

COLLEGE OF MARIN MUSIC DEPARTMENT *presents*

O MARIN ORATORIO

Boyd Jarrell, *Director*

JUDAS MACCABAEUS

GEORGE FRIDERIC HANDEL

With full orchestra and guest vocal soloists

Michael Belle ~ *Judas Maccabaeus*

Paul Thompson ~ *Simon*

Christa Pfeiffer ~ *Israelitish Woman*

Clifton Massey ~ *Israelitish Man*

COLLEGE OF
MARIN

www.marin.edu

May 18 and 19, 2013
James Dunn Theatre
COM Kentfield Campus

PROGRAM

Judas Maccabaeus

by George Frideric Handel

CHRISTA PFEIFFER, Soprano / Israelitish Woman

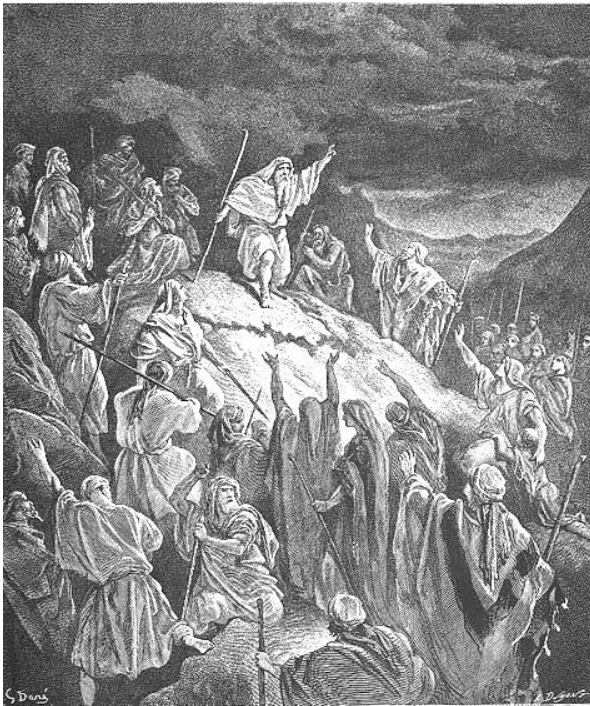
CLIFTON MASSEY, Countertenor / Israelitish Man

MICHAEL BELLE, Tenor / Judas Maccabaeus

PAUL THOMPSON, Bass / Simon

PART ONE

1. Overture (Orchestra)
2. Mourn, Ye Afflicted Children (Chorus)
3. Well May Your Sorrows (Israelitish Man & Woman)
4. From this Dread Scene (Israelitish Man & Woman)



5. For Sion Lamentation Make (Chorus)
6. Not Vain Is all This Storm (Israelitish Woman)
7. Pious Orgies (Israelitish Woman)
8. O Father whose Almighty Power (Chorus)
9. I Feel the Deity Within (Simon)
10. Arm, Arm Ye Brave (Simon)
11. We Come in Bright Array (Chorus)
12. 'Tis Well, My Friends (Judas Maccabaeus)
13. Call Forth Thy Powers (Judas Maccabaeus)
14. To Heaven's Immortal King (Israelitish Woman)
15. Come, Ever-Smiling Liberty (Duet)

16. Lead On, Lead On (Chorus)
17. So Willed My Father (Judas Maccabaeus)
18. Disdainful of Danger (Trio)
19. Ambition! (Judas Maccabaeus)
20. No Unhallowed Desire (Judas Maccabaeus)
21. Haste We, My Brethren! (Israelitish Man)
22. Hear Us, O Lord (Chorus)

—INTERMISSION—

PART TWO

23. Fall'n Is the Foe (Chorus)
24. Victorious Hero! (Israelitish Man)
25. O Let Eternal Honors (Israelitish Woman)
26. From Mighty Kings (Israelitish Woman)
27. Hail, Judea (Israelitish Man & Woman, Chorus)





28. O Judas, O My Brethren! (Israelitish Messenger)
29. Ah! Wretched Israel! (Israelitish Woman, Chorus)
30. Be Comforted (Simon)
31. The Lord Worketh Wonders (Simon)
32. Against this Gorgias Will I Go (Judas Maccabaeus)
33. Sound an Alarm (Judas Maccabaeus, Chorus)
34. Enough! To Heaven We Leave the Rest (Simon)
35. O Never Bow We Down (Chorus)

PART THREE

36. Father of Heaven (Israelitish Priest)
37. See, See Yon Flames (Israelitish Man)
38. From Capharsalama (Israelitish Messenger)
39. Yet More, Nicanor Lies (Israelitish Messenger)
40. See, the Conquering Hero Comes (Chorus, Duet)
41. March (Orchestra)
42. Sing unto God (Duet, Chorus)
43. Peace to My Countrymen (Eupolemus)
44. To Our Great God (Chorus)
45. Again to Earth (Israelitish Woman)
46. O Lovely Peace (Israelitish Woman & Man)
47. Rejoice, O Judah; Halleluiah, Amen (Simon, Chorus)

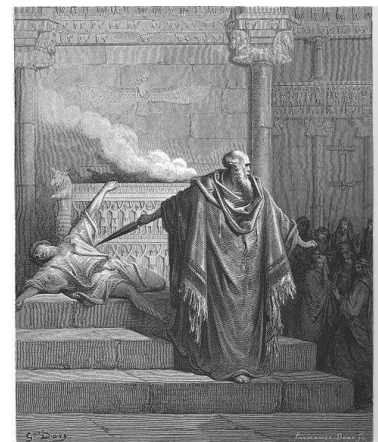
SYNOPSIS

It's 166 BC, and Judea is part of the Seleucid Empire, where Judaism is banned and the Hellenistic culture of Greece, with its worship of heathen idols, is the law of the land. Some Jews obey to avoid persecution; others are defiant. An elderly priest named Matthias kills a fellow Jew about to offer a pagan sacrifice. Matthias retreats to the hills and gathers others willing to fight for their faith, but dies before enacting his plans.

In Part 1, the people mourn Matthias's death (*Mourn, Ye Afflicted Children*). His son Simon calls on the Jews to rise up and restore their faith (*Arm, Arm, Ye Brave*). Simon's brother, Judas Maccabaeus, assumes leadership (*So Willed My Father, Now at Rest*), and inspires the people with thoughts of victory and liberty (*Hear Us, O Lord!*).

In Part 2, the Jewish people have been victorious (*Fall'n Is the Foe*), but when word comes that the enemy commander Gorgias is preparing to enact revenge, the mood turns from joy to despair (*Ah! Wretched Israel!*). Again, Judas rallies the people (*Sound an Alarm*), insisting the pagan altars be destroyed and the false religion resisted (*O Never Bow We Down*).

In Part 3, the Jews have been victorious at the battle of Capharsalama (*See, the Conquering Hero Comes!*), fighting off the enemy's attack of armored elephants. News comes that Rome has agreed to a treaty (*Peace to My Countrymen*), and all rejoice that peace has come at last (*Rejoice, O Judah; Halleluiah, Amen*).



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

GUEST SOLOISTS

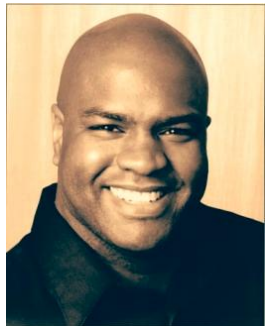


Christa Pfeiffer, Soprano, has been enchanting Bay Area audiences with her pure, effortless singing for over a decade. *San Francisco Classical Voice* wrote that her voice was “like balm to the ears,” and that her “artistry elevated the performance.” Her diverse repertoire extends to over 100 works ranging from Baroque to contemporary and encompassing oratorio, opera, and recital. Recent credits include Bach’s *Christmas Oratorio*, Haydn’s *Creation*, Monteverdi’s *Vespers of 1610*, the roles of Galatea (*Acis and Galatea*) and Amore (*Orphée et Euridice*), Barber’s *Knoxville: Summer of 1915*, Mahler’s *Symphony No. 4*, and Ravel’s *Chansons Madécasses*. In demand throughout the Bay Area and the U.S., she has appeared with American Bach Soloists, American Philharmonic Sonoma County, Berkeley Symphony, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, Livermore Opera, Soli Deo Gloria, ChamberMix, and The Albany Consort. Upcoming performances include the orchestrated version of Britten’s *Rejoice in the Lamb* and the title role in Handel’s *Rodelinda*. She is thrilled to be

joining Marin Oratorio again to share in their joy of music. Ms. Pfeiffer is an Oakland native and received a Bachelor’s degree in vocal performance from Eastman School of Music. She lives in Berkeley, where she maintains a busy voice studio.



Clifton Massey, Countertenor, enjoys performing a variety of vocal styles with world-class musicians. Praised for “impeccable phrasing and intonation” by *San Francisco Classical Voice* and “depth of tone” by the *Dallas Morning News*, he strives for informed interpretations of styles from the Middle Ages to newly composed pieces. Often sought for oratorio and ensemble work in the San Francisco Bay Area and beyond, he has appeared as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. A proponent of high-level ensemble singing, he has sung with Orpheus Chamber Singers, Spire Chamber Ensemble, Clerestory, and with the award-winning ensemble Chanticleer, with whom he performed over 200 concerts, including the Tanglewood Music Festival, Ravinia Festival, Metropolitan Museum of Art, Tokyo Opera City, and in a variety of the world’s finest concert halls. Mr. Massey is a native of Dallas, Texas, and holds degrees from Texas Christian University and the Indiana University Early Music Institute, where he studied with Paul Elliott, Alan Bennett, and Paul Hillier.



Michael Belle, Tenor, got his start in 2004 with Boston Opera Project’s *Regina*, 11 years after giving up music. His first lead role as Coalhouse in Seacoast Repertory Theatre’s *Ragtime* saw him nominated as a finalist for Best Actor in a Musical by New Hampshire Theatre Awards. He went on to perform in musical theater before making the jump to opera. Recent credits include Hoffmann in San Francisco Parlor Opera’s *Les contes d’Hoffmann*, Nemorino in *L’Elisir d’amore* with Pocket Opera, Eisenstein in *Die Fledermaus* with both Longwood Opera and Opera del West, solos in his debuts at both the Lyric Opera of Chicago and Washington National Opera in *Porgy and Bess*, *La Cenerentola*, and *The Merry Widow* with Opera New Jersey, Don Ottavio in *Don Giovanni* with Center Stage Opera, Andy in Opera Providence’s *Treemonisha*, Count Almaviva in *The Barber of Seville* with Longwood Opera, Basilio and Don Curzio in Worcester Opera Works’ *Marriage of Figaro*, soloist in Handel’s *Messiah* with Commonwealth Opera and in Dubois’ *The Seven Last Words of Christ*. In the spring of 2009, he debuted in the chorus of San Francisco Opera. Michael currently studies with Antonio Nagore in Antioch, California.



Paul Thompson, Bass, studied Environmental Science at UC Berkeley and voice at the San Francisco Conservatory of Music. Performance highlights include the title role in Mozart’s *Le Nozze di Figaro*, Guglielmo in *Così fan tutte*, Sarastro in *Die Zauberflöte*, Osmin in *Die Entführung*, the title role in Donizetti’s *Don Pasquale*, Budd in Britten’s *Albert Herring*, the Sergeant of Police in Gilbert and Sullivan’s *Pirates of Penzance*, Pooh-bah in *The Mikado*, and Ariodate in Handel’s *Xerxes*. Among the companies he has performed with are Philharmonia Baroque Orchestra, Opera San Jose, Eugene Opera, Nevada Opera Theater, West Bay Opera, Donald Pippen’s Pocket Opera, Bayshore Lyric Opera of Capitola, Opera Piccola of Bremen, Lamplighters, Santa Cruz Bay City Opera, and Livermore Valley Opera. Concert repertoire includes solos in Mozart’s *Requiem* and *C Minor Mass*, Handel’s *Messiah*, Verdi’s *Requiem*, Rossini’s *Stabat Mater*, Brahms’ *Requiem*, and Purcell’s *Ode to Queen Mary*, to name a few. He has participated in the Bay Area Summer Opera Theater Institute (BASOTI), in the American Institute of Musical Studies (AIMS) in Graz, Austria, and has studied German in Hamburg and Italian in Perugia.

MARIN ORATORIO CHORUS & ORCHESTRA

CONDUCTOR Boyd Jarrell

With this concert, Boyd Jarrell begins his 11th 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, Baroque Choral Guild, American Bach Soloists, and 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 25 years. He has recorded on the Angel/EMI Harmonia Mundi, Gothic, and Koch international labels.



Jeffrey Paul, Accompanist, studied at the San Francisco Conservatory of Music where he earned a Bachelor's Degree in Music with emphasis on piano performance. As staff accompanist at the College of Marin, he frequently performs with students and staff as part of Marin Oratorio, College of Marin Chamber Singers, College Chorus, College of Marin Emeritus Chorus, College of Marin Voice Class, and Singers Marin. Jeff is 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 both locally and abroad, including in Scotland, England, and Samoa. Jeff also wears another hat as a broker for Bradley Real Estate in his hometown of Mill Valley.



Roy Oakley, Concertmaster & Lynn Oakley, Principal, Violin II,

have performed for several years with San Francisco Bay Area musical groups, including the Villa String Quartet, Oakland East Bay Symphony, Marin Symphony, San Francisco Symphony, the Lamplighters, Marin Oratorio, and numerous other groups. Their approaches to teaching and playing reflect their years of study with Russell Gerhart, David Schneider, Frank Houser, Daniel Kobiarka, Andor Toth, Sascha Jacobinoff, and Artur Argeiwicz. The Oakley Violin Studio, which was started in 1975, evolved in 1994 to the Villa Sinfonia Foundation, a 501c3 nonprofit organization. Currently, there are 25 associated teachers participating in the Villa Sinfonia Foundation. These teachers are professional musicians, gifted in their ability to work with students of all ages and abilities. The Foundation includes two orchestras, several preparatory group classes, and Zephyr Chamber Music Camp at Lake Tahoe. On February 11, 2001, the Villa Sinfonia Foundation was presented with the Governors' Award at the San Francisco Chapter of the Recording Academy's Grammy Awards, 43rd Grammy Nominee Celebration. In addition to these Marin Oratorio performances, Villa Sinfonia has enjoyed a wonderful performing relationship with members of the Marin Oratorio at Villa Sinfonia Foundation concerts in San Francisco.



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Doré, 1865.
Back cover photos by Michael Amsler

Marin Oratorio Chorus, the 100+ voice community chorus of the College of Marin, has been performing choral masterworks for more than 50 years. Founded under the leadership of John Meyers in 1961, the chorus was led by organist and composer S. Drummond Wolff in its first decade, and by Dr. Scott Merrick in its second decade. Dr. Stan Kraczek held the post for the next 20 years, until his retirement in 2004. Today, the chorus is under the direction of noted conductor and bass/baritone soloist Boyd Jarrell. Over the years, Marin Oratorio singers have enjoyed the support of dedicated accompanists including Phyllis Meyers, Paul Smith of the COM faculty, and current accompanist Jeff Paul. The chorus has collaborated in performance with other COM groups as well as local organizations such as the Marin Symphony, Russian Chamber Orchestra, Winifred Baker Chorale, and The Whole Noyse Wind Band, and has performed a wide variety of programs, from early music and the classics to lieder, opera, and contemporary masterpieces.



SOPRANO
 Kathy Auld
 Dianna Baetz
 Lisa Conlon
 Leslie Connarn
 Sarah Cook
 Carol Donohoe
 Kathy Engle
 Carol Farley
 Nancy Fickbohm
 Nancy Freedman
 Pascale Hery
 Pris Imlay
 Charlotte Kissling
 Jo Lowe
 Abigail Millikan-States
 Hannah Panger
 White Pearl
 Gail Rolka
 Hermina Roszkopf
 Erin Thompson
 Gerrie Young

ALTO
 Judy Alstrom
 Annette Arena
 Carolyn Ashby
 Jan Booth

Mary Boston
 Mary Lee Bronzo
 Leslie Brown
 Ruth Brown
 Elizabeth Chesnut
 Freddy Cobey
 Polly Coote
 Joyce Davie
 Rhoda Draws
 Donna Dutton
 Emily Dvorin
 Nancy Flathman
 Dorli Hanchette
 Mary Hauke
 Alice Hofer
 Roberta Jeffrey
 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
 Jo Sherlin
 Hillary Sloss
 Mary Jeanne Stavish
 Audrey Stolz
 Katrina Urbach
 Kathy Wilcox
 Shelley Winn
 Spirit Wiseman

TENOR
 Linda Davis
 David Hanchette
 John Hart
 Jim Kohler
 Michael Maeder
 Kevin Mahoney
 Will McBride
 Steve Orsary
 Michael Petersen
 Bob Platt
 Mickey Reighley
 Fred Ross-Perry
 Rob South
 Babs von Dallwitz
 Barbara Wakida
 Kory Zipperstein

BASS
 Gary Appell
 Pete Bowser
 Michael Burch
 Michael Carroll
 Bob Dauphin
 Dan Drake
 John Griffin
 Hal Hassin
 Claron Jorgensen
 Thilo Koehler
 Michael Levy
 David Long
 Rishi Schweig
 Bob Teichman



Marin Oratorio Orchestra

VIOLIN I
 Roy Oakley, CONCERTMASTER
 Joanna Pinckney
 Gregory Sykes
 Susannah Barley

VIOLIN II
 Lynn Oakley, Principal
 Daryl Schilling
 Pamela Carey

VIOLA
 Stephen Moore, Principal
 Meg Eldridge
 Stacey Bauer

CELO
 Carol Rice, Principal
 David Wishnia

BASS
 Mark Culbertson

FLUTE
 Carol Adee

OBOE
 Brenda Schuman-Post
 Jon Arneson

BASSOON
 Karen Wright

TRUMPET
 Jason Park
 Jon Pankin
 Adrian Quince

TIMPANI
 Ken Crawford

HARPSICORD
 Jeffrey Paul

George Frideric Handel's *Judas Maccabaeus*: The Oratorio in Context

Oratorios—so called because such works were performed originally in an oratory, a sacred space for prayer—originated in Italy in the mid-17th century. Telling a biblical story in music without acting, costumes, or scenery, the oratorio was both suitable for performance in church and acceptable as a substitute for secular opera, banned during the penitential season of Lent.

Since the mid-18th century, the term oratorio has been practically synonymous with George Frideric Handel's *Messiah* (1741) and other works after the Handelian model. Haydn's *Creation* (1798) and *The Seasons* (1801), and Mendelssohn's *Elijah* (1846), for example, were later efforts to import the British-grown oratorio for their Austrian and German audiences.

While working in Italy, German-born Handel (1685–1759) met the Elector of Hanover (prince of a Protestant German state) who, as a distant relative, was to succeed the Stuart Queen Anne on the British throne.

Through this connection, Handel also eventually settled in England, at first as a composer of Italian-style operas, but soon branching out and succeeding Purcell as the preeminent English composer of the day. Like Purcell, he combined the roles of court composer and theatrical entrepreneur, depending on selling his works to the theatre and concert-going public even more than on serving a royal patron.

The English public was not enthusiastic about Italian operas, finding them foreign in language and culture, morally questionable, and expensive to produce.



Audiences preferred to take their opera as burlesques in English, and they flocked to oratorios, morally uplifting works sung in English without costly staging and featuring well-trained English choirs in the elaborate choruses.

A tourist in London in 1750 observed, “The oratorio, or pious concert, pleases us highly. English words are sung by Italian

performers, and accompanied by a variety of instruments. Handel is the soul of it: when he makes his appearance, two wax lights are carried before him, which are laid upon his organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up exactly at the same moment. At the interludes he plays concertos of his own composition, either alone or accompanied by the orchestra. These are equally admirable for the harmony and the execution. The Italian opera, in three acts, gives us much less pleasure.”¹

Although based on sacred scripture, Handel's oratorios were not church music for liturgical use, but “pious concerts” for public performance, meant to be at the same time edifying and entertaining (and

¹ Christopher Hogwood, *Handel* (Thames & Hudson, New York, 2007), p. 211.

profitable to the producer). All royal and national occasions required ceremonial music—think of Handel’s anthem *Zadok the Priest*, written for the coronation of George II in 1727, the *Dettingen Te Deum* thanksgiving for a British victory over the French in 1743, or *Music for the Royal Fireworks* (1749), celebrating the end of the War of Austrian succession, in which Britain and the Dutch Republic supported Austria against France, Prussia, and Spain.

Judas Maccabaeus (1747) was composed in honor of the Duke of Cumberland, George II’s second son, the “conquering hero” who, at the battle of Culloden in April, 1746, crushed the Highland Scottish uprising aimed at restoring the Stuarts to the throne.



Today, Bonnie Prince Charlie’s bid seems romantically doomed from the start, but at the time, in the larger context of the continuing war in Europe in the 1740s, it posed a serious threat to British national security—to its laws, religion, and liberty, as Judas Maccabaeus puts it.

The real enemy throughout the century was Catholic France, and although the Stuarts were more British than the German kings from Hanover, they were Catholics in exile in France, and thus potentially a spearhead for a French invasion of Britain that would overturn the established Protestant religion.

In a seemingly ironic twist, Handel’s librettist, Rev. Thomas Morrell, used the story in the apocryphal books of *I and II Maccabees*, telling of a Jewish revolt supported by Rome against Greek imperial rulers as an allegory for the British regime’s suppression of a revolt

supported by the Roman Catholic Church.

However, then as now, audiences were accustomed to identifying themselves with the protagonists of the Biblical stories—God’s chosen people, Israel—and so saw in Judas Maccabaeus a model of religious and patriotic ardor rather than a rebel against imperial authority.

The drama of the oratorio lies not in conflict among individual characters, but rather in the people’s struggle in defense of their religion and their hope for a future of peace, freedom, and national unity.²

—Polly Coote

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² For more on the political and historical background to Handel’s oratorios, see Ruth Smith’s *Handel’s Oratorios and Eighteenth-Century Thought*, Cambridge University Press, 1995, and particularly “The Meaning of Morell’s Libretto of ‘Judas Maccabaeus’” in *Music & Letters*, Vol. 79, No. 1 (Feb. 1998) OUP, pp. 5–71.

IMAGES

Page 7: *Portrait of George Frideric Handel* by Thomas Hudson, 1749: Collection unknown. Page 8: *Portrait of Prince William Augustus, Duke of Cumberland, son of George II* (detail), by Joshua Reynolds, 1758: The Devonshire Collection, Chatsworth, Derbyshire, UK.

Judas Maccabaeus

Libretto by Thomas Morell

PART ONE

No. 1: Overture (Orchestra)

No. 2: Mourn, Ye Afflicted Children (Chorus) Mourn, ye afflicted children, the remains of captive Judah; Mourn in solemn strains. Your sanguine hopes of liberty give o'er. Your hero; your friend; your father is no more.

No. 3: Well May Your Sorrows (Israelitish Man & Woman) Well may your sorrows, brethren, flow in all the expressive signs of woe. Your softer garments tear, and squalid sackcloth wear. Your drooping heads with ashes stew, and with the flower tear your cheeks bedew. Daughters, let your distressful cries and loud lament ascend the skies. Your snowy bosoms beat, and tear with hands remorseless your disheveled hair, for pale and breathless Matthias lies, sad emblem of his country's miseries.

No. 4: From this Dread Scene (Israelitish Man & Woman) From this dread scene, these adverse powers, whither shall we fly? O, Solyma, thy boasted towers in smoky ruins lie.

No. 5: For Sion Lamentation Make (Chorus) For Sion lamentation make with words that weep and tears that speak.

No. 6: Not Vain Is all This Storm of Grief (Israelitish Woman) Not vain is all this storm of grief; to vent our sorrows gives relief. Wretched, indeed! But let not Juda's race their ruin with desponding arms embrace. Distractful doubt and desperation ill-become the chosen Nation, chosen by the great I Am, the Lord of Hosts, who, still the same, we trust will give attentive ear to the sincerity of prayer.

No. 7: Pious Orgies (Israelitish Woman) Pious orgies, pious airs, decent sorrow, decent prayers will to the Lord ascend, and move His pity and regain His love.

No. 8: O Father whose Almighty Power (Chorus) O Father, whose almighty power, the heavens, the earth, and seasons adore! Thy hearts of Judah, thy delight in one defensive band unite. And grant a leader bold and brave, if not to conquer, born to save.

No. 9: I Feel the Deity Within (Simon) I feel the Deity within, who, the bright Cherubin between, His radiant glory, erst displayed. To Israel's distressful prayer He had vouchsafed a gracious ear, and points out Maccabaeus to their aid. Judas shall set the captive free and lead us on to victory.

No. 10: Arm, Arm Ye Brave (Simon) Arm, arm ye brave! A noble cause—the cause of Heaven your zeal demands. In defense of your nation, religion, and laws, the Almighty Jehovah will strengthen your hands.

No. 11: We Come in Bright Array (Chorus) We come in bright array, Judah, thy scepter to obey.

No. 12: 'Tis Well, My Friends (Judas Maccabæus) 'Tis well, my friends, with transport I behold the spirit of our fathers, famed of old, for their exploits in war. Oh, may their fire with active courage you, their sons, inspire, as when the mighty Joshua fought, and those amazing wonders wrought; stood still, obedient to his voice, the sun, till kings he had destroyed and kingdoms won.

No. 13: Call Forth Thy Powers (Judas Maccabaes) Call forth thy powers, my soul, and dare the conflict of unequal war. Great is the glory of the conquering sword that triumphs in sweet Liberty restored.

No. 14: To Heaven's Immortal King We Kneel (Israelitish Woman) To Heaven's immortal King we kneel for blessings on this exemplary zeal. Bless him, Jehova, and once more, to Thine own Israel, Liberty restore.

No. 15: Come, Ever-Smiling Liberty (Israelitish Woman & Man) Come, ever-smiling Liberty, and with thee bring thy jocund train. For thee, we pant and sigh for thee, with whom eternal pleasures reign.

No. 16: Lead On, Lead On (Chorus) Lead on, lead on. Judah disdains the galling load of hostile chains!

No. 17: So Willed My Father, Now at Rest (Judas Maccabaeus) So willed my father, now at rest in the eternal mansions of the blest. "Can ye behold," said he, "the miseries in which the long insulted Judah lies? Can ye behold their sore distress and not, at least, attempt redress?" Then faintly, with expiring breath, "Resolve, my sons, on liberty or death." We come, O see, thy sons prepare the rough habiliments of war. With hearts intrepid and revengeful hands to execute, O sire, thy dread commands.

No. 18: Disdainful of Danger (Trio) Disdainful of danger, we'll rush on the foe, that thy power, O Jehovah, all nations may know.

No. 19: Ambition! If Ever Honor Was Thine Aim (Judas Maccabaeus) Ambition! If ever honor was thine aim, challenge it here: the glorious cause gives sanction to thy claim.

No. 20: No Unhallowed Desire (Judas Maccabaeus) No, no unhallowed desire our breasts shall inspire; no, nor lust of unbounded power. But peace to obtain, free peace let us gain, and conquest shall ask no more.

No. 21: Haste We, My Brethren! (Israelitish Man) Haste we my brethren, haste we to the field, dependent on the Lord, our strength and shield.

No. 22: Hear Us, O Lord (Chorus) Hear us, O Lord, on Thee we call, resolved on conquest, or a glorious fall.

PART TWO

No. 23: Fall'n Is the Foe (Chorus) Fall'n is the foe, so fall Thy foes, O Lord, where warlike Judas wields his righteous sword.

No. 24: Victorious Hero! (Israelitish Man) Victorious hero! Fame shall tell, with her last breath, how Apollonius fell, and all Samaria fled by thee pursued through hills of carnage and a sea of blood. While thy resistless prowess dealt around, with their own leader's sword, thy deathful wound. Thus, too, the haughty Seron, Syria's boast, before thee fell, with his unnumbered host.

No. 25: O Let Eternal Honors Crown His Name (Israelitish Woman) O let eternal honors crown his name; Judas! first Worthy in the rolls of fame. Say, "He put on the breastplate as a giant, and girt his warlike harness about him. In his acts he was like a lion, and like a lion's whelp roaring for his prey."

No. 26: From Mighty Kings He Took the Spoil (Israelitish Woman) From mighty kings he took the spoil, and with his acts made Judah smile.

No. 27: Hail, Judea, Happy Land (Israelitish Man & Woman, Chorus) Hail, Judea, happy land! Salvation prospers in his hand.

No. 28: O Judas, O My Brethren! (Israelitish Messenger) O Judas, O my brethren! New scenes of bloody war in all their horrors rise. Prepare, or soon we fall a sacrifice to great Antiochus. From the Egyptian coast (where Ptolemy hath Memphis and Pelusium lost) he sends the valiant Gorgias, and commands his proud victorious bands to root out Israel's strength, and erase every memorial of the sacred place.

No. 29: Ah! Wretched Israel! (Israelitish Woman, Chorus) Ah, wretched Israel! Fallen how low, from joyous transport to desponding woe.

No. 30: Be Comforted (Simon) Be comforted. Nor think these plagues are sent for your destruction, but for chastisement. Heaven oft in mercy punisheth that sin may feel its own demerit from within and urge not utter ruin. Turn to God, and draw a blessing from His iron rod.

No. 31: The Lord Worketh Wonders (Simon) The Lord worketh wonders, His glory to raise. And still as He thunders is fearful in praise.

No. 32: My Arms! Against this Gorgias Will I Go (Judah Maccabaeus) My arms! Against this Gorgias will I go. The Idumean governor shall know how vain, how ineffective his design, while rage his leader, Jehovah mine.

No. 33: Sound an Alarm (Judah Maccabaeus) Sound an alarm! Your silver trumpets sound and call the brave around. Who listeth, follow; to the field again. Justice with courage is a thousand men. **(Chorus)** We hear the pleasing, dreadful call and follow thee to conquest. If to fall, for laws, religion, liberty, we fall.

No. 34: Enough! To Heaven We Leave the Rest (Simon) Enough! To Heaven we leave the rest. Such generous ardor firing every breast, we may divide our cares. The field be thine, O Judah, and the sanctuary mine. For holy Sion, Seat of God, in ruinous heaps is by the heathen trod. Such profanation calls for swift redress if in battle Israel hopes success.

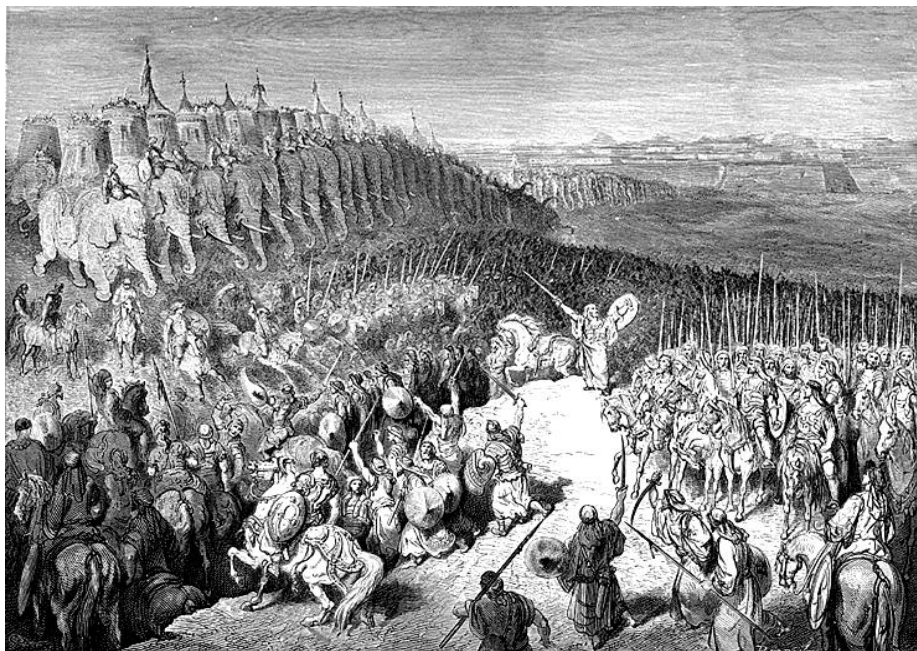
No. 35: O Never Bow We Down (Chorus) O never bow we down to the rude stock or sculptured stone, but ever worship Israel's God, ever obedient to His awful nod. We worship God, and God alone.

PART THREE

No. 36: Father of Heaven (Israelitish Priest) Father of Heaven, from Thy eternal throne, look with an eye of blessing down, while we prepare with holy rites, to solemnize the Feast of Lights. And thus our grateful hearts employ, and in Thy praise this altar raise with carols of triumphant joy.

No. 37: See, See Yon Flames (Israelitish Man) See yon flames that from the altar broke in spiry streams; pursue the trailing smoke. The fragrant incense mounts yielding air, sure presage that the Lord heard our prayer.

No. 38: From Capharsalama (Israelitish Messenger) From Capharsalama on eagle wings I fly with tidings of impetuous joy. Come Lysias, with his host arrayed in coat of mail; their massy shields of gold and brass flashed lightning ov'r the fields, while huge tow'r-backed elephants displayed a horrid front. But Judah undismayed vanquished the raging train.



No. 39: Yet More, Nicanor Lies (Israelitish Messenger) Yet more, Nicanor lies, with thousands slain. The blasphemous Nicanor, who defied the living God, and in his wanton pride, a public monument ordained of victories yet ungained. But lo! The conqueror comes, and on his spear, to dissipate all fear, he bears the vaunter's head that threatened desolation to the land.

No. 40: See, the Conquering Hero Comes (Duet, Chorus) See, the conquering hero comes. Sound the trumpets, beat the drums. Sports prepare, the laurel bring, songs of triumph to him sing. See the godlike youth advance. Breathe the flutes and lead the dance. Myrtle wreaths and roses twine to deck the hero's brow divine.

No. 41: March (Orchestra)

No. 42: Sing unto God (Duet, Chorus) Sing unto God, and high affections raise, to crown this conquest with unmeasured praise.

No. 43: Peace to My Countrymen (Eupolemus) Peace to my countrymen, peace and liberty. From the great Senate of Imperial Rome, with a firm league of amity, I come. Rome, whatever nation dare insult us more, will rouse in our defense her veteran power, and stretch her vengeful arm by land or sea to curb the proud and set the injured free.

No. 44: To Our Great God (Chorus) To our great God be all the honor given that grateful hearts can send from earth to heaven.

No. 45: Again to Earth Let Gratitude Descend (Israelitish Woman) Again to earth let gratitude descend. Praiseworthy is our hero and our friend. Come, then, my daughters, choicest art bestow, to weave a chaplet for the victor's brow; and in your songs forever be confessed that valor that preserved the power that blessed you with hours, that scatter as they fly. Soft, quiet, gentle love, and boundless joy.

No. 46: O Lovely Peace (Israelitish Woman & Man) O lovely peace, with plenty crowned, come, spread thy blessings all around. Let fleecy flocks the hills adorn and valleys smile with wavy corn.

No. 47: Rejoice, O Judah; Halleluia, Amen (Simon, Chorus) Rejoice, O Judah, and in songs divine, with Cherubin and Seraphin harmonious join. Halleluia, Amen.

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