



College of Marin Music
Department Presents

MARIN
ORATORIO
Boyd Jarrell,
Director

WITH GUEST ARTISTS

Christa Pfeiffer, soprano
Edward Betts, tenor
Robert Stafford, bass
Paul Smith, piano
Jeffrey Paul, piano

NACHT
MUSIK

Franz
Schubert

PART- SONGS,
LIEDER,
and MASS in G

Saturday, May 14th
at 8 pm

& Sunday, May 15th
at 3 pm

Fine Arts Theater,
Kentfield Campus

MARIN
ORATORIO

COLLEGE OF
MARIN

Marin Oratorio

Boyd Jarrell, Director

Jeff Paul, Accompanist

SOPRANO

Kathleen Auld
Dianna Baetz
Lisa Conlon
Sarah Cook
Geri Cooper
Carol Donohoe
Carol Farley
Nancy Fickbohm
Rosemary Greenberg
Alice Hakim
Helen Hamm
Pris Imlay
Helen Konowitz
Deborah Learner
Arlene Love
Abigail Millikan-States
Hannah Panger
White Pearl
Hermina Rosskopf
Nancy Schrock
Melody Schumacher
Sharry Schwarzbart
Valerie Taylor
Erin Thompson
Gerrie Young

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby
Mary Lee Bronzo
Leslie Brown
Ruth Brown
Posie Carroll
Elizabeth Chesnut
Fredericka Cobey
Polly Coote
Joyce Davie
Rhoda Draws
Donna Dutton
Emily Dvorin
Cathy Falco
Nancy Flathman
Dottie Hamilton
Dorli Hanchette
Mary Hauke
Alice Hofer

Leslie Hutchinson
Roberta Jeffrey
Ruth Kelly
Gretchen Kucserka
Leslie Kwartin
Linda McCann
Marie Narlock
Ruth Nash
Robin Nosti
Mary Osterloh
Myrna Pepper
Joan Raab
Lonna Richmond
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Judy Simmons
Hillary Sloss
Audrey Stolz
Katrina Urbach
Elaine Weston
Kathy Wilcox
Shelley Winn
Spirit Wiseman

TENOR

Ben Bonnlander
John Crandall
Linda Davis
David Hanchette
John Hart
Jim Kohler
Dewey Livingston
William Lutes
Michael Maeder
Kevin Mahoney
Will McBride
Stephen Orsary
Bob Platt
Michael Reighley
Fred Ross-Perry
Joe Stewart
Babs von Dallwitz
Barbara Wakida

BASS

Gary Appell
Bill Best
Pete Bowser
Michael Burch
Stan Caires
Michael Carroll
Charles Colety
Robert Dauphin
John Griffin
Claron Jorgensen
Thilo Koehler
Neil Kraus
Charles Little
David Long
Daniel Ochs
Rishi Schweig
Judd Simmons
Robert Teichman

In Memoriam

The Marin Oratorio family
mourns the loss of colleagues
Carmen Tate, Becky Watkin,
and Hal Locke. We will miss
them.

ORCHESTRA

VIOLIN I

Roy Oakley - concertmaster
Susannah Barley
Pamela Carey
Joanna Pinckney

VIOLIN II

Lynn Oakley, principal
Daryl Schilling
Julie Smolin

VIOLA

Stephen Moore, principal
Margaret Coote
Gordon Thrupp

CELLO

Carol Rice, principal
David Wishnia

BASS

Mark Culbertson

HORN

Jon Betts
John Chapman
Jenny Crane
Diane Ryan

PIANO

Jeff Paul
Paul Smith

The Program

FRANZ SCHUBERT

1797-1828

Nachtmusik

Part-Songs and Lieder

An die Sonne, D. 439 - Chorus

Ständchen, D. 889 - Chorus, with Christa Pfeiffer

Der Jüngling an der Quelle, D. 300 - Edward Betts

Gondelfahrer, D. 809 - Chorus

Erlkönig, D. 328 - Robert Stafford

Nachthelle, D. 892 - Chorus, with Christa Pfeiffer

Andante from Sonata in A Major, op. 120, D. 664 - Paul Smith

Nachtgesang im Walde, op. 139b - Chorus

Gebet, D. 815 - Chorus, with Christa Pfeiffer, Edward Betts, and Robert Stafford

..... INTERMISSION

Mass in G and Sacred Anthems

Kyrie

Gloria

Credo

- Christ Ist Erstanden

Sanctus

Benedictus

- Ave Maria - Christa Pfeiffer

Agnus Dei

SOLOISTS

CHRISTA PFEIFFER, Soprano

EDWARD BETTS, Tenor

ROBERT STAFFORD, Bass

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

Translations

An die Sonne

O Sonne, Königin der Welt, die unser dunkles Leben erhellet, in lichter Majestät; erhab'nes Wunder einer Hand, die jene Himmel ausgespannt, und Sterne hingsät. Noch heute seh' ich deinen Glanz, mir lacht in ihrem Blumenkranz, noch heute die Natur; Der Vögel buntgefiedert 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, the darkness of living unfurls in brightness by your face; sublime creation of the hand, that the heavens hath spanned, and set the stars in place. Yet now I see your splendid ray, and all around me bloom today, in joy the flowers revealed; the multicolored birds that soar above me sing no more, aloft in wood and field. I know now that my life must pass to ashes like the withered grass, of no enduring worth; for none can tell the time when I shall hear the call of God most high: "Return unto the earth!"

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 nab' und ferne Menschen einst mit der Laterne; wie viel selt' ner dann als Gold, Menschen uns geneigt und hold? Drum wenn Freund-

schaft, 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

Lingering softly in the dusk of evening stillness, we are here. And with fingers gently bent, lightly, lightly, knock we thus on our sweetheart's chamber door. Now uprising, swelling, surging, with united voices loud, calling forth to her we love: "Sleep thou not, when affection seeks thine ear!" Once a sage with lantern seeking looked for men of honest speaking; how better than gold to find lovers gentle, true, and kind? So when true friendship, passion, cries, oh, my darling, op'n thine eyes! Yet of all the goods we number what can be compared to slumber? So instead of gifts and singing, we to you sweet rest are bringing; no more than a greeting, shall we say, so we silence all our music, and lightly, lightly, vanish away.

Der Jüngling an der Quelle

Leise rieselnder Quell! Ihr wallenden, flispernden Pappeln! Euer Schlummergeräusch wecket die Liebe nur auf. Linderung sucht ich bei euch, und sie zu vergessen, die Spröde. Und Blätter und Bach suefzen, Geliebte, dir nach.

The Young Man at the Brook

Softly murmuring brook, waving, whispering poplars, your slumber-sounds do but awaken love. At your side I sought relief, and to forget her, the coy one. And leaves and brook sigh, beloved, for you.

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 tower of St. Mark's has pronounced its midnight verdict. Everyone is asleep, and only the boatman wakes.

Erlkönig

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 Erlkönig nicht? Den Erlenkönig 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 Erlenkönig 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 Erlkönigs Töchter am düstern Ort?« »Mein Sohn, mein Sohn, ich seh es genau: Es scheinen die alten Weiden so grau.«

»Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch ich Gewalt.« »Mein Vater, mein Vater, jetzt faßt er mich an! Erlkönig 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 Erl-King (The Elfking)

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 there 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, say did'st thou not hear, the Erl-King whisper so low in mine ear?" "Be tranquil, then; 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, and 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 clasp, the Erl-King hath seized me with his icy grasp!"

The father shuddered, his pace grew more 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 übervoll, 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 Light

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, 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' verstobner lacht, wo dein Fußtritt leiser hallt! Auf der Zweige Laubpokale gießest du dein Silber aus; hängst den Mond mit seinem Strable 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 Hörnergetön, 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 Rebe verlieren sich zag, sie wäbnen, es gebe 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 tread with softer step! In the branches' leafy cup you pour out your silver; you hang the moon out 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 amidst the leaves of the forest, birds are stirring, they think night is 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 awake!

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 bereitet ein Tempel und ein Fest, allwärts von dir geleitet, wer gern sich leiten läßt.

Soprano-Solo: Du siehst in dies mein Herze, kennst seine Lust und Not, mild winkt der Heimat Kerze, kübn ruft glorwürd' ger Tod.

Alto-Solo: Mit mir in eins zusammen schlingt hier sich Kindes Huld, und draußen leuchten Flammen abbrennend Schmach und Schuld.

Baß-Solo: Bereit bin ich zu sterben im Kampf der Ahnen wert, nur sicher' vor Verderben mir Weib und Kind am Herd.

Tenor-Solo: 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 waltend und Sitt' und Rub' bestehn. Wo nicht, so gib zum Werke uns 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 wackern Streit. Dein Bot' in Schlacht und Reise, dein Bot' im stillen Haus. Rub' ich auf alle Weise doch einst im Himmel aus.

Prayer

You fount of all goodness, you fount of all night; breathing gently from a flower, thundering on high from the battle field. For you, everywhere a temple and feast are prepared. He is guided everywhere who gladly lets himself be guided.

Soprano Solo: You see into this, my heart; you know its joy and trouble. The candle of home beckons gently. Death in glory summons boldly.

Alto Solo: United together with me, a child's homage is here entwined, and outside, flames glow, burning away shame and guilt.

Bass Solo: I am ready to die in a fight worthy of my fathers, only keep from harm my wife and child at home.

Tenor Solo: 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 hold sway in future and decency and quiet continue. If not, for our task, give us light in the stormy night. You, eternal love and power, your will be done.

Wherever you want me, my Lord, I am ready, for pious almsgiving 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.

MASS IN G and SACRED ANTHEMS:

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 thee, we bless thee, we adore and glorify thee, we give thanks to thee for thy great glory, Lord God, heavenly King, almighty Father, only-begotten son Jesus Christ, Lord God, Lamb of

God, Son of the Father, who takest away the sins of the world, have mercy, receive our prayer, who sits at the right hand of the Father, have mercy on us, for thou only art holy, thou only art the Lord, thou 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 nostram salutem descendit de coelis. Et incarnatus est de spiritu sancto ex Maria Virgine et homo factus est, 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. 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 baptisma 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 of light, light of light, the only God begotten, not made, of one substance with the Father, by whom all things were made, Who for all 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 ascended, according to the scriptures, and rose to heaven, to sit 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; and in the Holy Ghost Lord, life-giver, who goes forth from the Father and the Son, Who with Father and Son together adored and glorified, Who spoke by the prophets, and in one holy catholic and apostolic Church, I acknowledge one baptism for the remission of my sins, and I expect the resurrection of the dead, and the life of the world to come, Amen.

Christ Ist Erstanden!

Christ ist erstanden! Freude dem Sterblichen, den die verderblichen, schleichenden, erblichen, Mängel umwenden.

Christ Is Arisen!

Christ is arisen! Joy be to mortal man, pain and indignity, scorn and malignity, their work is ended.

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 he who cometh in the name of the Lord: Hosanna in the highest!

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.

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.

V. Agnus Dei

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

V. Agnus Dei

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

Biographies



Christa Pfeiffer

Christa Pfeiffer has been enchanting Bay Area audiences with her pure, effortless singing for over a decade. San Francisco Classical Voice wrote that her “voice was like a balm to the ears” and that her “artistry elevated the performance.” The Independent Coast Journal wrote, “From the first note her voice was relaxed, controlled and gorgeous.” On the concert stage, she has been soloist in Haydn’s *St. Nicolai Mass* at St. George’s Cathedral in Cape Town, South Africa, Mozart’s *Mass in C Minor* with the Arizona Masterworks Chorale, J.S. and C.P.E. Bach’s *Magnificats* with the San Francisco Choral Society and Mendelssohn’s *Elijah* with Marin Oratorio. Operatic roles include Dido (*Dido and Aeneas*), Galatea (*Acis and Galatea*), Nero (*Agrippina*), St. Settlement (*Four Saints in Three Acts*) with the Mark Morris Dance Group/American Bach Soloists, Ilia (*Idomeneo*), Musetta (*La Boheme*), and Gilda (*Rigoletto*). As a recitalist, Ms. Pfeiffer performed Poulenc’s *Banalités* on KPFA, Ravel’s *Chansons Madécasses* at Old First Concerts, *Villa Lobos Bachianas Brasileiras No. 5* on the San Francisco Public Library recital series, and most recently Barber’s *Knoxville: Summer of 1915* and Mahler’s *Symphony No. 4* with the American Philharmonic Sonoma County. Other engagements include *Eden/Eden* by Steve Reich with the San Francisco Ballet, Part 1 of Schoenberg’s *Pierrot Lunaire* with ChamberMix, and the role of Clori in Handel’s *Clori, Tirsi e Fileno*.



Edward Betts

Edward Betts, tenor, has been singing with his musical friends in the Bay Area for over three decades. He performs regularly with several notable ensembles, including American Bach Soloists, Artists Vocal Ensemble (AVE), and Schola Cantorum San Francisco. His solo performances run the spectrum from Monteverdi’s *Vespers of 1610* and Gesualdo’s *Tenebrae* settings to Vaughan Williams’ *Mass in G* and Benjamin Britten’s *Canticles*. As a member of the UC Santa Barbara Schubertians, and with much gemütlichkeit (camaraderie), he performed virtually every male part-song dear old Franz wrote, from the somber *Grab und Mond (Grave and Moon)* to the Trinklied *Edit Nomma, Edit Clerus (Nuns Drink, Monks Drink)*. This year’s musical journey will take him to Barbados (with AVE) and England (with the choir of St. Mark’s Episcopal, Berkeley). Edward is happy to return to Marin Oratorio for this Schubertiade, having performed in an all-Purcell program with the ensemble in 2009. If you notice another Betts on the program, that would be Edward’s French hornist son, Jonathan.



Robert Stafford

Robert Stafford (bass-baritone) is a San Francisco native who sang his first operatic lead role at age 12 in Gian Carlo Menotti’s *Amahl and the Night Visitors*. After studying music synthesis, music production, and jazz piano at the Berklee College of Music, he received his Bachelor of Music degree from the Oberlin Conservatory of Music in Vocal Performance. Returning to California, he sang leading bass-baritone roles at Opera San José, West Bay Opera, Pocket Opera, Pacific Repertory Opera and the San Francisco Conservatory of Music, where he completed his Master of Music degree. A love of 18th Century music has since led him to sing concert solos with some of the country’s leading Baroque orchestras, including the American Bach Soloists, Apollo’s Fire, Musica Angelica, and the Magnificat Baroque Ensemble. In December 2009, Robert directed and sang in a rare performance of Guillaume de Machaut’s *Messe de Nostre Dame* at Notre Dame des Victoires in San Francisco with his Medieval vocal ensemble, Hocket. Other recent engagements have included the title role in *Don Pasquale* with Sonoma City Opera, Jupiter in Rameau’s *Castor et Pollux* with L’Opéra Français de New York, and Figaro in *Le nozze di Figaro* with Livermore Valley Opera. In April 2010, he returned to both the SF Conservatory, to sing Nick Shadow in their production of *The Rake’s Progress*, and to Magnificat Baroque, for their performances of Monteverdi’s *1610 Vespers*.



Paul Smith

A native of Fort worth, Texas, Paul Smith began his piano studies at age three, and gave his first full length recital at age twelve. He received his undergraduate degree at the Royal College of Music in London, studying piano with John Lill and Bernard Roberts, and spent an additional year at the Vienna Academy. He received his master’s degree from Dominican University of San Rafael, studying piano with Julian White. He won numerous piano competitions in the western United States and was a contestant in the 1977 Van Cliburn International Piano Competition. He has performed with the Marin Symphony and in Washington D.C. under the auspices of the U.S. State Department. In addition to the standard piano repertoire, he takes a keen interest in performing new works and unjustly neglected works of past centuries, both as a pianist and conductor. He is a faculty member at the College of Marin, director of Contemporary Opera Marin, the opera program of the College of Marin and artistic director of the Tiburon Music Festival.



Jeff Paul

Jeffrey Paul studied at the San Francisco Conservatory of Music where he earned a Bachelor's Degree in Music with emphasis on piano performance. Major influences include Adolph Baller, Milton Salkind, Laurette Goldberg, William Corbett-Jones, and Dr. Conway. Jeff is the staff accompanist at the College of Marin where he frequently performs with faculty and students. He is proud to be a part of the Marin Oratorio, College of Marin Chamber Singers, College of Marin Chorus, College of Marin Emeritus Chorus, College of Marin Voice Class, and Singers Marin. Jeff is the musical director for the First Congregational Church of San Rafael where in addition to his duties as choir-master and organist, he assists in the presentation of a concert series featuring world-class artists. He has performed abroad in Scotland, England, and Samoa. Jeff has done shows at the El Dorado Casino, Marin Theater Company, Julia Morgan Theater, Marin Civic Center, Union Square, Jack London Square, the Oakland Museum, Marin Art and Garden Center, Marin Community Playhouse, and the Point Reyes Dance Palace. He also wears another hat as a Broker Associate for Bradley Real Estate in his hometown of Mill Valley.



Boyd Jarrell

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



Marin Oratorio

Marin Oratorio was founded in 1961 as the College of Marin Community Chorus. It has enriched the cultural landscape of Northern California for nearly 50 years with performances of choral masterpieces from the 16th to the 20th century. Chorus directors have included Drummond Wolff, Scott Merrick, Stan Kraczek and, for the last eight years, Boyd Jarrell.

The 105-voice group, which has been called "Marin's best kept secret," seeks to meet an ever higher standard of performance. Led by Boyd Jarrell and accompanied by Jeff Paul, the chorus prepares two major concerts each year. Most performances also include orchestral accompaniment. Programs in recent seasons have included music of Gabrieli accompanied by the period consort, The Whole Noyse, Beethoven's *Choral Fantasy* with guest artist Paul Smith on the piano, a concert performance of Purcell's opera *Dido and Aeneas*, Handel's *Acis and Galatea*, and Mendelssohn's masterpiece *Elijah*. Each summer Marin Oratorio sponsors classical choral music sing-a-long events.

ACKNOWLEDGEMENTS

Chris Imlay - program design
 Joanna Pinkney - administrative support
 Adrian Quince - stage manager
 Josh Garcia - theater manager, Saturday
 Madeline Flandreau - theater manager, Sunday
 David White - lighting and technical
 Annie Ricciuti - reprographics
 Jesse Harbison - printing
 Shook Chung - poster design

Photographs on this page by Christian Goepel Photography

Program Notes



FOR TODAY'S PROGRAM of Night Music, imagine yourself far away from a public concert hall with its audience of hundreds sitting in rows, attentive and passive in the dark before a large cast of musicians elevated on a stage before you. In his lifetime (1797-1828) Schubert never heard any of his symphonies performed in public and enjoyed only one full evening public concert of his works, that event in March 1828 being quite overshadowed by the violin virtuoso Paganini's first appearance in Vienna that same week. Schubert's venue was instead the "Schubertiade," a Schubert evening, where you and your friends would be gathered as a lively company in the cozy parlor of some bourgeois Viennese home. The composer would be at the piano performing a piano solo, accompanying singers in some of his new songs, or improvising accompaniment for dancing. Or perhaps you might experience his 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 program. Even the *Mass in G* (1815) on our program was written not for performance in a cathedral, but in Schubert's local parish church.

Born in 1797, Franz Peter Schubert spent his entire life in Austria. His home city, Vienna, was not only the

cultural center of central Europe, but also the seat of the Habsburg empire, the heir of the ancient Holy Roman Empire that in the aftermath of the French revolution and Napoleonic wars was reconstituting itself as the Austrian Empire that would dominate central Europe until its collapse in World War I. In Schubert's time, Austrian rule became the bastion of conservative resistance to anything smacking of reform, revolution, or republicanism. Some of its subjects, particularly the free-thinking student societies that included young activist friends of Schubert, carried on the struggle against repression. Most Viennese citizens were content with pursuing a comfortable 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 like Haydn before him as a choir boy in the imperial chapel and was educated at the choir school where he studied with Antonio Salieri, the emperor's music director. Except for brief stints of teaching in his father's school, from age 19 on he worked full time composing, without the benefit that most musicians of his time enjoyed of support from either an aristocratic patron or a day job as a civil servant. For the last five of his 31 years, Schubert struggled with ill health and finally died of typhus or typhoid fever (or alcoholism or tertiary syphilis) in November, 1828. He was buried in a village cemetery next to his idol, Beethoven, who had died only the year before; both now lie with Brahms and Johann Strauss II in Vienna's Zentralfriedhof.

That short life was extremely prolific: the catalog of Schubert's works lists nearly 1000 works, including nine symphonies, 22 piano sonatas, numerous short piano pieces for two and four hands, six masses, and seventeen operas and German "song plays." Nearly two-thirds of the output were "lieder," songs written to meet the Viennese demand for private musical entertainment.

The song was the ideal genre for the intimate, domestic Schubertiade. With roots in 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), the seemingly simple folk song style contrasted with the flourishes of non-native, over-civilized opera. The poetry, however, came from literary culture, not the folk but from the celebrated German poets of the previous generation, Goethe (1749-1832) and Schiller (1759-1805), and from Schubert's contemporaries, several of them personal friends. Schubert's *Ave Maria* (1825), often heard with the Latin words of the Catholic prayer, was one of

seven pieces setting German translations from Sir Walter Scott's internationally renowned epic poem, *The Lady of the Lake* (1810). In the hands of composers, poetry and music were fused into a single art form in which neither dominated and both combined to express the build up and resolution of tension between sorrowful reality and longing for ideals of love, beauty, and freedom. The plight of *The Youth by the Spring* (*Der Jüngling an der Quelle*, first performed perhaps in 1816, but like most of Schubert's songs not published until long after his death) in a poem by Von Salis is typical: the youth seeks escape in the beauty of nature and finds only reminders of his past.

Why "nachtmusik"? These are not only songs to be performed at night, at an evening Schubertiade or, like *Ständchen* (*Serenade*, 1827, poem by the Austrian dramatist Grillparzer) as a birthday serenade for a friend; they are songs about night. Although we open with *An die Sonne* (*To the Sun*, 1816, poem by Johann Peter Uz, 1720-96) in which the sun, as in Haydn's *The Seasons*, represents heavenly power, and day and the beauties of nature suggest to the poet the transience of human life, night is a theme running through many of the songs that follow on our program.

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, like the magical forest night of Shakespeare's *Midsummer Night's Dream* (Mendelssohn's incidental music for the play appeared in 1826). The night of *Nachtbelle* (*Night Brilliance*, 1826, poem by Schubert's friend Seidl) is such a night, full of brilliance that the poet encompasses but cannot contain; the light bursts the last barriers. The gondolier of *Gondelfahrer* (1824, words by another poet friend, Mayrhofer) similarly floats free of constraints in a moonlit midnight. *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.

The original context of the words to *Christ Ist Erstanden*, a short sacred piece interpolated in our performance of the *Mass in G*, is also a night of opening to a supernatural world. In a scene entitled Night in the first part of Goethe's tragedy *Faust* (1808), the protagonist, frustrated in his seeking through magic for knowledge surpassing the vast store of mere human knowledge he has gained, is diverted from suicide by hearing an angel choir singing this Easter hymn. Schubert's angels, how-

ever, sing a proclamation that focuses with somber harmony and rhythm on the liberation of mortals from the bondage of sin, rather than on joyful celebration of Christ's resurrection.

Goethe drew the story for his narrative ballad *Der Erlkönig* (1782, *The Elfking*) from a Danish folk song, *The Erlking's Daughter*, found in Herder's seminal folklore collection *Voices of the Folk in Song*, published in 1778. Schubert's setting (1815) 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 represents the horse on which the anxious father rides through the 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.

By Polly Coote

Donors

The music department welcomes gifts to the music program to support and improve educational opportunities in our department. These funds provide scholarships for deserving music students to obtain private lessons or to continue their music education at a four-year college, and to improve educational opportunities in our department. There are several funds which support specific ensembles, including orchestra, opera, choral, band, and strings, as well as those providing student scholarships. We wish to thank the following donors for their generous support:

Anonymous
 Dale & Judy Alstrom
 Annette Arena & Jack Belgium
 Shirley G. Armor
 Elizabeth Arnold & John P. Kelley
 Carolyn & Peter Ashby
 Mr. & Mrs. Norman L. Baetz
 Lori Bailey
 Drs. Marlene & Edward Becking
 Mr. & Mrs. John Beshears
 Mr. & Mrs. Ralph Bien
 Jeanne C. Blamey
 Sarah K. Booth
 Mr. & Mrs. Pete Bowser
 Christina Bradley
 Molly Bricca
 Mary Lee Bronzo
 Leslie Brown
 Mr. & Mrs. Mark J. Brown, Jr.
 Ruth Brown
 Mr. & Mrs. Michael Burch
 Elza & Robert Burton
 Mr. & Mrs. Stanley Caires
 Elizabeth Campbell
 Mr. & Mrs. William Campbell
 Rosamond Carroll
 Elizabeth Chesnut
 Carolyn Ciampi
 Fredericka B. Cobey
 College of Marin Alumni Assn.
 Lisa Conlon
 Leslie Connarn
 Sarah Love Cook
 Germaine Cooper
 Mary P. Coote
 The Dance Palace
 Mr. & Mrs. Robert A. Dauphin
 Elizabeth Davis
 Linda Davis & Michael Carroll
 Joan P. Dedo
 Leila Delger
 Mr. & Mrs. William Devlin
 Carol Donohoe
 Karen Dunning
 Donna & Dale Dutton
 Mr. & Mrs. Stuart R. Dvorin
 Kari E. Elliott
 Ella A.E. Evers-Meinardi
 Nancy & David Fickbohm
 Tara Flandreau
 Nancy W. Flathman
 Julia S. Frank
 Ann & Gordon Getty Foundation
 Robert Greeley
 Rosemary Greenberg

Robert Greenwood
 John M. Griffin
 Mr. & Mrs. Raymond P. Haas
 Angela Halajian
 Mr. & Mrs. Robert Hamilton
 Helen Hamm
 Dorli & David Hanchette
 Virginia J. Hanna
 Mr. & Mrs. Michael P. Hansen
 Mr. & Mrs. Harold Hassin
 Mr. & Mrs. Stanley Hertz
 Mr. & Mrs. David Hillis
 Louis A. Hinze
 Susan L. Hodgson
 Alice Hofer
 Priscilla Imlay
 Roberta Jeffrey
 Claron W. Jorgensen
 Elly N. Kelly
 Thilo Koehler
 Helen & Gary Konowitz
 Neil Kraus & Elizabeth Baker
 Gretchen Kucserka
 Leslie Kwartin
 Mr. & Mrs. Donald C. Leach
 Warren G. Lefort
 Dr. & Mrs. W.D. Linnenbach
 Gwyneth J. Lister
 Charles S. Little
 Mr. & Mrs. David C. Long
 Siri Louie
 Charlotte D. Maeck
 Snowden J. Manson
 Marin Music Study Club
 Pamela Martin & John Strawn
 Dr. Pamela Smith Martin
 Ilana Jae Matfis
 Rosemary McFadden
 Kathryn McGeorge
 Mr. & Mrs. Bernard H. Meyers
 Mr. & Mrs. Spencer Michels
 Abigail Millikan-States
 Mary Dalsin Mills
 Phoebe Moyer
 Mr. & Mrs. Peter Muhs
 Muir Brach Quilters
 Dr. & Mrs. Richard J. Musalo
 Richard & Marie Narlock
 Steven & Ruth Nash
 Ann Nichols
 Daniel Roger Ochs
 Merle & Clyde Ongaro
 Tal & Moshe Oron
 Stephen & Mary Ann Orsary
 Osterloh Family Trust

Mary Osterloh
 Hannah Panger
 Helen Paul
 Mr. & Mrs. Derek J. Pepper
 Mr. & Mrs. Richard H. Perlstein
 Marian M. Pinckney
 Mr. & Mrs. Robert Platt
 Linda Price
 Mr. & Mrs. Tim Rathje
 Lonna Richmond
 Acacia M. Rodriguez
 Mr. & Mrs. James E. Rolka
 Jill Ross-Kuntz & Irwin D. Kuntz
 Cynthia Sawtell
 Mr. & Mrs. David Schnapf
 Nancy L. Schrock
 Rishi Schweig
 Richard Scott & Hermina Roszkopf
 Dr. & Mrs. John W. Seringhaus
 Marianne Shaw
 Mr. & Mrs. Judd Simmons
 Francesca Simon-Windy
 Mr. & Mrs. William E. Smith
 Gary R. Spratling
 Mr. & Mrs. Joe Steward, Jr.
 Audrey Stolz
 Sun Microsystems Matching Gifts
 Peter Tedeschi
 Mr. & Mrs. Robert Teichman
 Mr. & Mrs. James Terstegge
 Kathryn Tom-Engle
 David Treganowan
 Mr. & Mrs. James M. Turner
 Katrina Urbach & Timothy Crowley
 Lilly M. Urbach
 Martha Van Cleet
 Villa Sinfonia Foundation
 Mr. & Mrs. H.G. vonDallwitz
 Elaine Weston
 Pamela K. White
 White Pearl Associates
 Alice Whitelaw
 Potter Wickware
 Spirit Wiseman
 Mr. & Mrs. Richard J. Young
 Mr & Mrs. Kory J. Zipperstein

MUSIC DEPARTMENT FACULTY & STAFF

TARA FLANDREAU
 Performing Arts Department Co-
 Chair, orchestra, chamber music,
 theory, strings

JESSICA IVRY
 strings, orchestra, chamber music,
 ear training

BOYD JARRELL
 chorus, vocal ensembles

NORMAN MASONSON
 band, music history

LINDA NOBLE BROWN
 voice, fundamentals

DOUGLAS DELANEY
 symphonic and jazz band,
 music history, theory

BOB SCHLEETER
 electronic music, jazz/pop history

ALEX KELLY
 electronic music

PAUL SMITH
 piano, opera, chamber music

JOANNA PINCKNEY
 Performing Arts administrative
 assistant

MIKE IRVINE
 lab technician, music librarian

JEFF PAUL
 accompanist