of Joseph's strict regulation of church music, but even so Haydn was criticized for introducing inappropriate attitudes and devices into sacred music. The kettledrums that give this mass its German nickname Paukenmesse are only one such feature of the piece. The opening Kyrie is boldly assertive, and the closing Agnus Dei is a raucous fanfare. Even the Benedictus "blessed is the one who comes in the name of the Lord," evoking the irony of Jesus' triumphal entry into Jerusalem, suggests nervous urgency rather than serene exaltation. In the Agnus Dei, the trumpets and drums that cheerfully summoned to battle in the *Ode for St Cecilia's Day* sound the alarm and the threatening thunder of distant cannons as the enemy approaches. The final plea, "grant us peace," almost angrily demands that God restore the order of universal harmony that must be the original divine plan. No wonder the mass has been taken as an anti-war protest -- as perhaps Haydn intended -- not only at the College of Marin in the 60's but also notably in the "concert for peace" performed at the National Cathedral in Washington DC on the night of Nixon's second inaugural in 1973.

By Polly Coote

Translations

Mass in Time of War

Kyrie eleison

Lord, have mercy.
Christ, have mercy.
Lord have mercy.

Gloria in excelsis

Glory to God in the highest.
And on earth peace
To all those of good will.
We praise thee. We Bless thee.
We give thanks to thee
According to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only
begotten Son.
Lord God, Lamb of god,
Son of the Father.
Thou who takest away the sins of
the world, have mercy on us.
(Receive our prayer
Who sitteth at the right hand of the
Father, have mercy on us)
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high.
With the Holy Spirit
in the glory of God the Father.
Amen.

Credo

I believe in one God,
The Father almighty,
Maker of heaven and earth,
And of all things visible and
invisible.
I believe 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 and our salvation
came down from heaven.
And was incarnate by the Holy
Spirit of the Virgin Mary.
And was made man.
Crucified also for us
under Pontius Pilate,
he suffered, and was buried.
And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand
of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom
there will be no end.
And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father
and to the Son
who together with the Father and
the son is adored and glorified,
who spoke to us
through the Prophets.
I confess one baptism
for the remission of sins of the
dead, and the life of the world to
come. Amen.

Sanctus and Benedictus

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full
of your glory.
Hosanna in the highest,
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the
sins of the world:
have mercy on us.
Lamb of God, you take away the
sins of the world:
have mercy on us.
Lamb of God, you take away the
sins of the world:
grant us peace.

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