

COLLEGE OF MARIN MUSIC DEPARTMENT *presents*

# O MARIN ORATORIO

Boyd Jarrell, *Director*

# FRANZ JOSEF HAYDN

PARTSONGS AND  
PAUKENMESSE

2015

Saturday, May 16  
7:30 pm

Sunday, May 17  
3 pm

*guest vocal soloists*

Christa Pfeiffer, Karen Clark  
Mark Mueller, and Jeffrey Fields

*featuring*

Paul Smith, piano  
Michael Irvine, guitar

# MARIN ORATORIO

May 16 & 17, 2015



**BOYD JARRELL, CONDUCTOR**

## **Soloists**

CHRISTA PFEIFFER, SOPRANO    KAREN CLARK, CONTRALTO

MARK MUELLER, TENOR    JEFFREY FIELDS, BASS

# PROGRAM

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## **Partsongs & Lieder**

*Die Harmonie in der Ehe* : Harmony in Marriage

*Alles hat seine Zeit* : Everything Has Its Time

*An den Vetter* : To My Cousin

*Der Augenblick* : The Moment

*An die Frauen* : To Women

*Der Greis* : The Old Man

*Eine sehr gewöhnliche Geschichte* : The Usual Story

*Die zu späte Ankunft der Mutter* : Mother's Late Arrival

*Die Beredsamkeit* : Eloquence

*Warnung* : Warning

*Wider den Übermut* : Against Presumption

*Betrachtung des Todes* : Contemplating Death

*Abendlied zu Gott* : Evening Hymn to God

*Aus dem Dankliede zu Gott* : From a Hymn of Thanks to God

## ❧ INTERMISSION ❧

### ***Insanae et Vanae Curae***

Mad and Vain Cares Invade Our Minds

### ***Paukenmesse***

*Missa in Tempori Belli* : Mass in Time of War

*Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*

## On Stage & Behind the Scenes



### Conductor Boyd Jarrell

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Boyd spent more than twenty-five years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio. He is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble. Boyd has also toured and recorded with Paul Hillier and the Theatre of Voices, performed for the Mark Morris Dance Company, and sung the music of Brahms in the George Balanchine production of *Liebeslieder Walzer* with the San Francisco Ballet. He holds a master's degree in vocal performance and drama from Marshall University, and studied English minstrel music and the troubadour's art at Dartmouth College with Martin Best of the Royal Shakespeare Company. He also studied in Paris

with Jacques Villisech of the Conservatoire de Versailles. Boyd conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College, and has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. During the course of his tenure at College of Marin, the 100-voice chorus has thrived, becoming a vibrant focus for Marin's music community.

### Christa Pfeiffer, Soprano

Christa's diverse repertoire extends to over 100 works ranging from Baroque to contemporary, and encompassing oratorio, opera, and recital. San Francisco Classical Voice wrote that her voice was "like balm to the ears," and that her "artistry elevated the performance." Recent credits



include the title role in Handel's *Rodelinda*, 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., Christa has appeared with American Bach Soloists, American Philharmonic Sonoma Country, Berkeley Symphony, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, Livermore Opera, Soli Deo Gloria, Chamber Mix, and The Albany Consort. Upcoming performances include the role of Dido in Purcell's *Dido and Aeneas* with Marin Baroque. She is thrilled to be joining Marin Oratorio again to share in their joy of music. Christa, an Oakland native, received a Bachelor's degree in vocal performance from Eastman School of Music. She recently moved to San Rafael with her designer/builder fiancé and has opened a new voice studio there, in addition to her studio in Berkeley



### Karen R. Clark, Contralto

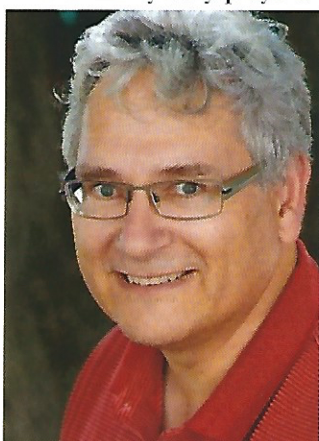
Karen Clark's performances of medieval to modern music have been heard on prestigious festival and concert series from Boston to Hong Kong. Karen has performed and recorded with world leading early music groups, such as Sequentia, Boston Camerata, New York Early Music, the Waverly Consort, and Joshua Rifkin's Bach Ensemble. In 2015, Karen performs music of

Hildegard von Bingen and songs from Gustav Mahler's *Kindertotenlieder* for Garrett-Moulton Dance company's production *The Luminous Edge* in San Francisco's Yerba Buena Center. In 2014, Karen performed lieder of Brahms, Mahler, and Schoenberg's *Pierrot Lunaire* in San Francisco; and in Berkeley was heard as alto soloist in Stravinsky's *Les Noces*. Since 2008, Karen has premiered numerous works by eminent composers, such as, Fred Frith, and Joseph Schwantner. Two recent recordings of new music feature Karen's singing: *On Cold Mountain: Songs on Poems of Gary Snyder* (Innova label) was called "mesmerizing" by the *San Francisco Chronicle*. And, her premiere of Ben Johnston's *Parable-Poems of Rumi* (Microfest label) was hailed by the *Los Angeles Times* as "stunning."

### **Mark Mueller, Tenor**

Mark's musical career can best be described as "eclectic," ranging from performances in medieval mystery plays to

playing guitar in a punk parody band. He made his Northern California musical debut at the Monterey Jazz Festival in 1971 and became one of a very few people to have performed at both the Monterey Jazz Festival (1972) and the Carmel Bach Festival (1999–2001). Mark worked for the Berkeley Repertory Theatre as Musical



Director and composer for *Mad Oscar*, by Sheldon Feldner, and *Servant of Two Masters*, by Carlo Goldoni. He has performed with vocal and instrumental ensembles in the greater Bay Area, including the Albany Consort, American Bach Soloists, Baroque Arts Ensemble, California Bach Society, Clerestory, Choir of Men & Boys of Grace Cathedral, Marin Oratorio, Philharmonia Baroque Chorale, San Francisco Bach Choir, and San Francisco Choral Artists. Recent solo performances include *Soul's Light* (Clerestory), Rachmaninoff's *Vespers* (Pacific Boychoir), MacMillan's *Seven Last Words* (Sanford Dole Ensemble and Berkley Symphony), Bach's *Magnificat* (UC Berkeley), Mozart's *Coronation Mass* (Stanford Symphonic Chorus), and Bach's *St. John Passion* (Calvary Presbyterian Church, San Francisco). Operatic roles include Dr. S. in *The Man Who Mistook His Wife for a Hat* (Michael Nyman), Nathanael in *Heaven Ablaze in His Breast* (Judith Weir), Acis in *Acis and Galatea* (Handel), and Narrator/Bishop in the solo opera *Tango*, (Robert X. Rodriguez), performed in London. Mark, who has a Bachelor's degree in Drama, has recorded for Koch International and Avie and studied voice with Jeffrey Thomas and David Gordon.



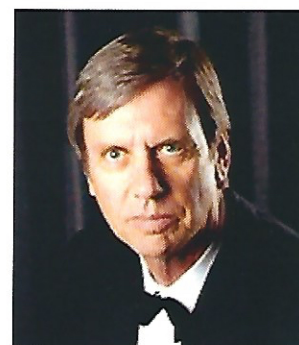
### **Jeffrey Fields, Bass-Baritone**

Jeffrey Fields hails from the San Francisco Bay area and sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra (since 1999), American Bach Soloists (since 2002), Bach Collegium San Diego (since 2011), and Carmel Bach Festival (since 1998).

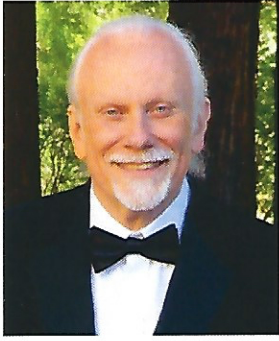
Jeffrey made his Carnegie Hall solo debut in Handel's *Messiah* in 2007, under Andrew Megill, and returned to Carnegie in 2012 with Aoele Consort. Solo engagements this season include Handel's *Teseo* with Philharmonia Baroque Orchestra at Lincoln Center (Mostly Mozart Festival) and Tanglewood, Rossini's *Petite Messe Solenne* and Haydn masses at Stanford, Bach's *St. John Passion* in Berkeley, and concerts with Spire Chamber Ensemble. Recent engagements include Purcell's *Dioclesian* with Philharmonia Baroque, Handel's *Dixit Dominus* with Bach Collegium San Diego, Haydn's *Seasons* at UC Berkeley, Dvorak's *Stabat Mater* in San Francisco, Handel's *Alexander's Feast* under Jeffrey Thomas, Handel's *Samson* with Philharmonia Baroque, Orff's *Carmina Burana*, the title role in Mendelssohn's *Elijah* for Marin Oratorio, and Handel's *Acis and Galatea* with California Bach Society. Jeff studied with Albert Gammon and taught voice and singer's diction at the University of Iowa, 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. Find out more at <http://baritone.org>; Twitter: @baritone

### **Paul Smith, Piano**

Paul received his undergraduate education at the Royal College of Music in London, studied piano with John Lill and Bernard Roberts, and spent an additional year at the Vienna Academy. He graduated with a Master's Degree from Dominican College, studying piano with Julian White. Paul is a faculty member at the College of Marin and Artistic Director of the Contemporary Opera Marin, the Opera program at the College of Marin, specializing in the production of new and modern operas. He is also the founder and Artistic Director of the Music from Marin Summer Festival.



## Michael Irvine, Guitar



Michael Irvine has worked as Laboratory Technician and Music Librarian for College of Marin's music department since 1988. Picking up guitar in his teens, he earned an AA degree in Music at College of Marin, a BA in Music and a second BA in India Studies at Sonoma State University, and an MA in South Asian Studies at UCB. He

studied instrumental and vocal music in the North Indian classical style at the Ali Akbar College of Music for 24 years and performs on sarod. He also sings and performs on guitar professionally and in various College of Marin Music Department ensembles.

## Roy Oakley, Concertmaster, and 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 more. Their approaches to teaching and playing reflect



their years of study with Russell Gerhart, David Schneider, Frank Houser, Daniel Kobiakka, Andor Toth, Sascha Jacobinoff, and Artur Argeiwicz. The Oakley Violin Studio, which began in 1975, evolved in 1994 to the Villa Sinfonia Foundation, a 501(c)(3) nonprofit organization. Currently, there are 25 teachers participating in the Villa Sinfonia Foundation. All 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 Marin Oratorio at Villa Sinfonia Foundation concerts in San Francisco. Villa Sinfonia toured to France last June, performing in Tours and Paris, and will perform in Carnegie Hall on June 22, 2015.

## Jeffrey Paul, Rehearsal Accompanist

Jeff Paul, rehearsal accompanist for Marin Oratorio, 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, and as a talented tenor, he frequently performs with students and staff in featured recitals and 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 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 home town of Mill Valley.

### OFFICERS, MARIN ORATORIO VOLUNTEER ORGANIZATION

Polly Coote, President  
Michael Burch, Vice President  
Katrina Urbach, Treasurer  
Annette Arena & Abigail Millikan-States, Community Coordinators  
Michael Burch & Steven Orsary, Production Coordinators  
Emily Dvorin & Cynthia Sawtell, Marketing & Finance Coordinators  
Donna Dutton, Registration Coordinator & Webmaster

## Acknowledgments

Nicole Cruz, Office of the Superintendent/President  
Linda P. Frank, PhD, Executive Director of Development  
Joanna Pinckney, Administrative Support  
Annie Ricciuti, Reprographics  
Shook Chung, Poster/Cover Design  
Jesse Harbison, Printing  
Adrian Quince, Stage Manager  
David Smith, House Manager  
David White, Lighting/Technical Support  
Louis Patterson, Schoenstein Organ Company  
Dorli Hanchette, Donna Dutton, Polly Coote, and  
Babs von Dallwitz, Translations & Language Guidance

### PLEASE SUPPORT THE ARTS AT COLLEGE OF MARIN

The College of Marin is pleased to introduce Dr. Linda Frank as the new Executive Director of Development. With more than 25 years of experience, Dr. Frank enjoys discussing with donors how they can support student success, nourish creativity, and offer academic and arts programming for the campus and the community. Thank you for supporting choral music education and programs at College of Marin. For information on how to make a current gift, or a future gift through your estate plan, please contact Dr. Frank at [lfrank@marin.edu](mailto:lfrank@marin.edu), 415-485-9528.



## Marin Oratorio Orchestra & Chorus

### Marin Oratorio Chorus

#### SOPRANO

Corine Aubin  
Kathy Auld  
Dianna Baetz  
Audrey Borden  
Karen Brandreth  
Lisa Conlon  
Sarah Cook  
Carol Donohoe  
Kathy Engle  
Nancy Fickbohm  
Jane Gitschier  
Carol Harmon  
Pris Imlay  
Kathleen Kelman  
Deborah Learner  
Mardi Leland  
Barbara Merino  
Abigail  
Millikan-States  
Kai Okada  
Hannah Panger  
White Pearl  
Hermina Roszkopf  
Gerrie Young

#### ALTO

Analisa Adams  
Judy Alstrom  
Annette Arena

Jan Booth  
Mary Boston  
Mary-Lee Bronzo  
Leslie Brown  
Ruth Brown  
Elizabeth Chesnut  
Polly Coote  
Rhoda Draws  
Donna Dutton  
Emily Dvorin  
Dorli Hanchette  
Alice Hofer  
Roberta Jeffrey  
Gretchen Kucserka  
Leslie Kwartin  
Susanne Lyons  
Linda McCann  
Kathryn McGeorge  
Marie Narlock  
Ruth Nash  
Robin Nosti  
Heather Ophir  
Mary Osterloh  
Myrna Pepper  
Erica Posner  
Lonna Richmond  
Jill Ross-Kuntz  
Cynthia Sawtell  
Julie Schnapf  
Judy Simmons  
Mary-Jeanne  
Stavish  
Katrina Urbach  
Elaine Weston

Kathy Wilcox  
Shelley Winn  
Spirit Wiseman

#### TENOR

Steven  
Bronfenbrenner  
Linda Davis  
David Hanchette  
John Hart  
Jim Kohler  
Will McBride  
Steve Orsary  
Jeffrey Paul  
Mickey Reighley  
Fred Ross-Perry  
Babs von Dallwitz  
Kory Zipperstein

#### BASS

Gary Appell  
Peter Black  
Marlin Boisen  
Pete Bowser  
Michael Burch  
Michael Carroll  
Robert Dauphin  
Boris De Denko  
Daniel Drake  
Michael Irvine  
Claron Jorgensen  
Thilo Koehler  
Neil Kraus  
James Larsen  
Ralph Purdy

Michael Rafferty  
Rishi Schweig  
Robert Teichman  
Tom Truchan

### Marin Oratorio Orchestra

#### VIOLIN I

Roy Oakley,  
*Concertmaster*  
Joanna Pinckney,  
*Associate*  
*Concertmaster*  
Gregory Sykes  
Susannah Barley

#### VIOLIN II

Lynn Oakley,  
*Principal*  
Daryl Schilling  
Tara Flandreau  
Roger Dormann

#### VIOLA

Stephen Moore,  
*Principal*  
Meg Eldridge  
Stacey Bauer

#### CELLO

Carol Rice,  
*Principal*  
David Wishnia

#### BASS

Mark Culbertson,  
*Principal*  
David Horn

#### OBOE

Brenda  
Schuman-Post  
Jon Arneson

#### CLARINET

David Treganowan  
Shelley Hodgen

#### BASSOON

Karen Wright

#### TRUMPET

Jon Pankin  
Jason Park

#### TIMPANI

Ken Crawford

#### GUITAR

Michael Irvine

#### PIANO

Paul Smith

# Franz Josef Haydn: The Music of War & Peace

Franz Josef Haydn (1732–1809) spent nearly 50 years, most of his working life, providing musical entertainment and ceremonial pieces for the music-loving Austrian Prince Nicholas Esterhazy and his family. Obligated to live and work on the prince's estates in the country, Haydn had limited opportunity to travel and cultivate contacts in political and cultural centers, but he did enjoy financial security and the provision of a full company of musicians to work with, which freed him to “be original,” as he said, in his musical creations.

Haydn's prolific output of works for both concert hall and private salon brought him fame far beyond the princely court. When a less-musical prince after Nicholas pensioned off some of the Esterhazy establishment in 1790, Haydn was free to move to Vienna to continue as a freelance composer—and to see the world. Engaged to provide new music and conduct concert series in London, Haydn made two trips to England, in 1791–2 and 1794–5. After the second trip, he declined an invitation from King George III, who sought to retain him in England as his great-grandfather George I had retained the German Handel, and spent his final years dividing his time between Vienna and the Esterhazy estate.

The revered father of the classical symphony (104 of them!), string quartet, and piano sonata, Haydn was also famous for lacing his compositions with the unexpected, with surprises both amusing (like the jolt-you-out-of-your-seat forté in the 16th bar of the “Surprise” symphony, No. 94, 1791), and profound (like the equally jolting chord that announces the creation of light out of chaos in his oratorio *The Creation*, 1798).

This penchant is nowhere more evident than in the small collection of partsongs for two, three, and four voices with keyboard accompaniment that Haydn composed in the late 1790s, after his return from England. Perhaps influenced by the English part-singing he had encountered on his visits, the pieces

were written, he said, “for my own self,” and published more likely for entertainment in the bourgeois parlors of Vienna than for the Esterhazy court. The texts, original poems, and translations taken from popular anthologies of the time range from jolly drinking songs and witty lovers' complaints to pious prayers and meditations.



*Di me giuseppe Haydn*

In Haydn's partsongs, words and music work together to convey abundant surprises and jokes. “Harmony in Marriage,” for example, depicts a marriage of “wonderful harmony,” in which wife and husband compete in the practice of the same (unladylike) vices: men's and women's voices bicker back and forth and come together from time to time in odd harmonization on the word “harmony.” Similarly, the musical lines of “The Warning” create a picture of the scuttling scorpions in the text akin to the vivid aural portraits of the “sinuous worm,” frogs, and other creatures Haydn wrote into his oratorios. “Eloquence” makes its point with a gesture reminiscent of the end of the “Farewell” symphony (No. 45,

1772), in which Haydn wrote in a plea for vacation time by having the musicians drop out one by one and leave the room. As the closing of “Eloquence” repeats its opening line (“Friends, water makes us mute”), the voices first only mouth the word “mute,” and then fall mute indeed.

Like his partsongs, Haydn's motet (a non-liturgical sacred choral piece) *Insanae et vanae curae* displays a lesser-known facet of his work, in this case his foray into Italian opera and oratorio. His sole Italian oratorio, *Il Ritorno di Tobia* (Tobias's Return), based on a story from the biblical Apocrypha, depicts the emotions of doting parents, a distraught mother and a serenely confident father, awaiting the return of a long-absent son. It had a successful premier in Vienna in 1775, but proved difficult to revive thereafter. One of the choruses, reworked with new Latin



words, but retaining the oratorio's operatic and Italianate flourishes and its extreme dramatic contrast between raging despair and quiet faith, has survived in the church anthem repertoire.

The last phase of Haydn's life, after his return half-time to his post with the Esterhazy princes, was a



Haydn's patron,  
Nicholas I, Prince  
Esterhazy: Portrait by  
Martin Knoller

time of war and revolution throughout Europe. Although the empire was to survive for over a century longer, the collapse of the well-ordered world ruled from Vienna by the Hapsburg emperors must have seemed immi-

nent when Haydn wrote the *Mass in C Major*, known as the *Missa in*

*tempore belli*, or "Mass in time of war" (1796). Revolutionary France had gone to war with the Hapsburg Empire in the spring of that year; by fall Napoleon had swept through Austria's Italian territory and was threatening the capital itself. War fever seized the country and even, it seems, infected Haydn, who was composing the mass commissioned that year for the Esterhazys' annual private celebration of the princess's name day.

Once again weaving the unexpected into the familiar, Haydn was criticized for employing devices inappropriate for sacred music in setting the mass. The martial kettledrums that give this mass its German nickname, *Paukenmesse* ("timpani mass"), are only one such feature of the piece. Although there are quiet contemplative moments in the expected places, like

the "Peace on earth" section of the Gloria and the passages in the Credo dealing with Jesus's incarnation and death, the tone of the whole, from the opening Kyrie to the final Agnus Dei, is assertive rather than reverent and supplicating. Trumpet fanfares sound throughout.

Petitions such as "Receive our prayer" and "Have mercy" in the Gloria, for example, demand more than they beg. In the Benedictus, "Blessed is the one who comes in the name of the Lord" the irony of commemorating Jesus's triumphal entry into Jerusalem in the context of Napoleon's approach to Vienna is evoked by slipping in and out of minor

mode; the orchestra can be heard marching even in 6/8 rhythm. The Agnus Dei brings trumpet calls together with the kettledrums, sounding the threat of approaching cannon fire—a kind of foreshadowing of Tchaikovsky's *1812 Overture* (1880) celebrating the disastrous end of Napoleon's march of conquest through central Europe, a march that in 1809 passed close by the place where Haydn lay dying.

The final plea, "Grant us peace," ends the mass with a loud demand for the restoration of the universal peace and order Haydn was to celebrate in *The Creation* oratorio composed two years after the mass was written. In our times of war, the *Missa in tempore belli* has been taken as an anti-war protest, not only at the College of

Marin in the 1960s, but also notably in Leonard Bernstein's "Concert as a Plea for Peace," performed at the National Cathedral in Washington, DC, on the eve of Nixon's second inaugural in 1973. Haydn might well have been surprised at this.

—Polly Coote, PhD

*"Haydn alone  
has the secret  
both of making me  
smile and  
of touching my  
innermost soul."*

—Mozart

**SAVE THE DATE!**

On December 19 & 20, 2015, Marin Oratorio presents

**CHRISTMAS ORATORIO**

Johann Sebastian Bach

# Follow Along with Us

## Partsongs

### Die Harmonie in der Ehe : Harmony in Marriage

O wunderbare Harmonie, was er will, will auch sie. Er zechet gern, sie auch, er spielt gern, sie auch, er zählt Dukaten gern, und macht den großen Herrn, auch das ist ihr Gebrauch. O wunderbare Harmonie, was er will, will auch sie.

O, wonderful harmony! What he wants, she wants too. He likes to carouse; so does she. He likes to gamble; so does she. He likes to count his money and act like a great lord: It's her way too. (J.H. Götz)

### Alles hat seine Zeit : Everything Has Its Time

Lebe, liebe, trinke, lärme,  
kränze dich mit mirschwärme  
mit mir, wenn ich schwärme, ich  
bin wieder klug mit dir.

Live, love, drink, carouse.  
Put on a garland with me! Go  
crazy with me! When I am  
crazy, I come to my senses with  
you. (Greek drinking song)

### An den Vetter: To My Cousin

Ja, Vetter ja! Ich fall' euch bei,  
dass Lieb' und Torheit einerlei,  
und ich ein Tor notwendig sei;  
ich sei nun aber, was ich sei, ist  
Lieb' und Torheit einerlei. So  
wisst, mir ist sehr wohl dabei.

Yes, cousin, yes! I agree  
with you. Love and foolishness  
are the same, and I am needs  
a fool. But whatever I may be, if  
love and foolishness are the  
same, let me tell you—I feel  
pleased no end. (K.W. Ramler)

### Der Augenblick : The Moment

Inbrunst, Zärtlichkeit, Verstand, Schmeicheleien, Sorgen, Tränen,  
Zwingen nicht die Gunst der Schönen, Schaffen uns nicht ihre Hand:  
Nur ein schwacher Augenblick, Fordert der Verliebten Glück.

Fervor, tenderness, understanding; flattery, worry, tears: These do  
not force the favor of beautiful women. They do not give us their hand.  
Only an opportune moment brings a lover his happiness. (K.W. Ramler)

### An die Frauen : To Women

(From the Greek Ode of Anacreon, translated from Bürger)  
Natur gab Stieren Hörner, Sie gab den Rossen Hufe, Den Hasen  
schnelle Füße, Den Löwen weite Rachen, Den Fischen gab sie Flossen,  
Und Fittige den Vögeln; Den Männern, den Männern aber Weisheit.  
Männern! nicht den Weibern? Was gab sie diesen? Schönheit,  
Schönheit. Statt aller unsrer Spieße, Statt aller unsrer Schilde; Denn  
wider Weibesschönheit Besteht nicht Stahl, nicht Feuer.

Nature gave horns to bulls; she gave hooves to horses. To rabbits,  
quick feet; to lions, wide jaws. To the fish, she gave fins, and feathers to  
the birds. But to men, to men? Brains. To men! Not to women? What did  
she give women? Beauty, beauty—instead of all our spears, instead of  
all our shields. For against women's beauty, neither steel nor firepower  
can prevail.

### Der Greis : The Old Man

Hin ist alle meine Kraft! Alt und schwach bin ich; Wenig nur erquicket  
mich Scherz und Rebensaft! Hin ist alle meine Zier! Meiner Wangen  
Roth Ist hin weggeflohn! Der Tod Klopft an meine Thür! Unerschreckt  
mach' ich ihm auf; Himmel, habe Dank: Ein harmonischer Gesang War  
mein Lebenslauf!

All my strength is gone; I am old and weak. Only merriment and the  
juice of the grape refresh me a little. Gone are my good looks, the  
ruddiness has fled from my cheeks, and Death knocks at my door. I  
open to him without fear. Heaven be thanked: My whole life was a

harmonious song. (J.W.L.  
Gleim)

### Eine sehr gewöhnliche Geschichte: The Usual Story

Philint stand, jüngst vor Babets  
Tur ünd klopft' und rief: "Ist  
niemand hier?" Ich bin Philint,  
laßt mich hinein! Sie kam und  
sprach; "Nein, nein!" Er seufzt'  
und bat recht jämmerlich,  
"Nein," safte sie, "Ich fürchte  
dich!" Es ist schot Nacht, ich bin  
allein: Philint, es kann nicht  
sein! Bekümmert will bat recht  
wieder gehn, da hört er schnell  
den Schlüssel drehn. Er hört :  
"Auf einen Augenblick, doch  
geh auch gleich zu rück!" Die  
Nachbarn plagt die Neugier  
sehr; Sie warten der Wiede-  
rkehr; Sie warten der auch,  
doch erst morgens früh. Ei, ei,  
wie lachten sie!

Philint was standing in  
front of Babet's door. "Is any-

body there?" he called. "I am Philint. Let me in!" "No, I am afraid of you,"  
she answered. "It's late and I'm all alone; it cannot be." "It will be just for  
a moment," he answered, "and then I will leave." Then the key was  
turning! He came in and didn't leave until the next morning, and they  
both had a good laugh.

### Die zu späte Ankunft der Mutter : Mother's Late Arrival

Beschattet von blühenden Ästen, gekühlt von spielenden Westen, lag  
Rosilis am Bache hier und Hylas neben ihr, Sie sangen sich Schezende  
Lieder; sie warf ihn mit Blumen, er wieder. Sie neckte ihn, er neckte sie,  
we weiß, wie lang und wie. Von Lenz und von Liebe gerühret, ward  
Hylas zum Küssen verführet. Er kußte sie, er drückte sie, daß sie um  
Hülfe schrie. Die Mutter kam eilend und fragte, was Hylas für Frevel hier  
wagte. Die Tochter rief: "Es ist geschehn; ihr könn! nun wieder gehn."

Rosilis was relaxing by a creek, in the shadow of flowering  
branches, cooled by soft waves of water. Hylas lay down next to her.  
They threw flowers to each other, back and forth. Who knows how long  
they were playing games with each other? He began hugging and  
kissing her until she started to call for help. Her mother came running.  
"What happened?" she asked. "Has Hylas done something bad to you?"  
Said the daughter, "It's too late. It happened. You can leave now."

### Die Beredsamkeit : Eloquence

Freunde, Wasser machet stumm, lernet dieses an den Fischen doch  
beim Weine kehrt sich's um dieses lernet an unsern Tischen. Was für



Haydn Quartet: In this 1907 painting by Julius Schmid (Vienna Museum), Haydn (at right) is depicted leading a string quartet featuring famous musicians of the time—including a young Mozart (green coat, far left), who was a friend of Haydn's.

Redner sind wir nicht, wenn der Rheinwein aus uns spricht; Wir ermahnen, streiten, lehren, keiner will den andern hören.

Friends, water makes us mute; this we learn from the fishes. But with wine, it's the other way around; this we learn at our tables. What talkers don't we become when the Rheinwine speaks through us! We admonish, argue, instruct, But no one listens to anyone else. (G.E. Lessing)

### Warnung : Warning

*Freund, ich bitte, hüte dich! Skorpionen schleichen sich unter jeden Stein und da, wo es dunkel ist, pflegt Betrügerei und List oft versteckt zu sein.*

Friend, I pray you, beware! Scorpions creep under every stone. And there, where it is dark, deceit and cunning are often wont to be hidden.

### Widen den Übermut : Against Presumption

*Was ist mein Stand, mein Glück und jede gute Gabe? Ein unverdientes Gut. Bewahre mich, o Gott, von dem ich alles habe, vor Stolz und Übermut.*

What is my status, my good fortune and every good gift? An undeserved boon. Keep me, O God, from whom I receive everything, from pride and presumption. (C.F. Gellert)

### Betrachtung des Todes: Contemplating Death

*Der Jüngling hofft des Greises Ziel, Der Mann noch seiner Jahre viel, Der Greis zu vielen noch ein Jahr, und keiner nimmt den Irrtum wahr.*

The young man hopes to reach old age. The grown man hopes for many more years. The old man of many years hopes for one more. And none of them sees the error of this hope. (C.F. Gellert)

### Abendlied zu Gott : Evening Hymn to God

*Herr, der du mir das Leben bis diesen Tag gegeben, dich bet ich kindlich an! Ich bin viel zu geringe der Treue, die ich singe, und die du heut an mir getan.*

Lord, you who have given me life until this day, I pray to you like a child. I am far too unworthy of the faithfulness I sing of, and that you have shown me today. (C.F. Gellert)

### Aus dem Dankliede zu Gott : A Hymn of Thanks to God

*Du bist's, dem Ruhm und Ehre gebühret und Ruhm und Ehre bring ich dir. Du, Herr, hast stets mein Schicksal regieret und deine Hand war über mir.*

You are the one to whom glory and honor are due, and glory and honor I bring to you. You, Lord, have always governed my fate, and your hand has been over me. (C.F. Gellert)

### *Insanae et Vanae Curae*

*Insanae et vanae curae invadunt mentes nostras, saepe furore replent corda, privata spe, Quid prodest O mortalis conari pro mundanis, si coelos negligas, Sunt fausta tibi cuncta, si Deus est pro te.*

Vain and raging cares invade our minds. Madness fills the heart, robbed of hope. O, mortal man, what is the use of striving after worldly things if you neglect the heavens? If God is with you, all will be well.

### *Paukenmesse*

#### Missa in Tempori Belli : Mass in Time of War

##### Kyrie

*Kyrie eleison; Christe eleison; Kyrie eleison*

Lord, have mercy; Christ, have mercy; Lord, have mercy

##### Gloria

*Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine*

*Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, 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.*

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

##### Credo

*Credo in unum Deum. Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialiam Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. 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 caelum: 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.*

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Begotten, not made; being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven and was incarnate by the Holy Ghost of the Virgin Mary: And was made man. And was crucified also for us under Pontius Pilate, suffered, and was buried. And the third day He rose again according to the scriptures. And ascended into heaven, and sits at the right hand of the Father. And He shall come again with glory to judge the living and the dead: His kingdom shall have no end. And I believe in the Holy Ghost, Lord and giver of life, who proceeds from the Father and Son. Who, with the Father and Son together, is worshipped and glorified; Who spoke by the Prophets. And in one holy Catholic and Apostolic church, I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

##### Sanctus

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.*

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

##### Benedictus

*Benedictus qui venit in nomine Domini. Hosanna in excelsis.*

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

##### Agnus Dei

*Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.*

Lamb of God, who takes away the sins of the world, have mercy on us. Grant us peace.

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