

COLLEGE OF MARIN MUSIC DEPARTMENT PRESENTS

MARIN ORATORIO

Boyd Jarrell, Director



THE CREATION

Franz Joseph Haydn

GUEST VOCAL SOLOISTS

Christa Pfeiffer, SOPRANO

Brian Thorsett, TENOR

Jeffrey Fields, BASS

Saturday, May 19th at 8 pm

Sunday, May 20th at 3 pm

Performing Arts Theater

Kentfield Campus

Marin Oratorio

Boyd Jarrell, Director
Jeff Paul, Accompanist

SOPRANO

Kathleen Auld
Dianna Baetz
Lori Bailey
Lisa Conlon
Sarah Cook
Carol Donohoe
Carol Farley
Nancy Fickbohm
Rosemary Greenberg
Alice Hakim
Pris Imlay
Charlotte Kissling
Deborah Learner
Arlene Love
Abigail Millikan-States
Mary Mills
Hannah Panger
White Pearl
Gail Rolka
Julia Rose
Hermina Rosskopf
Erin Thompson
Gerrie Young

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby
Mary Boston
Mary Lee Bronzo
Leslie Brown
Ruth Brown
Elizabeth Chesnut
Fredericka Cobey
Polly Coote
Joyce Davie
Rhoda Draws
Donna Dutton
Emily Dvorin
Nancy Flathman
Dottie Hamilton
Dorli Hanchette
Mary Hauke
Alice Hofer
Leslie Hutchinson
Roberta Jeffrey
Leslie Kwartin
Linda McCann
Marie Narlock
Ruth Nash
Robin Nosti
Mary Osterloh
Myrna Pepper
Joan Raab

Lonna Richmond
Jill Ross-Kuntz
Rachel Ruderman
Cynthia Sawtell
Julie Schnapf
Mare Skipper
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
Michael Maeder
Kevin Mahoney
Will McBride
Tom McGowan
Moshe Oron
Stephen Orsary
Michael Petersen
Bob Platt
Michael Reighley
Fred Ross-Perry
Babs von Dallwitz
Barbara Wakida
Kory Zipperstein

BASS

Gary Appell
Bill Best
Pete Bowser
Michael Burch
Michael Carroll
John Griffin
Matt Hogan
Claron Jorgensen
Thilo Koehler
Neil Kraus
Michael Levy
Charles Little
David Long
Rishi Schweig
Judd Simmons
Robert Teichman

ORCHESTRA

VIOLIN I

Pamela Carey, concertmaster
Alice Kennelly
Joanna Pinckney
Gregory Sykes

VIOLIN II

Lynn Oakley, principal
Julie Smolin
Daryl Schilling

VIOLA

Stephen Moore, principal
Meg Eldrige
Stacey Bauer

CELLO

Ann Lerner-Wright, principal
Carol Rice

BASS

Mark Culbertson, principal
Michael R. Knapp

FLUTE

Carol Adee
Jane Lenoir

OBOE

Brenda Schuman-Post
John Arneson

CLARINET

David Treganowan
Shelley Hodgen

BASSOON

Karen Wright
Jim Lockwood-Stewart

TRUMPET

Jason Park
Jon Pankin

HORN

Jenny Crane
Diane Ryan

TROMBONE

Hall Goff
Don Benham
Floyd Reinhart

TIMPANI

Ken Crawford

HARPSICHOORD

Jeff Paul

The Program

THE CREATION Franz Joseph Haydn (1732-1809)

Part the First

- No 1 Orchestral introduction
- No 2 In the Beginning, God created the heaven and the earth - Raphael, Chorus, Uriel
- No 3 Now vanish before the holy beams - Uriel, Chorus
- No 4 And God made the firmament, and divided the waters - Raphael
- No 5 What wonders doth his work reveal - Gabriel
- No 6 And God said, Let the waters under the heaven be gathered together - Raphael
- No 7 Rolling in foaming billows uplifted roars the boisterous sea - Raphael
- No 8 And God said, Let the earth bring forth grass - Gabriel
- No 9 With verdure clad the fields appear delightful to the ravished sense - Gabriel
- No 10 And the heavenly host proclaimed the third day - Uriel
- No 11 Awake the harp, the lyre awake, and let your joyful song resound - Chorus
- No 12 And God said, Let there be lights in the firmament of heaven - Uriel
- No 13 In splendor bright is rising now the man, and darts his days, a joyful happy spouse - Uriel
- No 14 The heavens are telling the glory of God - Chorus, Gabriel, Uriel, Raphael

Part the Second

- No 15 And God said, Let the waters bring forth abundantly the moving creatures - Gabriel
- No 16 On mighty wings uplifted soars the eagle proud - Gabriel
- No 17 And God created great whales, and every living creature that moveth - Raphael
- No 18 And the angels struck their immortal harps and the wonders of the fifth day sung - Rafael
- No 19 Most beautiful appear with verdure young adorned - Gabriel, Uriel, Rafael
- No 20 The Lord is great, and great His might - Gabriel, Uriel, Rafael, Chorus

.....INTERMISSION.....

- No 21 And God said, Let the earth bring forth the living creature after his kind - Rafael
- No 22 Straight opening her fertile womb, the earth obeyed the word - Rafael
- No 23 Now heaven in fullest glory shone; earth smiled in all her rich attire - Rafael
- No 24 And God created man in His own image - Uriel
- No 25 In native worth and honor clad - Uriel
- No 26 And God saw everything that He had made - Rafael
- No 27 Achieved is the glorious work - Chorus, Gabriel, Uriel, Rafael

Part the Third

- No 28 In rosy mantle appears, by music sweet awakened the morning - Uriel
- No 29 By Thee with bliss, O bounteous Lord - Adam, Eve, Chorus
- No 30 Our duty we have now performed, in offering God our thanks - Adam
- No 31 Graceful consort, at thy side, softly fly the golden hours - Adam, Eve
- No 32 O happy pair - Uriel
- No 33 Sing the Lord, ye voices all - Chorus, Gabriel, Rafael, Uriel

SOLOISTS

Gabriel, Eve (Soprano) - CHRISTA PFEIFFER

Uriel (Tenor) - BRIAN THORSETT

Rafael, Adam (Bass) -JEFFREY FIELDS

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

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, Ms. Pfeiffer has been soloist in Haydn’s *St. Nicolaï 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, Iliia (*Idomeneo*), Musetta (*La Bohème*), and Gilda (*Rigoletto*). As a recitalist, Ms. Pfeiffer performed a live broadcast program including 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 Barber’s *Knoxville: Summer of 1915* and Mahler’s *Symphony No. 4* with the American Philharmonic Sonoma County. Other recent 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, Tirse e Fileno*. She received a Bachelor’s Degree in vocal performance from the Eastman School of Music. In 2003 she released her first CD, entitled *Hush: Lullabies from around the World*. To find out more please visit www.christapfeiffer.com.



Brian Thorsett

Brian Thorsett has been seen and heard in over 80 diverse operatic roles. 2012 highlights include the title character in Rameau’s *Pygmalion*, Arnaldo in a concert version of Rossini’s *Guillaume Tell*, and Jupiter in *Semele*. As a concert singer, Brian fosters a stylistically diversified repertoire which has taken him to concert halls across the U.S. and Europe. Upcoming highlights include perennial favorites such as Orff’s *Carmina Burana*, Beethoven’s *9th Symphony*, and Bach’s *Magnificat* and *Mass in B minor*. Other works include Brucker’s *Mass in F minor*, Haydn’s *Creation*, several *Chandos Anthems* of Handel, and the *Requiems* of Schutz, Verdi, Mozart, and Bob Chilcott. An avid recitalist, Brian will perform concerts of Mozart arias with wind octet, a program of works for voice, piano, and string quartet, Schubert’s *Winterreise*, and Berlioz’s *Les Nuits d’Ete* for woodwind quintet, an aria set with mandolinist Avi Avital and the SF Chamber Orchestra, an all-French program with horn player Kevin Rivard, and a baroque set with Impromptu SF. Projects also include recitals featuring works for woodwind quintet and voice, string quartet and voice, and debuts of works written for him by David Conte, Michael Bosc, and Nicolas Carozzi, in addition to U.S. premiers of works by Alec Roth and Ian Venables. He is a graduate of SF Opera’s Merola Program, Glimmerglass Opera’s Young American Artist program, the Britten-Pears Young Artist Programme at Aldeburgh, England, and Music Academy of the West.



Jeffrey Fields

Baritone Jeffrey Fields has performed throughout California since moving to the Bay Area in 1999. In 1998 he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since. He sang the Monteverdi *Vespers* there this season. He sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists, and made his Carnegie Hall debut in Handel’s *Messiah* in December 2007. Recent engagements include Handel’s *Acis and Galatea* with California Bach Society, Rossini’s *Petite Messe Solennelle* with Chora Nova, Dvorak’s *Stabat Mater* in Berkeley, Handel’s *Alexander’s Feast* at UC Davis under Jeffrey Thomas, Brahms’s *Requiem* in Palo Alto, San Francisco, and Berkeley, Mozart’s *Requiem* with the Marin Symphony and at Grace Cathedral, Orff’s *Carmina Burana* and Bach’s *Christmas Oratorio* at Stanford, Handel’s *Samson* with Philharmonia Baroque, the title role in Mendelssohn’s *Elijah* with Marin Oratorio, Mendelssohn’s *St. Paul* in Berkeley, Bach’s *St. Matthew Passion* at the Carmel Bach Festival and the Bach Society of St. Louis, the *Requiems* of Fauré and Duruflé, and Haydn’s *Creation* in Los Angeles and Carmel. Mr. Fields studied and taught voice and singer’s diction at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions. His repertoire includes Marcello in *La Bohème*, Paganino in *Die Zauberflöte*, and King Herod in *Hérodiade*, as well as a broad spectrum of concert works, oratorios, and art songs. Find out more at <http://baritone.org>.



Boyd Jarrell

With this concert, Boyd Jarrell completes his ninth 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.



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 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 choirmaster 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. Jeff also wears another hat as a real estate broker for Bradley Real Estate in his hometown of Mill Valley.

Text

The Creation

An Oratorio by
Franz Joseph Haydn

PART THE FIRST

No. 1 – Orchestral Introduction:
Representation of Chaos

No. 2 – Raphael: In the beginning, God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

Chorus: And the spirit of God moved upon the face of the waters. And God said, Let there be light: And there was light.

Uriel: And God saw the light, that it was good: and God divided the light from the darkness.

No. 3 – Uriel: Now vanish before the holy beams the gloomy shades of ancient night. The first of days appears. Now chaos ends and order fair prevails. Affrighted by hell's spirits, black in throngs, down they sink into the deep abyss to endless night.

Chorus: Despairing, cursing rage attends their rapid fall. A new-created world springs up at God's command.

No. 4 – Raphael: And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: And it was so. Now furious storms, tempestuous rage; like chaff by the winds impelled are the clouds. By sudden fire the sky is inflamed, and awful thunders are rolling on high. Now from the floods in steam ascend reviving showers of rain; the dreary, wasteful hail, the light and flaky snow.

No. 5 – Gabriel: What wonders doth his work reveal to heaven's host in joyful throng. And to the ethereal vaults resound the praise of God, and of the second day.

No. 6 – Raphael: And God said, Let the waters under the heaven be gathered together to one place, and let the dry land appear: And it was so. And God called the dry land "earth," and the gathering of waters called He "seas," and God saw that it was good.

No. 7 – Raphael: Rolling in foaming billows uplifted roars the boisterous sea. Mountains and rocks now emerge, their tops among the clouds ascend through the open plains, outstretching wide. In serpent error rivers flow softly purling, glides on through silent vales the limpid brook.

No. 8 – Gabriel: And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth: And it was so.

No. 9 – Gabriel: With verdure clad the fields appear delightful to the ravished sense; by flowers sweet and gay enhanced is the charming night. Here, fragrant herbs their odors shed; here shoots the healing plant. With copious fruit the expanded boughs are hung.

No. 10 – Uriel: And the heavenly host proclaimed the third day, praising God, and saying:

No. 11 – Chorus: Awake the harp, the lyre awake, and let your joyful song resound. Rejoice in the Lord, the mighty God, for He both heaven and earth has clothed in stately dress.

No. 12 – Uriel: And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth, and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

No. 13 – Uriel: In splendor bright is rising now the man, and darts his days, a joyful happy spouse, a giant proud and glad to run his measured course. With softer beams and milder light steps on the silver moon through silent night. The space immense of the azure sky a countless host of radiant orbs adorns. And the sons of God announced the fourth day in song divine, proclaiming thus His power:

No. 14 – Chorus: The heavens are telling the glory of God: the wonder of His work displays the firmament.

Gabriel, Uriel, & Raphael: To day that is coming speaks it the day; the night that is gone to following night. In all the lands resounds the word, never unperceived, ever understood.

PART THE SECOND

No. 15 – Gabriel: And God said, Let the waters bring forth abundantly every moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

No. 16 – Gabriel: On mighty wings uplifted soars the eagle proud, and cleaves the air with swift exulting flight to greet the sun. At morn, the lark his cheerful welcome sings. Adorning, coos the turtledove. From every bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tuned her soft, enchanting lays.

No. 17 – Raphael: And God created great whales, and every living creature that moveth, and God blessed them, saying: Be fruitful all, and multiply, ye winged tribes, be multiplied and sing on every tree. Multiply, ye finny tribes and fill each watery deep. Be fruitful, grow, and multiply, and in your God and Lord rejoice.

No. 18 – Raphael: And the angels struck their immortal harps, and the wonders of the fifth day sung.

No. 19 – Gabriel: Most beautiful appear with verdure young adorned. The gently sloping hills, their narrow, sinuous veins distil, in crystal drops, the fountain fresh and bright.

Uriel: In lofty circles play and hover in the air the cheerful host of birds, and as they flying, whirl. Their glittering plumes are dyed as rainbows by the sun.

Raphael: See flashing through the deep in thronging swarms, the fish, a thousand ways around upheaved by the deep, the immense Leviathan sports on the foaming wave.

Gabriel, Uriel, & Raphael: How many are Thy works, O God! Who may their number tell?

No. 20 – Gabriel, Uriel, Raphael, & Chorus: The Lord is great, and great His might. His glory lasts for ever and for evermore.

No. 21 – Raphael: And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping things, and beast of the earth after his kind.

No. 22 – Raphael: Straight opening her fertile womb, the earth obeyed the word. And teemed creatures numberless in perfect forms, and fully grown. Cheerful, roaring, stands the tawny lion. With sudden leap the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the noble steed. The cattle, in herds, already seek their food on fields and meadows green. And over the ground, as plants, are spread the fleecy, meek, and bleating flocks. Unnumbered as the sands, in swarms arose the host of insects; in long dimension creeps, with sinuous trace, the worm.

No. 23 – Raphael: Now heaven in fullest glory shone; earth smiled in all her rich attire. The room of air with fowl is filled, the water swelled by shoals of fish. By heavy beasts the ground is trod. But all the work was not complete; there wanted yet that wondrous being that, grateful, should God's power admire with heart and voice, His goodness praise.

No. 24 – Uriel: And God created man in His own image: In the image of God created He him; male and female, created He them. He breathed into his nostrils the breath of life, and man became a living soul.

No. 25 – Uriel: In native worth and honor clad, with beauty, courage, strength adorned erect, with front serene, he stands: a man, the lord and king of nature all. His large and arched brow, sublime, of wisdom deep, declares the seat. And in his eyes with brightness shines the soul, the breath, and image of his God. With fondness leans upon his breast the partner for him formed: a woman, fair and graceful spouse. Her softly smiling, virgin looks of flowery spring the mirror bespeak him love, and joy, and bliss.

No. 26 – Raphael: And God saw everything that He had made, and behold: It was very good. And the heavenly choir, in song divine, thus closed the sixth day.

No. 27 – Chorus: Achieved is the glorious work. The Lord beholds it, and is well pleased. In lofty strains let us rejoice. Our song, let be the praise of God.

Gabriel & Uriel: On Thee each living soul awaits; From Thee, O Lord, all seek their food; Thou openest Thy hand and fill all with good.

Raphael: But when Thy face, O Lord, is hid, with sudden terror they are struck. Thou takest their breath away; they vanish into dust.

Gabriel, Uriel, & Raphael: Thou sendest forth Thy breath again and life with vigor fresh returns. Revived, earth unfolds new strength and new delights.

Chorus: Achieved is the glorious work. Our song let be the praise of God. Glory to His name forever: He, sole on high, exalted reigns. *Hallelujah!*

PART THE THIRD

No. 28 – Uriel: In rosy mantle appears, by music sweet awaked the morning, young and fair. From heavens angelic choir pure harmony descends on ravished earth. Behold the blissful pair, where hand-in-hand they go: their glowing looks express the thanks that swell their grateful hearts. A louder praise of God their lips shall utter soon; then let our voices ring, united with their song.

No. 29 – Adam & Eve: By Thee with bliss, O bounteous Lord, both heaven and earth are stored. This world so great, so wonderful, Thy mighty hand has framed.

Chorus: Forever blessed be His power; His name be ever magnified.

Adam: Of stars the fairest, pledge of day that crownest the smiling morn. And thou, bright sun, that cheerest the world, thou eye and soul of all.

Chorus: Proclaim in your extended course the almighty power and praise of God.

Eve: And thou that rules the silent night and all ye starry hosts spread wide and everywhere His praise in choral songs about.

Adam: Ye mighty elements, by His power your ceaseless changes make; ye dusky mists and dewy streams that rise and fall through the air.

Chorus: Resound the praise of God, our Lord. Great His name, and great His might.

Eve: Ye purling fountains, tune His praise, and wave your tops, ye pines. Ye plants, exhale, ye flowers, breathe to Him your balmy scent.

Adam: Ye that on mountains stately tread, and ye that lowly creep; ye birds that sing at heaven's gate and ye that swim the stream.

Adam, Eve, & Chorus: Ye creatures all, extol the Lord! Him celebrate, Him magnify.

Adam & Eve: Ye valleys, hills, and shady woods made vocal by our song:

from morn till eve you shall repeat our grateful hymns of praise.

Chorus: Hail, bounteous Lord, Almighty, hail! Thy word called forth this wondrous frame: the heavens and earth. Thy power adore: We praise Thee now and evermore.

No. 30 – Adam: Our duty we have now performed, in offering God our thanks. Now follow me, dear partner of my life. Thy guide I'll be, and every step pours new delights into our breasts, shows wonders everywhere. Then mayest thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart His bounties celebrate.

Eve: O thou for whom I live, my help, my shield, my all, thy will to me is law. So God our Lord ordains: That I should heed thee and bring you comfort is my joy and glory.

No. 31 – Adam: Graceful consort, at thy side, softly fly the golden hours. every moment brings new rapture. Ever care is lulled to rest.

Eve: Spouse adored, at thy side, purest joys overflow the heart. Life and all I have is thine. My reward thy love shall be.

Adam: The dew-dropping morn, O, how she quickens all!

Eve: The coolness of evening, sweetly restoring!

Adam: How grateful is of fruits the savor sweet!

Eve: How charming the scent of gay and fragrant flower.

Adam & Eve: But, without thee, what is to me the morning dew, the evening cool, the savory fruit, the fragrant flower? With thee is every joy enhanced; with thee delight is ever new. With thee is life incessant bliss: Thine, thine it all shall be.

No. 32. – Uriel: O happy pair! And happy ever to be, if not misled by false conceit; ye strive at more than granted is, and more desire to know than know you should.

No. 33

All: Sing the Lord, ye voices all! Magnify His name through all creation. Celebrate His power and glory. Let His name resound on high. Praise the Lord; utter thanks. Jehovah's praise forever shall endure. *Amen.*

Program Notes



Franz Joseph Haydn, born in 1732, spent most of his career as *Kapellmeister* (director of musical entertainment) on the family estate of the Esterhazy princes outside Vienna. After nearly 30 years, upon the death of the music-loving prince Nikolaus in 1790, Haydn was at last released, on a pension, to sojourn in Vienna and abroad. He was to return to service with the Esterhazys four years later when another prince Nikolaus inherited the estate and his grandfather's enthusiasm for cultivating music and musicians; there he remained the rest of his life.

In the 1790s, Haydn made two long-planned tours to England, where, in addition to performing his own concerts, he attended performances of Handel's ever-popular large scale choral works. Haydn, already well

known at home and abroad as a composer of symphonies, string quartets, and piano sonatas, resolved to write a sacred oratorio on the Handelian model for both the Austrian and the English public.

While in England, Haydn was given a libretto in English (now lost and anonymous) on the topic of the Biblical creation story, which his friend and promoter, Baron van Swieten, the Imperial librarian in Vienna, translated into German for Haydn's composition. An English text was prepared at the same time (evidently not by a native English speaker), so that the result was truly a bilingual production.

Begun in 1796, the oratorio was first given semi-private performances in Vienna in the spring of 1798. In 1799, van Swieten and his association of noble patrons of music mounted a public performance in Vienna's concert hall, the Burgtheater, on the scale of the English Handel festivals, a far cry from chamber music in the Esterhazy palace. The London premiere took place in 1800, and portions of the work were first performed in America as early as 1810.

"Now Chaos ends, and order fair prevails," the archangel Uriel sings in the first scene, as rebellious angels tumble cursing into the abyss of endless night. *The Creation*, like *The Seasons* (1799-1801), celebrates the establishment of enlightened order in the face of chaos that, at the time of its composition, loomed all too close in Europe. Throughout the 1790s and early 1800s, the Austrian empire was engaged in wars with revolutionary France; in fact Vienna fell to Napoleon's armies in May, 1809, at the very time of Haydn's death.

In the face of the world turning upside down, Haydn's musical creation asserted then, and still asserts, our age-old faith in the divine

origin and sublime beauty of the established order as we know it.

The Creation depicts the biblical story of the seven days of creation, recounted in the first chapter of the book of *Genesis*. Since its first performance, audiences have been stunned by the C major chord announcing the outbreak of light on the first day, subduing the primeval chaos portrayed in the orchestral introduction. There are no perfect cadences in this opening because there is no form yet, as the composer explained; the nebulous tonality conveys the whirling clouds out of which, according to contemporary cosmological theory, the universe was formed.

But that is only the first, if certainly the most dramatic, of the vivid and delightful portraits of natural phenomena in the piece. Part I covers the first four days of creation; Part II the creation of moving creatures and of humankind on the fifth and sixth days.

The six days of labor each follow a pattern: the archangel narrators, Raphael, Gabriel, and Uriel, recite a portion of the biblical text and then elaborate in recitative and aria on a poetic description of the day's work. The music paints the picture alongside, sometimes even before the words; you will hear the orchestra introducing various creatures (e.g. "the sinuous worm") as the text announces their creation.

Many of the descriptive passages, such as the fall of the rebellious spirits into Hell on the first day, are drawn from Milton's *Paradise Lost*. Archangels and the angelic choir conclude each scene with a chorus of praise based on a

psalm text. For example, the chorus "The Heavens are Telling," climaxing the third day, paraphrases Psalm 19, itself, like the whole oratorio, a celebration of the divine order exemplified by the heavenly bodies.

The briefer Part III depicts the seventh day of rest, as Adam and Eve enjoy the bliss of paradise not yet lost. Only Uriel's final recitative hints at the disorder that waits beyond the seventh day. As in their second duet, the happy human pair shifts their attention from joining angels and chorus in praise of the Creator to focus on each other. The archangel warns that happiness will not last if they are led astray into seeking to possess more knowledge than they should.

Mozart did not live to hear *The Creation*, but anticipated its effect when he said, "Haydn alone has the secret both of making me smile and of touching my innermost soul."

BY POLLY COOTE

ACKNOWLEDGMENTS

Chris Imlay - program cover
Joanna Pinckney - administrative support
Adrian Quince - stage manager
David Smith - house manager
David White - technical
Annie Ricciuti - reprographics
Jesse Harbison - printing

About Marin Oratorio



Marin Oratorio, the 100+ voice community chorus at the College of Marin, has been learning and performing choral masterpieces for five decades. In 1961, the chorus was founded under the leadership of John Meyers. During the next decade, it was led by the noted organist and composer S. Drummond Wolff, who came to COM from London via Canada and Bermuda. Dr. Scott Merrick, who taught at the college from 1956 to 1982, served as director in the second decade. Dr. Stan Kraczek, also a 30-year faculty member, held the post for over two decades until his retirement in 2004. Now in its sixth decade, the chorus is under the direction of Boyd

Jarrell. Over the years the singers have enjoyed the support of dedicated accompanists like Phyllis Meyers, Paul Smith of the COM faculty, and current accompanist Jeff Paul. The chorus has collaborated in performance with the COM orchestra and other college groups, the Marin Symphony, Russian Chamber Orchestra, Winifred Baker Chorale, and other local organizations. Rooted in community spirit, Marin Oratorio continues to seek higher standards in performance and expansion of its repertoire to include not only the classics, such as Bach's *B-minor Mass* and *Christmas Oratorio*, Haydn's *Seasons*, Mendelssohn's *Elijah*, and the Brahms *Requiem*, but also *a capella* music from the Renaissance and contemporary composer Arvo Part, concert performances of Purcell's opera *Dido and Aeneas* and Handel's *Acis and Galatea*, an all-Schubert evening of part songs, lieder, and a mass. Most recently, for our 50th-anniversary celebration, the chorus performed four centuries of choral masterworks by Giovanni Gabrieli, Randall Thompson, Johann Sebastian Bach, and Wolfgang Amadeus Mozart.



Current director Boyd Jarrell shares a commemorative moment with past director Stan Kraczek at the Marin Oratorio 50th Anniversary concert in December, 2011.

DON'T MISS OUR FALL 2012 PROGRAM

IN DECEMBER 2012 MARIN ORATORIO
WILL PRESENT CLAUDIO MONTEVERDI'S
VESPERS OF 1610.



A Poem

BY HILDA FOURMAN

Silent on the page
these dots and circles, clefs and staves
are meaningless in themselves,
encoded secrets from the past.

But we are the decipherers
with eyes and brain,
muscle, ear and breath,
we translate symbols into music.

Because of us, Bach lives,
Mozart cannot die;
all artists of the notes,
from long ago to yesterday
may be recalled at will.

We serve great masters, humbly
yet we are proud to be the means
to breathe life into them.

Their voice and spirit sound through time
for the listening ears,
because of us, because we sing.

Donors

The music and performing arts departments welcome gifts to support and improve educational opportunities for music and performing arts programs. These funds provide scholarships for deserving students to obtain private lessons, continue at four-year colleges, and improve educational opportunities. There are several funds which provide student scholarships and support specific ensembles, including orchestra, opera, chorus, band, and strings. We wish to thank the following donors for their generous support:

DONORS TO PERFORMING ARTS & MUSIC PROGRAMS

Mr. and Mrs. Dale Alstrom
Ms. Annette Arena &
Mr. Jack Belgum
Mr. and Mrs. Peter Ashby
Mr. and Mrs. Norman L. Baetz
Ms. Barbara Bazett
Dr. Edward Becking &
Dr. Marlene Becking
Mr. and Mrs. John Beshears
Mr. Edward Betts
Ms. Jeanne C. Blamey
Dr. Ben Bonnlander
Mr. & Mrs. Peter Bowser
Ms. Christina Bradley
Mr. John E. Brandon
Ms. Molly Bricca
Ms. Mary Lee Bronzo
Ms. Leslie Brown
Mr. and Mrs. Mark J. Brown, Jr.
Ms. Ruth Brown
Mr. and Mrs. Michael Burch
Ms. Linda Burnett
Mr. and Mrs. William Campbell
Ms. Rosamond Carroll
Ms. Elizabeth Chesnut
Ms. Fredericka B. Cobey
Dr. J. Donald Cohon
Ms. Lisa Conlon
Ms. Leslie Connarn
Ms. Diana Conti
Ms. Sarah Love Cook
Ms. Germaine B. Cooper
Ms. Kimathea R. Dault
Ms. Elizabeth Davis
Ms. Linda Davis &
Mr. Michael Carroll
Ms. Joan P. Dedo
Ms. Leila Delger
Ms. Karen Deshayes
Mr. and Mrs. William Devlin
Mr. and Mrs. Daniel J. Dillon
Ms. Carol Jean Donohoe
Ms. Sharon Doyle
Ms. Karen Dunning
Mr. and Mrs. Dale L. Dutton
Mr. & Mrs. Stuart R. Dvorin
Ms. Kari E. Elliott
Ms. Margaret Elliott
First Congregational Church
Ms. Tara Flandreau
Ms. Nancy W. Flathman
Ms. Victoria Fong
Ms. Diane Graves
Mr. Robert E. Greeley
Ms. Madonna Green
Ms. Rosemary Greenberg
Ms. Ellen Greenwald &
Mr. Kenneth Willoughby
Mr. Robert Greenwood
Mr. and Mrs. Raymond P. Haas
Ms. Angela Halajian
Mr. and Mrs. Walter B. Hall
Mr. and Mrs. Robert Hamilton
Mr. and Mrs. David Hanchette
Ms. Arlene Hansen
Dr. Newton J. Harband, M.D.
Mr. and Mrs. Roger A. Hartman
Ms. Cecile J. Hawkins
Mr. and Mrs. Stanley Hertz
Ms. Ann Hill
Ms. Susan L. Hodgson

Ms. Alice Hofer
Leslie Hutchinson
Ms. Priscilla Imlay
Ms. Robin B. Jackson
Ms. Roberta Jeffrey
Ms. Beverlee Johnson
Ms. Elaine B. Johnston
Mr. Claron W. Jorgensen
P.L. Kampmeier
Ms. Elly N. Kelly
Ms. Marilyn M. Kew
Ms. Amy Kisliuk
Ms. Marilyn V. Knight
Thilo Koehler
Mr. and Mrs. Gary Konowitz
Mr. Richard Kozlenko
Dr. Neil Kraus &
Ms. Elizabeth Baker
Ms. Gretchen E. Kucserka
Ms. Leslie Kwartin
Ms. Josette Lambert
Ms. Deborah Learner
Mr. Warren G. Lefort
Ms. Gwyneth J. Lister
Mr. Charles S. Little
Mr. Bill Lockett
Ms. Deborah Loft
Mr. James T. Losee
Mr. and Mrs. Carter Manny
Dr. and Mrs. Dikran J. Martin
Dr. Pamela A. Martin &
Dr. John Strawn
Ms. Laura McCarty
Ms. Kathryn McGeorge
Ms. Roberta "Bobbie" McHugh
Ms. Sara Helen McKinnon
Ms. Barbara J. Meislin/
Purple Lady Fund
Mr. & Mrs. Henry S. Metz
Mr. & Mrs. Bernard H. Meyers
Mr. and Mrs. Spencer Michels
Ms. Abigail Millikan-States
Ms. Mary Dalsin Mills
Ms. Phoebe Moyer
Mr. and Mrs. Peter Muhs
Mr. and Mrs. Richard Narlock
Mr. and Mrs. D. Steven Nash
Ms. Ann Nichols
Mr. and Mrs. Gary R. Nosti
Mr. Daniel Roger Ochs
Mr. and Mrs. Bert E. Olson
Mr. and Mrs. Clyde H. Ongaro
Mr. and Ms. Moshe Oron
Mr. and Mrs. Stephen P. Orsary
Osterloh Family Trust
Ms. Hannah Panger
Ms. Virginia R. Patterson
Ms. Mary P. Pavlisin
Mr. and Mrs. Derek J. Pepper
Ms. Joanna Pinckney &
Mr. David Leslie Smith
Ms. Marian M. Pinckney
Mr. and Mrs. Robert Platt
Ms. Diana Putterman
Ms. Lonna Richmond
Dr. Christina A. Rose, Ph.D.
Ms. Jill M. Ross-Kuntz &
Mr. Irwin D. Kuntz
Ms. Hermina Roszkopf &
Mr. Richard Scott
Ms. Maxine Sattizahn
Ms. Cynthia Sawtell
Ms. Erica Louise Schafer
Mr. and Mrs. David Schnapf
Ms. Nanda Schorske

Ms. Nancy L. Schrock
Mr. Rishi Schweig
Dr. and Mrs. John W. Severinghaus
Mr. and Mrs. Mark L. Shafer
Mr. and Mrs. Martin Silverman
Mr. and Mrs. Judd Simmons
Ms. Marianne F. Skipper
Ms. Hillary Sloss
Mr. and Mrs. William E. Smith
Mr. Peter E. Snoek
Mr. Gary R. Spratling
Ms. Audrey B. Stolz
Mr. and Mrs. John F. Sullivan
Ms. Cathy Summa-Wolfe
Mr. and Mrs. Robert Teichman
Mr. and Mrs. William J. Tiedje
Mr. & Mrs. James Terstegge
Ms. Nancy G. Thomson
Ms. Pamela Tibbitts
Mr. Christopher Tietze &
Ms. Jeanette L. Wilkin-Tietze
Ms. Kathryn Tom-Engle
Mr. David Treganowen
Ms. Phyllis M. Trieber
Ms. Victoria A. Tuorto
Dr. Katrina R. Urbach &
Dr. Timothy J. Crowley
Ms. Lilly M. Urbach
Ms. Martha Van Cleet
Mr. and Mrs. Daniel Joseph Veto
Villa Sinfonia Foundation
Mr. and Mrs. H.G. von Dallwitz
Mr. and Mrs. David M. Wade
Ms. Elaine E. Weston
Ms. Alice Whitelaw
Mr. and Mrs. Edward F. Wilkinson
Ms. Ann Kimball Wilson
Mr. and Mrs. Richard J. Young
Mr. and Mrs. Kory J. Zipperstein

MUSIC DEPARTMENT FACULTY & STAFF

TARA FLANDREAU
(on sabbatical 2011-12), Performing
Arts Department Co-Chair,
orchestra, chamber music, theory,
strings

JESSICA IVRY
strings, orchestra, chamber music,
ear training

BOYD JARRELL
Interim Performing Arts Depart-
ment Chair, theory, chorus, vocal
ensembles

NORMAN MASONSON
band, music history

LINDA NOBLE BROWN
voice, fundamentals, ear training

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,
orchestra

JOANNA PINCKNEY
Performing Arts Administrative
Assistant

MIKE IRVINE
lab technician, music librarian

JEFF PAUL
accompanist