

COLLEGE OF MARIN MUSIC PROGRAM *presents*

**O** MARIN  
ORATORIO

*Director*  
**Boyd Jarrell**

*The*  
**SEASONS**

*Franz Josef Haydn*

With full orchestra and guest vocal soloists

**Helene Zindarsian**

**Stephen Cannon**

**Nikolas Nackley**

**2017** SATURDAY 7:30 PM  
DECEMBER 16

SUNDAY 3 PM  
DECEMBER 17

COLLEGE OF  
**MARIN**  
[www.marin.edu](http://www.marin.edu)

# The Seasons

An Oratorio by Franz Josef Haydn

## MARIN ORATORIO

Boyd Jarrell, Conductor

with guest soloists

Helene Zindarsian, Soprano

Stephen Cannon, Tenor

Nikolas Nackley, Baritone



# Program

## I. Spring

1. Introduction: Behold how surly winter flies
2. Come, gentle spring!
3. From Aries, now, the sun shines brightly
4. With joy, the impatient husbandman
5. The farmer now his work has done
6. Now be gracious, bounteous heaven
7. Our fervent prayers are heard
8. O, how lovely is the landscape
9. Wonderful, powerful, merciful God!

## II. Summer

10. Introduction: In misty mantle now draws near
11. So, now the cheerful shepherd goes
12. And now ascends the sun
13. What refreshment to the senses
14. O, see! There rises in the sultry air
15. Ah! The thunderstorm comes near
16. And now the storm has passed away

— INTERMISSION —

## III. Autumn

17. Introduction: What with all its blossoms
18. So, Nature thus rewards his toil
19. Now on the bare denuded fields
20. Look there upon the open field
21. The hares from out their beds
22. Hark, a sonorous sound
23. The shining grapes are fully ripe
24. Yoho, yoho, the wine is here!

## IV. Winter

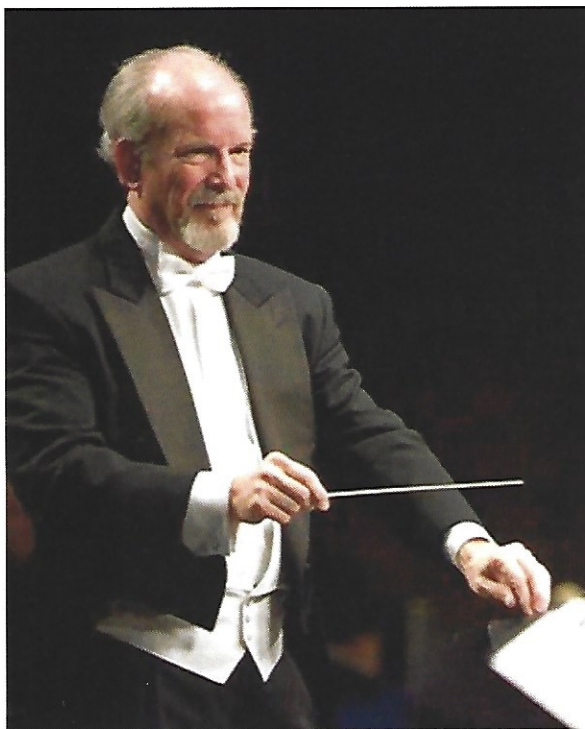
25. Introduction: Now pale, the year begins to fade
26. Light and life are both enfeebled
27. The lake lies bound in grip of frost
28. The traveler stands perplexed
29. As he draws near
30. Whirring, whirring, whirring
31. Now the flax has all been spun
32. There was a squire, as I've heard say
33. From out the East there comes an icy blast
34. So, understand, misguided man
35. Then comes the great and glorious morn

*See page 8 for texts*

*Please turn off and put away all cellphones, pagers, and other devices before the performance begins. Thank you.*



## On Stage



### **BOYD JARRELL** **Conductor**

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. Jarrell 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. Jarrell 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 his tenure at College of Marin, the 100-voice Marin Oratorio Chorus has thrived, becoming a focus for Marin's vibrant music community.

### **HELENE ZINDARSIAN**

#### **Soprano**

Helene Zindarsian is admired for a voice that "goes straight to the heart of the listener." A native San Franciscan, she made her professional debut as the soprano soloist in Mahler's *Des Knaben Wunderhorn* with the San Francisco Ballet Company after being "discovered" in Italy during an impromptu performance in a Sieneese palazzo. A frequent soloist with Philharmonia Baroque Orchestra, Helene has been featured there in Campra's *Requiem*, Purcell's *Birthday Ode to Queen Mary*, Rameau's *Grand Motet*, Handel's *Samson*, Bach's *Christmas Oratorio*, Rosenmüller's *Magnificat*, Vivaldi's *Gloria*, Purcell's *Dioclesian*, Cozzolani's *Dixit Dominus*, as well as Beethoven's *Choral Fantasy*, which will be presented in the Spring of 2018. Other recent highlights include the Marin Symphony, where she appeared in Vaughan Williams's *Dona Nobis Pacem*, Mozart's *Requiem*, and is a much-loved regular in the popular annual Candlelight Christmas concert series. During the



past two seasons she has played the roles of Venus in John Blow's *Venus and Adonis*, and the First Witch in Purcell's *Dido and Aeneas*. On the concert stage, her performances

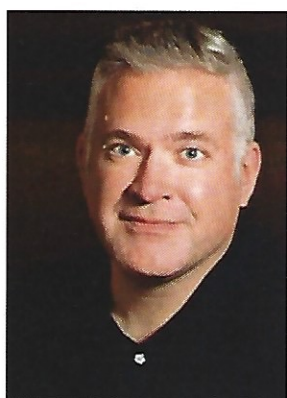
included the soprano soloist in Haydn's *Lord Nelson Mass*, Vaughan Williams's *Serenade to Music*, and a world premier by Stephen Main entitled *Where Everything Is Music*. Helene has also performed with many other premier Bay Area ensembles, including American Bach Soloists, Mark Morris Dance Group, Sanford Dole Ensemble, San Francisco Symphony Chorus, San Francisco Opera Chorus, and the Carmel Bach Festival Chorale. Helene is also becoming a favorite with audiences in Chicago, where she performed Berlioz's *Les nuits d'été* with Park Ridge Civic Orchestra, a group with whom she earned acclaim for her interpretation of Strauss's *Four Last Songs* on a prior tour. Following these performances, Helene received a grant

to produce her third solo album, *Janabar*, a collection of Armenian liturgical hymns. The album is currently nominated by Just Plain Folks Music Awards in their Best Classical Vocal Solo Album category. The project also received its international debut in a solo concert presented by Filarmonica Laudamo in Messina, Italy, where she has been invited to return for another solo recital.

## STEPHEN CANNON

### Tenor

Stephen Cannon has performed professionally since 2000, and has recently relocated to the Bay Area from the Midwest. His operatic roles have included Rinuccio (*Gianni Schicchi*), Nemorino (*The Elixir of Love*), Basilio (*The Marriage of Figaro*), Alfredo



(*La Traviata*), Almaviva (*Il Barbiere di Siviglia*), Tamino (*The Magic Flute*), Ernesto (*Don Pasquale*), Don Jose (*Carmen*), Aeneas (*Dido and Aeneas*), Roderigo (*Otello*), Mastro Trabuco (*La Forza del Destino*), Nearco (*Poliuto*), and many others. He took the stage at Lyric Opera of Chicago for nine seasons and 24 productions as a member

of the chorus and a soloist. Stephen's Lyric highlights include appearing in the principal casts of David McVicar's stunning productions of *Il Trovatore* and *Manon*, as well as being featured as a soloist at the 2007 Lyric Opera Stars of the Season concert in Millennium Park. Stephen also performed the National Anthem for the Chicago Bulls from 2007 until 2015, and was broadcast live on national television and radio. He was recently a featured soloist in "It's a Grand Night for Singers" at the Jarvis Conservatory in Napa, California. He will soon be seen at San Francisco Opera in *La Traviata*, *Manon*, and as the Prince of Persia in *Turandot*. Musical Theater credits include Edward Bloom in *Big Fish*, Jean Valjean in *Les Miserables*, Gomez Addams in *The Addams Family Musical*, Leaf Coneybear/Carl Dad in *The 25th Annual Putnam County Spelling Bee*, Annas in *Jesus Christ Superstar*, and Man 1 in *Songs for a New World*, by Jason Robert Brown. Stephen is an experienced music director. His credits include *Rent* and *42nd Street*. He's also had a wide variety of church music experience, both as a singer and conductor. Stephen is an active voice teacher and clinician. He has 17 years of teaching experience with students in voice, piano, guitar, and composition, with many success stories.

## NIKOLAS NACKLEY

### Baritone



In demand on the concert and operatic stage throughout the West Coast and beyond, Nikolas Nackley has been heralded by the *San Francisco Chronicle* as "sonorous and heroic," and praised by the *Boston Globe* for his ability to "continually impress with his beautiful voice and acting." Recent credits include the title role in *Il ritorno d'Ulisse in patria*, the Badger and Parson

in *The Cunning Little Vixen*, and Palante in *Agrippina*. He has been a featured artist with orchestras and opera companies, including the Los Angeles Philharmonic, Berkeley Symphony Orchestra, Philharmonia Orchestra, Handel and Haydn Society, Boston Lyric Opera, and West Edge Opera, working with such conductors as Sir Roger Norrington, Harry Christophers, Pablo Heras Casado, Craig Smith, Gustavo Dudamel, John Harbison, and Joana Carneiro in works ranging from the 16th to the 21st centuries. Equally regarded for his work in academia and as a vocal clinician, Nikolas is on the faculty at the School of Music at San Francisco State University, where he directs the chamber singers, teaches lyric diction, vocal pedagogy, and opera workshop. He recently directed *Die Fledermaus* at SF State, conducted the UC Berkeley Symphony Orchestra and University Chorus in Fauré's *Requiem* and Vivaldi's *Gloria* at Hertz Hall, and will direct Mozart's *La Finta Giardiniera* in Spring 2018. Nikolas is also on the faculty of the University of California, Berkeley, where he is director of the vocal studies program, as well as director of the university chorus. He is a legacy member of the National Association of Teachers of Singing (NATS), and is highly sought after as an adjudicator and clinician at numerous competitions, including the NATS Regional Finals and the Schmidt Competition.

### Behind the Scenes

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ORATORIO  
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Kathy Auld  
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Audrey Borden  
Christina Bradley  
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Lisa Conlon  
Sarah Cook  
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Kathy Engle  
Nancy Fickbohm  
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Deborah Learner  
Abigail Millikan-States  
Kai Okada  
Hannah Miner Panger  
White Pearl  
Eloise Rivera  
Beverly Schmidt  
Sarah Shockley  
Beki Simon  
Judith Ward  
Gerrie Young  
Audrey Zavell

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Judy Alstrom  
Annette Arena  
Carolyn Ashby  
Chris Baer  
Jan Booth  
Mary Lee Bronzo  
Leslie Brown  
Posie Carroll

Elizabeth Chesnut  
Polly Coote  
Paula Delehanty  
Donna Dutton  
Emily Dvorin  
Nancy Flathman  
Roberta Jeffrey  
Gretchen Kucserka  
Leslie Kwartin  
Susanne Lyons  
Paula Martin  
Linda McCann  
Kathryn McGeorge  
Barbara Merino  
Marie Narlock  
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Robin Nosti  
Heather Ophir  
Mary Osterloh  
Myrna Pepper  
Jill Ross-Kuntz  
Cynthia Sawtell  
Julie Schnapf  
Peg Shalen  
Johanna Sherlin  
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Julie Todd  
Katrina Urbach  
Elaine Weston  
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Shelley Winn  
Spirit Wiseman

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Jon Goerke  
Gary Harbison  
John Hart  
Don Hodge  
Will McBride  
Steve Orsary  
Mickey Reighley  
Fred Ross-Perry

Babs von Dallwitz  
Kory Zipperstein

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Gary Appell  
Marlin Boisen  
Charles Bookoff  
Pete Bowser  
Michael Burch  
Michael Carroll  
Bob Dauphin  
Dan Drake  
Michael Irvine  
Claron Jorgensen  
Thilo Koehler  
Neil Kraus  
David Long  
John Schrumpp  
Rishi Schweig  
Judd Simmons  
Robert Teichman  
Albert Wald  
Karl Weigl  
Alex Witz

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concertmaster  
Joanna Pinckney,  
assoc. concertmaster  
Gregory Sykes  
Susannah Barley

**VIOLIN II**

Lynn Oakley, principal  
Daryl Schilling  
Tara Flandreau  
David Ryther

**VIOLA**

Stephen Moore, principal  
Stacey Bauer  
Meg Eldridge

**CELLO**

Anne Lerner-Wright,  
principal  
David Wishnia

**BASS**

Mark Culbertson,  
principal  
Dave Horn

**FLUTE**

Carol Adee

**OBOE**

Brenda Schuman-Post  
Jon Arneson

**CLARINET**

David Treganowan  
Shelley Hodgen

**BASSOON**

Karen Wright

**TRUMPET**

Jason Park  
Jon Pankin

**HORN**

Katie Dennis,  
principal  
Kathy Canfield

**TROMBONE**

Brendan Lai-Tong  
Colby Wiley  
Floyd Reinhart

**TIMPANI**

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## Haydn's Oratorios

Franz Josef Haydn's oratorio *The Seasons* was the last major work the composer produced in a long and prolific musical career that spanned the late 18th and early 19th century. Haydn spent most of his 77 years (1732–1809)—

years of turmoil that saw the French Revolution and the expansion of Napoleon's empire throughout Europe—living in the countryside depicted in *The Seasons*. For almost 30 years he served as *Kappelmeister* (director of music), providing musical entertainment and ceremonial pieces for the household of his patron, Prince Nicholas Esterhazy.

In those years, Haydn's job kept him on the prince's estates outside Vienna. He had little freedom to travel and cultivate contacts with the political and cultural center. However, when a less musical prince after Nicholas dissolved the Esterhazy musical establishment in 1790, Haydn was free to move to Vienna to continue as a freelance composer—and to see the world.

Engaged to provide and conduct an opera, symphonies, and other works for a concert series in London, Haydn made two trips to England, one in 1791, and another in 1794. Haydn declined King George III's invitation to settle there (unlike Handel, who had moved from Germany to England under George I), but took home a strong impression from his encounter with the Handel heritage in Britain.

Since the mid-18th century, the oratorio genre had been defined by Handel. His many settings of sacred stories for large-scale performance in secular venues became the model for generations of composers in England and the German states, from Mendelssohn to William Walton. Haydn's contributions to the genre were *The Creation* (1798), based on the biblical book of Genesis via the English poet Milton's epic *Paradise Lost*, and *The Seasons* (1801), loosely based on a collection of poems by the Scottish-born poet James Thomson (1700–1748).

A forerunner of the Romantic movement, Thomson wrote in the preface to *The Seasons*: "I know no subject more elevating, more amusing; more ready to awake the poetical enthusiasm, the philosophical reflection, and the moral sentiment, than the works of nature... How gay looks the spring! How glorious the summer! How pleasing the autumn! And how venerable the winter!— But there is no thinking of these things without breaking out into poetry..." which he did, producing four long poems, "Winter," "Summer," "Spring," and "Autumn," published together in 1730. The collection became a popular classic found in every literate English-speaking home, and in translation on the continent as well.

A patron and collaborator of contemporary composers, Baron Gottfried van Swieten, an Austrian court official, provided the German texts for both of Haydn's oratorios. His libretto for *The Seasons* paraphrased parts of Thomson's poems, giving them focus and a touch of drama by putting much of the poet's philosophical reflections and didactic musings into the mouths of the three characters he invented: an elder and a younger farmer (Simon, baritone, and Lucas, tenor), and Simon's daughter (Jane, soprano), Lucas's intended. Their simple story traces natural cycles as the seasons move from spring through summer and autumn to winter, and then to spring again, and as the day moves from dawn to nightfall to new dawn. Simon's final aria, "So understand, misguided man," teaches that life itself follows the same path from youth to maturity to death to (for the virtuous) a new life in heaven.

Though modeled on the Handelian Baroque oratorio, replete with arias, recitatives, and grand choral fugues, *The Seasons* stands out from the genre both in subject matter and musical style. In place of biblical heroes and heavenly beings, we see peasants who might be at home in a contemporary comic opera—except that these are philosophical, moralizing peasants with considerable musical sophistication. From the country-dance rhythm of the opening chorus through the songs of hunting and drinking in fall, and spinning and storytelling in winter, Haydn makes scenes of everyday country life into the stuff of oratorio, all the while deploying his characteristic surprises and musical jokes (yes, those are quail, crickets, and frogs you hear).

Although *The Seasons* differs in tone from the majestic *Creation*, the two oratorios form a thematic pair bookended by the creation of light, represented by a brilliant C-major chord at the beginning of *The Creation*, and the dawn of a glorious spring morning in heaven in the final chorus of *The Seasons*, also in triumphant C major.

While *The Creation* leaves Adam and Eve forever innocent in Eden, *The Seasons* places a new Adam and Eve in an earthly paradise marred not by human frailty, but by the natural disasters of heat waves, thunderstorms, and blizzards. Unlike life in the original Eden before the fall, there's work, of course, but honest toil has its rewards, not only in heaven but also on earth, as Haydn cheerfully shows us.

In the idealized world of *The Seasons*, the divine order celebrated in *The Creation* still reigns among the industrious and virtuous country folk, so near and yet so far from the reality of the Austrian Empire at the dawn of the 19th century.

—Polly Coote, PhD

### Marin Oratorio Presents Mozart

Great Mass in C Minor, K 427

*Vesperae Solemnes de Confessore*, K 165

SAVE THE DATE

Saturday, May 12, and Sunday, May 13, 2018

# The Seasons

## I. Spring

**1. INTRODUCTION/Simon:** BEHOLD HOW SURLY WINTER FLIES to polar regions, now he goes. Now follows at his call the savage storm's tumultuous host, with all its dreadful roar. And see, from craggy rocks, the snow in muddy streams flows down the slopes.

**Jane:** And see how from the South, by mild and gentle winds allured the Spring again appears.

**2. Country Folk (Chorus):** COME, GENTLE SPRING! The gift of heaven come; from deathly winter sleep bid Nature now awake! And now she nears, the gentle Spring, her soft and balmy breath we feel, and soon will all to life return. But, yet, do not too soon rejoice. For oft, enwrapped in mist and fog the Winter will return and spread o'er bud and flower his chilling frost. Come, gentle Spring, the gift of heaven come, upon our meadows now descend. Return, delay no more!

**3. Simon:** FROM AIRES, NOW THE SUN SHINES BRIGHTLY down upon us here. Now frost and fog return and mild mists hover all about. Our mother Earth is now revived, enlivened is the air.

**4. Simon:** WITH JOY THE IMPATIENT HUSBAND-MAN sets forth to till the field. The furrow's length he strides along and whistles as he ploughs. And then, with slow and measured step, he casts the seed abroad. By faithful earth preserved, it will grow to golden corn.

**5. Lucas:** THE FARMER, NOW HIS WORK HAS DONE, avoiding neither pain nor toil, the hand of Nature will in time provide reward. For this he pleads, and so he prays to heaven above.

**6. Trio & Chorus:** NOW BE GRACIOUS, BOUNTIFUL HEAVEN. Open wide and pour thy blessings over all our lands below. Let earth receive the dew's refreshment. Let rainfall now enrich the furrows. And let thy breezes gently blow; thy sun send forth his shining rays! To us, abundant life will flow, and we will give thee thanks and praise.

**7. Jane:** OUR FERVENT PRAYERS ARE HEARD; the warm west wind arises and fills the sky above with sailing clouds. The clouds increase; they now descend and pour into the lap of earth the pride and wealth of Nature's store.

**8. Jane, Lucas, & Chorus:** O, HOW LOVELY IS THE LANDSCAPE spread before our eyes! Come, dear

maidens, let us wander o'er the verdant fields. Come, young fellows, let us wander through the fresh green woods. See the lilies, see the roses, all the flowers in bloom. See the pastures, see the meadows, see the open fields.

**All:** O, how lovely is the landscape spread before our eyes!

**Jane & Lucas:** Let us wander o'er the verdant fields. See the mountains, see the rivers, see the sparkling air! All is living, all is floating, every creature now astir. See the lambs, how they are leaping! See the shoals of fishes swimming! See how all the bees are swarming! See the birds now all aflutter.

**All:** All is living, all is floating, every creature now astir. O, what pleasure, what enjoyment swells within our hearts! Sweetest fancies, gentle charms bring gladness to our souls.

**Simon:** That which touches and delights you is the presence of the breath of God.

**All:** Let us honor, let us worship, let us give our praise to Him! In resounding song to thank him, raise your voices high!

**9. Trio & Chorus:** WONDERFUL, POWERFUL, MERCIFUL GOD! From thy most blessed table dost thou provide our food; from streams of joy unending thou givest us to drink. Glory, laud, and praise be thine, wonderful, merciful God!

## II. Summer

**10. INTRODUCTION/Lucas:** IN MISTY MANTLE NOW DRAWS NEAR the gentle morning light. With limping step at her approach, the weary night retires. To dark and gloomy caves, the birds of doom now take their flight, and with their mournful cries appall the timid heart no more.

**Simon:** The herald of the newborn day, sharp and penetrating voice, to new activity now calls the shepherd from his rest.

**11. Simon:** SO, NOW THE CHEERFUL SHEPHERD goes to gather all his bleating flock. To pastures rich he drives them out, slowly o'er the verdant hills. Towards the East he gazes, then, while leaning on his shepherd's crook and waits to see the rising sun shed abroad his glorious light.

**Jane:** The rosy dawn breaks forth in light; like wisps of smoke the clouds disappear. The heaven is clothed resplendent in blue, the mountain peaks in fiery gold.

**12. Trio & Chorus:** AND NOW ASCENDS THE SUN: he climbs, he nears, he comes, he beams, he shines. Now



shine with glorious power the fires of his majesty! O, sun, all hail the source of light and life, thou soul and eye of all the worlds, thou Godlike shining star. We give thee grateful thanks!

**Trio:** For who can tell the jubilation thy gracious presence stirs in us? Who numbers them, the many blessings, that of thy kindness we receive?



**All:** The jubilation, who can tell? Thy blessings, O, who numbers them?

**Trio:** All thanks to thee for giving joy. All thanks to thee for giving life. All thanks to

thee for giving health, but more to God who gave to thee the power thy beams display.

**All:** Hail, O sun! The source of light and life. Now praises come from all men, these praises Nature joins.

**13. Jane:** WHAT REFRESHMENT TO THE SENSES, what a comfort to the heart! Life through every vein is flowing, and in stirring every nerve invigorates the soul. The spirit now awakes to pleasure and joy. With strength renewed it lifts the heart to fresh delights.

**14. Simon:** O SEE! THERE RISES IN THE SULTRY AIR, close by the border of the hills a pallid fog of mist and vapor formed. 'Tis small at first, but now expands; soon black darkness covers all beneath the gloomy sky.

**Lucas:** Hear, from the vale, how the dull roar announces storm to come! See how the baleful cloud with slow progression makes its way and threatens all the land beneath! In dread foreboding all living nature waits. No beast, no leaf dares stir itself. A deathly hush is all around.

**15. Chorus:** AH, THE THUNDERSTORM COMES NEAR! Help us, heaven. O, how the thunder rolls! Now rage the winds about us. Where shall we fly? Flashes of lightning now streak through the air; the bolts from the sky now burst the clouds open to pour down torrents of rain. Where is safety? Dreadful roars the storm. The open sky is aflame. Crashing, smashing, crack on crack the thunder rolls with awful noise. Save us! Help us, heaven! The whole world shakes and trembles, even to the ocean floor.

**16. Trio & Chorus:** AND NOW THE STORM HAS PASSED AWAY, the clouds disperse, the winds die down. Before the time to set has come the sun looks out once more, and so his final sparkling rays with pearls adorn the fields. Now to its well-accustomed home,

enlivened and refreshed, the well-fed herd returns. The quail already calls his mate. The cricket chirps from out the grass. The frog is croaking in the marsh. The distant curfew tolls. The evening star shines from above inviting us to soft repose. Maidens, young men, women, come! Soothing sleep awaits us now, for this is granted honest hearts and healthy bodies after toil. We come, we come, we follow you!

— INTERMISSION —

**III. Autumn**

**17. INTRODUCTION/Jane:** WHAT WITH ALL ITS BLOSSOMS was promised by the Spring, what the warmth of Summer to welcome ripeness brought, Autumn with its fullness shows to the farmer now. For there on heavy loaded carts the abundant harvest home is borne. The plenty that the fields provide his massive barns can scarce contain.

**Simon:** With cheerful eye he looks around and measures all the bounteous produce there, and pleasure floods into his heart.

**18. Trio & Chorus:** SO, NATURE THUS REWARDS HIS TOIL; she calls, she smiles at him, encouraging his hopefulness. She, willing, gives her aid; she works for him with power and strength. From thee O noble toil comes every good: The cottage where we dwell, the clothing that we wear, our daily bread to eat are blessings all by thee bestowed. In thee all virtues grow, and manners rude are overcome. By thee the heart of man is cleansed and purified. From thee all courage comes, that duty and good may fill our daily life.

**19. Simon:** NOW ON THE BARE DENUDED FIELDS some uninvited guests appear, that on the stalks found nourishment and wander seeking further food. These little thefts do naught to harm the farmer; he can leave them be, unless excessive losses come that he can ill afford. Then action that can this prevent he sees as benefit, and willing enters on the hunt that gives his master such delight.

**20. Simon:** LOOK THERE, UPON THE OPEN FIELD! The hound is moving through the grass. He searches there to find the scent and then will tireless follow it. But over-eager now he runs. He heeds his master's orders no more. He hastens on forward, then sudden stops and stands unmoving as a stone. The startled bird now takes to flight in hope the danger to avoid, but all his speed will not avail. The gun is fired; he is struck by the shot that drops him dead from the sky to earth.

**21. Lucas:** THE HARES FROM OUT THEIR BEDS are driven by the closing ring. Now pressed about on every side, they find there's no escape. And soon they fall to be laid out as trophies of the hunter's sport.

**22. Chorus:** HARK, A SONOROUS SOUND throughout the forest ringing. What a clamorous din is heard throughout the wood! It is the horn with its thrilling call. The ravenous hounds are now baying. The stag already is aroused. Pursuing are huntsmen and eager dogs. He flies; O see how he leaps; see how he bounds! Then from the coppice he breaks for the fields and hastens across to the thickets beyond. He now has bewildered the hounds, at fault, they range and go astray. They wander here and there. "Tally ho!" the huntsman calls, and blows his horn to gather them once again. With redoubled ardor now, the pack recovers the scent of the fleeing prey. Thus, overtaken by his foes, his courage and his vigor lost, exhausted now the deer will fall. Proclaiming that his end is come, the jubilant song of sounding brass announces the hunter's victory: "Halali!" Proclaiming that the stag is dead, the jubilant song of sounding brass announces the hunters' victory: "Halali!"

**23. Jane:** THE SHINING GRAPES are fully ripe upon the branches of the vine. They call the happy vintner out to gather them without delay.

**Simon:** Already tubs and vats below the hill are set, and from their houses villagers stream and gather, ready the welcome work to do.

**Jane:** See how the mountainside with swarming folk is covered, and hear how joyful sounds from every quarter echo!

**Lucas:** The work is eased by humorous talk from morning until the evening comes, and then the sparkling juice of the grape will raise the mirth to shouts of joy.



now let us merry be. Let us drink, then; drink up, brothers. Let us sing, then; all must sing now! Yoho, all hail to the wine! All hail to the land that brings it forth. All hail to the vat that gives it strength. All hail to the bowl from whence it flows. Brothers, come and fill the tankards, drain the mugs and let us merry be. The pipes are now playing, the tabor is beating; the fiddle is screeching and buzzing

**24. Chorus:** YOHO, YOHO, THE WINE IS HERE! The barrels now are filled, so let us merry be. And Yoho! from open throats we shout,

the zither. The bagpipes now drone. The children are skipping and leaping the youngsters. Now foot all the maidens embraced by their lovers, the steps of the dance. Heisa, hopsa, we are skipping! Come brothers, we are leaping. The tankards fill! Heisa, hopsa we are dancing and draining the mugs! Roister, revel. Yoho! Skipping, dancing, laughing, singing, roister revel! Heisa, hopsa! Now here we have the final jug, so let us praise in chorus full the joyous produce of the grape! All hail to the wine, the noble wine that trouble and grief removes. His praises sing we loud and high exalting him a thousand-fold!

#### IV. Winter

**25. INTRODUCTION/Simon:** NOW PALE, THE YEAR BEGINS TO FADE, and cold the mists form 'round about. They wrap the mountains in their fogs and lastly cover all the land; even at noon the sun is hid in all-pervading gloom. The Winter with his dismal storms now rushes forth from Lapland's caves, and his approach doth freeze all Nature filled with anxious care.

**26. Simon:** LIGHT AND LIFE ARE BOTH EN-FEEBLED, warmth and joy alike have vanished. Gloomy, mournful days now follow nights of seeming endless darkness.

**27. Lucas:** THE LAKE LIES BOUND IN GRIP OF FROST, the passage of the stream choked with ice. The waterfall plunging from towering cliff is silent now and flows no more. No sounds are heard within the wood; the fields lie white, the valleys filled with monstrous drifts of heavy snow. The face of earth is now a grave, where Nature's charms quite buried lie, a deathly color sadly rules, and wheresoever the gaze may roam it find no more than desert wastes.

**28. Lucas:** THE TRAVELER STANDS, PERPLEXED, uncertain and unsure which way his wandering steps to turn. In vain he strives to find the road, but neither track nor path appear. And wading through the drifting snow he finds himself still more astray. Now all his courage fails, and fear overcomes his heart. He sees the day will soon be gone, and weariness and cold turn all his limbs to stone. But suddenly his searching eye discovers shining lights at hand. With life restored to him and joyful beating heart he runs in haste to reach the house where, stiff and cold, he hopes relief.

**29. Lucas:** AS HE DRAWS NEAR, into his ears, till now by the howling winds oppressed comes the sound of voices clear.

**Jane:** In the warm room he happy finds a gathering of friends from nearby dwelling places who, with light work and chatter, make short the drawn-out evening hours.

**Simon:** Around the blazing stove the fathers talk of youthful days; their sons in cheerful groups are gathered, too, repairing traps and baskets with fresh willow wands. The mothers work at the distaff, their daughters at spinning wheels seated, and all their work is cheered by artless song and melody.

**30. Jane & Chorus:** WHIRRING, WHIRRING, WHIRRING, all the wheels are turning! Little wheel, please twist about, twist a slender thread for me for the veil you're spinning. Weaver, weave it soft throughout, weave the veil so skillfully for the fair that's coming. Pure within and fair without ought the maiden's breast to be, worthy then the veiling. Work and prayer and modesty sets brave lads a-wooing.

**31. Lucas:** NOW THE FLAX HAS ALL BEEN SPUN, the wheels no longer turn. The circle closes in, the men and boys are gathered 'round, impatient all to hear the tale that Jane will soon recount to them.

**32. Jane & Chorus:**  
THERE WAS A SQUIRE, AS I'VE HEARD SAY, once loved a pretty maid. And meeting her alone one day sprung off his horse and said: "My pretty lass, you've won my heart, indulge me with a kiss!" Her heart would fain have answered No, her lips responded Yes! (Ha, ha, but why not answer No?) "Be not alarmed my pretty lass, but give thy love to me.



And doubt not that I'll always prove a true love unto thee. Thou shalt be happy, see, this ring and purse to thee I grant. I'll study every wish of thine; in nothing shall thou want." (So, so, indeed, young squire, you promise fair!) "What if my brother were to know, or what my father say. They're both in yonder field at plough; perchance they look this way! Were they not there, why then indeed, I can't say what I'd do. Creep through the hedge and let me know if they can see us two." (Ha, ha, what next, I pray?) The thorns and briars held him fast, as he were in a vice. Meanwhile, the maid sprung on his horse and vanished in a trice. "Farewell to thee, my gentle swain," she cried in bitter scorn. "And when you next would pluck a rose, you'll not forget the thorn!" (Ha, ha, well done my girl; poor squire, goodbye!)

**33. Simon:** FROM OUT THE EAST THERE COMES AN ICY BLAST with piercing cold. Harsh and cutting to

the bone it gathers up the fog and steals the breath from man and best. This tyrant, full of rage, the Winter now has victory won. And voiceless in her fear, the whole of Nature lies aghast.

**34. Simon:** SO, UNDERSTAND, MISGUIDED MAN, the picture of thy life is here. Thy Spring was short and now is gone, exhausted is thy Summer's strength. For now, are come thine Autumn years, while Winter pale already nears, and shows to thee the open tomb. Where now, those hopes of joy and gladness, those lofty schemes and plans? Misfortunes heavy burdens, the vain desire of fame? Where are they now, those times of plenty, once spent in luxury? And where, those cheerful evenings and nights of revelry? They all are vanished as a dream! Only virtue stays. Alone she stays, and leads us on, unchangeable through passing days and years, through good or evil fortune to reach the highest goal of life.

**35. Trio & Chorus:** THEN COMES THE GREAT AND GLORIOUS MORN, the word of the Almighty Lord calls us to second life, from pain and death forever free. The gates of heaven are opened wide; the holy hill appears. There stands the house of God where peace and freedom dwell. But who may pass between those gates? The man whose life was incorrupt. And who may climb the holy hill? The man whose lips spoke only truth. And who may make that house his dwelling? The man who helped the poor and weak. And who shall joy

and peace delight in? The man who saved the innocent. O see, the glorious morn is near. Behold the splendid light! The gates of heaven are opened wide, the holy hill appears. Now are they gone, forever past, the days of woeful suffering, the winter storms of living. For Spring eternal reigns, and everlasting happiness is virtue's true reward. May we, alike, reward deserve. Let us labor; let us struggle and continue our attempt that prize to gain. Direct us in thy ways, O God, and make us strong and brave; then shall we sing. We shall ascend into the glorious realm of heaven: Amen.

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