

# The College of Marin Community Chorus

Boyd Jarrell, Director  
Jeff Paul, Accompanist

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🌀 The Program 🌀

WOLFGANG AMADEUS MOZART .....1756-1791

Te Deum K. 141

“Coronation” Mass in C K.317

Kyrie

Gloria

Credo

Adagio for Strings K. 546

Sanctus/Osanna

Benedictus

Agnus Dei

INTERMISSION

Vesperae solennes de Confessore K. 339

I. Dixit Dominus

II. Confitebor

III. Beatus Vir

IV. Laudate Pueri

V. Laudate Dominum

VI. Magnificat

🌀 Soloists 🌀

CHRISTA PFEIFFER, Soprano  
LISA HOUSTON, Alto

JOS MILTON, Tenor  
HUGH DAVIES, Bass

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

## Biographies

### Christa Pfeiffer

Christa Pfeiffer, “a full voiced soprano...with a keen sense of style and humor” (San Francisco Classical Voice) has an active career in oratorio, opera and recital. Appearances include performances with American Bach Soloists, Berkeley Symphony Orchestra, Oakland Symphony Chorus, Jubilate Orchestra, Albany Consort, Festival Opera and Old First Concerts. On the concert stage she has been a soloist in Mozart’s *Mass in C Minor* with the Arizona Masterworks Chorale, Haydn’s *St Nicolai Mass* at St. George’s Cathedral in Cape Town, South Africa, and in J.S. and C.P.E. Bach’s *Magnificats* with the San Francisco Choral Society. Other performances include Mozart’s *Coronation Mass*, Pergolesi’s *Stabat Mater*, Poulenc’s *Gloria* and Haydn’s *Paukenmesse*. Operatic roles include St. Settlement (*Four Saints in Three Acts*), Ilia (*Idomeneo*), Donna Elvira (*Don Giovanni*), Musetta (*La Bohème*) and Gilda (*Rigoletto*). As a recitalist she has performed a live broadcast of Poulenc’s *Banalités* on KPFA, Messiaen’s *Poèmes pour Mi* in England and Ravel’s *Shéhérazade*. Recent engagements include *Eden/Eden* with the San Francisco Ballet and Bach’s *St. Matthew Passion* in Brazil. Ms. Pfeiffer received her degree in vocal performance from Eastman School of Music. She released her first CD, “Hush: Lullabies from around the world” in 2003 and teaches in her studio in Berkeley.

### Lisa Houston

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

### Hugh Davies

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

## Jos Milton

Since relocating to California from New York City in 2006, tenor Jos Milton has established himself both in concert and on the operatic stage. He has already made appearances with the Sonoma County Choral Society and other concert ensembles as the tenor soloist for the Mozart *Requiem*, *Mass in C* and *Vesperae solennes de Dominica*. Between August and October of this year, Jos performed in three Bay Area opera productions: as Gernando in Haydn's *L'isola disabitata* with City Concert Opera Orchestra, as Pedrillo in *Abduction from the Seraglio* with Sonoma City Opera, and as Rodolfo in *La Bohème* with Livermore Valley Opera. For his work in the Haydn, the SF Classical Voice stated "Tenor Jos Milton as Gernando was effective, especially in his sincere delivery of the recitatives, where his warm tone color was much appreciated. In his star aria, 'Non turbar quand'io mi lagno' (Do not disturb my grief), he negotiated well the many harmonic twists and turns." Engagements for the 2007/2008 season include the role of Ferrando in *Così fan tutte* with Pocket Opera, and the tenor soloist role in Bach's *Mass in B Minor* with the Santa Rosa Symphony. Jos is a graduate of the Peabody Conservatory of Music, where he received a Doctor of Musical Arts degree in voice. He currently resides in Calistoga with his wife, Ashley.

## Boyd Jarrell, Conductor

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

## COM Community Chorus

The College of Marin Community Chorus was founded in 1961 to provide students and community members with an opportunity to sing choral masterpieces. Since then the directors have included Drummond Wolff, Scott Merrick, Stan Kraczek and for the last four years, Boyd Jarrell. Today the chorus, lead by Boyd, and accompanied by Jeff Paul, consists of approximately 100 singers of varying ages and levels of experience. Two times each year the chorus performs masterpieces of choral literature, usually with orchestral accompaniment. The College of Marin Community Chorus is truly a community of singers. Some members have participated for many years, and every season there are newcomers. Friendships are built during the months of weekly Wednesday evening rehearsals at the Kentfield campus. The singers find that it is both a challenge and a joy to sing these beautiful masterpieces. New members are welcomed each semester. For more information about joining the chorus, watch for the College of Marin Spring 2008 schedule of classes.

On May 10<sup>th</sup> & 11<sup>th</sup>, 2008 the chorus will perform Bach's Motet #1 *Singet dem Herrn* and Motet #6 *Lobet den Herrn*, as well as Handel's *Zadok the Priest* and the *Dettingen Te Deum*.

## Program Notes

“**T**here’s a constant tension between the audience and the people on the stage, all thinking, ‘OK, music is a great tool, but the ultimate purpose is worship.’ And riding that tension is tough.” Thus Mike Day, worship director and leader of a rock band at the High Desert Church in Victorville CA, (New York Times November 7), identifies a tension in church music that goes back to St. Augustine in the 4<sup>th</sup> century between the use of music that encourages "sensual pleasure" and "music that encourages devotion kindled with piety." Mozart in his time rode a similar tension: commenting on composing within the strictures of the rules for liturgical music promulgated by his patron in Salzburg, the Archbishop Colloredo, as well as by the Austrian Emperor Joseph II, he wrote, "Our church music is very different from that of Italy, all the more so because a complete mass. . . even the most solemn ones. . . may not last more than three quarters of an hour. One needs particular training for this kind of composition, and furthermore it must be a mass with all instruments – trumpets, timpani, etc." Though Mozart managed to strike the balance to the satisfaction of his patron, ironically his sacred music along with much of the next century’s was to be condemned in a papal encyclical of 1903 as too "theatrical" to be suitable for liturgical use.

The two major works on tonight’s program come from the late Salzburg period between Mozart’s 1777-8 trip to Paris and his departure in 1781 to go freelance in Vienna. The Mass in C major K 317 was composed for Easter Sunday 1779. The nickname "Coronation" comes from a later performance in Prague during the celebration of the coronation of Emperor Leopold in 1791 or Emperor Franz in 1792. It is a *Missa brevis*, a short mass, with no arias for soloists (except the Agnus Dei, reminiscent of the countess’s aria "Dove sono" from the "Marriage of Figaro"); no extended closing fugues. Nevertheless it packs a full ceremonial setting of the text with orchestra, soloists, and choir into only half an hour.

The *Vesperae solennes de confessore* (Solemn Vespers for a Saint’s Day, 1780) comprises five short psalms appointed for the day, Ps 110-113 and 117 (or 109-113 and 116 in the Vulgate) and the Magnificat, Mary’s song of praise from the gospel of Luke. Among the daily services of the Hours, composers especially favored the evening service for polyphonic settings of the liturgy in place of the plain Gregorian chant. Still riding the tension, Mozart employed a variety of contrasting keys, meters, vocal forces, and styles to set the individual portions without obscuring the sacred words. Thus the six "Gloria Patri" settings that conclude each portion are all different; Ps 113, *Laudate pueri*, a vigorous classic fugue, is followed by the serene lyric

*Laudate Dominum*, for soprano solo and chorus; the Magnificat’s theme of the reversal of power relationships is vividly conveyed in musical oppositions between choir and soloists, dynamics, and tempi.

The *Te Deum* ("We praise you o God") that opens our program is an ancient hymn text customarily used in the service of matins, the first morning service, and for special celebrations of thanksgiving. 13-year old Mozart modeled his on a *Te Deum* by Michael Haydn, but gave it his own energy and wit. Perhaps he is still chuckling somewhere at choirs navigating the complex final fugue setting the words, "May I not be put to eternal confusion."

By Polly Coote

### FUTURE PROGRAMS

May 10 and 11, 2008

J. S. BACH

Motet #1 *Singet dem Herrn*  
Motet #6 *Lobet den Herrn*,

G. F. HANDEL

*Zadok the Priest*  
*Dettingen Te Deum*

Dec. 6 and 7, 2008

BEETHOVEN

*Mass in C* and *Choral Fantasy*

## Translations

### Te Deum

We praise thee, O God. We acknowledge thee to be the Lord. All the earth doth worship thee the Father everlasting. To thee all Angels cry aloud the Heavens, and all the Powers therein. To thee Cherubim and Seraphim continually do cry. Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of the Majesty of thy glory. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee. The noble army of Martyrs praise thee. The holy Church throughout all the world doth acknowledge thee the Father of an infinite majesty, thine honourable true and only Son, also the Holy Ghost the Comforter. Thou art the King of Glory O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God in the glory of the Father. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy servants whom thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints in glory everlasting. O Lord, save thy people and bless thine heritage. Govern them and lift them up for ever. Day by day we magnify thee; and we worship thy Name ever world without end. Vouchsafe, O Lord to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord let thy mercy lighten upon us as our trust is in thee. O Lord, in thee have I trusted, let me never be confounded.

### “Coronation” Mass

#### Kyrie

Lord have mercy. Christ have mercy.

#### Gloria

Glory to God in the highest...

#### Credo

I believe in one God, the Father almighty...

#### Santctus

Holy, holy holy, Lord God of Hosts...

#### Benedictus

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

#### Agnus Dei

Lamb of God, you take away the sins of the world...

### Vesperae Solennes de Confessore

#### Psalm 110 (Dixit Dominus)

The Lord says to my Lord: Sit at my right hand until I make your enemies a footstool for your feet. The Lord will extend your mighty scepter from Zion. You will rule in the midst of your enemies. Your troops will be willing on your day of battle. Arrayed in holy majesty, from the womb of the dawn you will receive the dew of your youth. The Lord has sworn and will not change his mind. You are a priest forever, in the order of Melchizedek. The Lord is at your right hand. He will crush kings on the day of his wrath. He will judge the nations, heaping up the dead and crushing the rulers of the whole earth. He will drink from a brook beside the way therefore he will lift up his head.

#### Psalm 111 (Confitebor)

Praise the Lord. I will extol the Lord with all my heart in the council of the upright and in the assembly. Great are the works of the Lord. They are pondered by all who delight in them. Glorious and majestic are his deeds, and his righteousness endures forever. He has caused his wonders to be remembered. The Lord is gracious and compassionate. He provides food for those who fear him. He remembers his covenant forever. He has shown his people the power of his works, giving them the lands of other nations. The works of his hands are faithful and just. All his precepts are trustworthy. They are steadfast for ever and ever, done in faithfulness and uprightness. He provided redemption for his people. He ordained his covenant forever – holy and awesome is his name. The fear of the Lord is the beginning of wisdom. All who follow his precepts have good understanding. To him belongs eternal praise.

#### Psalm 112 (Beatus Vir)

Praise the Lord. Blessed is the man who fears the Lord, who finds great delight in his commands. His children will be mighty in the land. The generation of the upright will be blessed. Wealth and riches are in his house, and his righteousness endures forever. Even in darkness light dawns for the upright, for the gracious and compassionate and righteous man. Good will come to him who is generous and lends freely, who conducts his affairs with justice. Surely he will never be shaken. A righteous man will be remembered forever.

He will have no fear of bad news. His heart is steadfast, trusting in the Lord. His heart is secure. He will have no fear. In the end he will look in triumph on his foes. He has scattered abroad his gifts to the poor. His righteousness endures forever. His horn will be lifted high in honor. The wicked man will see and be vexed. He will gnash his teeth and waste away. The longings of the wicked will come to nothing.

#### Psalm 113 (Laudate Pueri)

Praise the Lord. Praise, O servants of the Lord, praise the name of the Lord. Let the name of the Lord be praised, both now and forevermore. From the rising of the sun to the place where it sets, the name of the Lord is to be praised. The Lord is exalted over all the nations, his glory above the heavens. Who is like the Lord our God, the One who sits enthroned on high, who stoops down to look on the heavens and the earth? He raises the poor from the dust and lifts the needy from the ash heap. He seats them with princes, with the princes of their people. He settles the barren woman in her home as a happy mother of children. Praise the Lord.

#### Psalm 117 (Laudate Dominum)

Praise the Lord, all you nations. Extol him, all you peoples. For great is his love toward us, and the faithfulness of the Lord endures forever. Praise the Lord.

#### Magnificat Luke 1:46-55

And Mary said: My soul glorifies the Lord and my spirit rejoices in God my Savior, for he has been mindful of the humble state of his servant. From now on all generations will call me blessed, for the Mighty One has done great things for me – holy is his name. His mercy extends to those who fear him, from generation to generation. He has performed mighty deeds with his arm; he has scattered those who are proud in their inmost thoughts. He has brought down rulers from their thrones, but has lifted up the humble. He has filled the hungry with good things, but has sent the rich away empty. He has helped his servant Israel, remembering to be merciful to Abraham and his descendants forever, even as he said to our fathers.

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