

The College of Marin Community Chorus

Boyd Jarrell, Director
Jeff Paul, Accompanist

SOPRANO

Dianna Baetz
Elaine Ballinger
Candyce Brock
Carmen Broomas
Elza Burton
Elise Cheval
Lisa Conlon
Leslie Connarn
Sarah Cook
Stephanie DiFilippo
Carol Donohoe
Kathy Engle
Carol Farley
Nancy Fickbohm
Rosemary Greenberg
Alice Hakim
Helen Hamm
Priscilla Imlay
Helen Konowitz
Nancy Larsen
Abigail Millikan-States
Kaori Okada
White Pearl
Kirsten Rea
Hermina Rosskopf
Taylor Ruggiero
Nancy Schrock
Melody Schumacher
Robin Sloan
Noel Voskuil
Julia Weisberg
Denise Wylie

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby
Christine Baer
Jan Booth
Molly Bricca
MaryLee Bronzo
Leslie Brown
Posie Carroll
Fredericka Cobey
Polly Coote
Joyce Davie
Donna Dutton
Emily Dvorin
Dottie Hamilton
Dorli Hanchette
Mary Hauke
Alice Hofer
Roberta Jeffrey
Gretchen Kucserka
Leslie Kwartin
Pamela Martin
Marie Narlock
Cathy Neuschatz
Monica Oldmen
Mary Osterloh
Myrna Pepper
Lisbeth Pollard
Lori Rathje
Lonna Richmond
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Judy Simmons
Audrey Stolz
Katrina Urbach
Elaine Weston
Shelley Winn
Spirit Wiseman

TENOR

Ben Bonnländer
Felix Braendel
John Crandall
Linda Davis
David Hanchette
John Hart
John Kelley
Jim Kohler
Michael Maeder
Kevin Mahoney
Will McBride
Moshe Oron
Stephen Orsary
Bob Platt
Joe Stewart
Babs von Dallwitz
Barbara Wakida

BASS

Jeff Anderson
Gary Appell
Pete Bowser
Robert Burton
Michael Carroll
Robert Dauphin
John Griffin
Claron Jorgensen
Charles Little
Hal Locke
David Long
Richard Perlstein
Robert Poole
Greg Rathje
Rishi Schweig
Jonathan Sigal
Judd Simmons
Chuck Starrett
Robert Teichman
Jim Turner

ORCHESTRA

VIOLIN I

Carol Kutsch -
concertmaster
Susannah Barley
Gregory Sykes

VIOLIN II

Deborah Katz
Julie Smolin
Jonathan Haddox

VIOLA

Joanna Pinckney
Ilana Matfis
Gordon Thrupp
Steven Moore

CELLO

Carol Rice
David Wishnia
Joanna Neuschatz

BASS

Mark Culbertson
Michael R. Knapp

OBOE

Brenda Schuman-Post
Jon Arneson

BASSOON

Karen Wright

TRUMPET

Jason Park
Jon Pankin
Aaron Priskorn

TIMPANI

Ken Burton

HARPSICHORD

Jeff Paul

∞ The Program ∞

JOHANN SEBASTIAN BACH.....1685-1750

Singet dem Herrn ein neues Lied, BWV 225

Wir eilen mit schwachen, BWV 78

Air from Suite No. 3, BWV 1068 – Carol Kutsch, violin

Lobet den Herrn, alle Heiden, BWV 230

INTERMISSION

GEORGE FRIDERIC HANDEL.....1685-1759

Zadok the Priest (Coronation Anthem No. 1)

Dettingen Te Deum

| | |
|--------------------|---------------------------------------|
| No. 1 Chorus | We Praise Thee, O God |
| No. 2 Chorus | All The Earth Doth Worship Thee |
| No. 3 Chorus | To Thee All Angels Cry Aloud |
| No. 4 Chorus | To Thee Cherubin and Seraphin |
| No. 5 Chorus | The Glorious Company of The Apostles |
| No. 6 Chorus | Thine Honourable, True and Only Son |
| No. 7 Air & Chorus | Thou Art The King of Glory |
| No. 8 Air | When Thou Tookest Upon Thee |
| No. 9 Chorus | When Thou Hadst Overcome |
| No. 10 Chorus | Thou Didst Open The Kingdom of Heaven |
| No. 11 Trio | Thou Sittest At The Right Hand Of God |
| No. 12 Adagio | |
| No. 13 Chorus | We Therefore Pray Thee |
| No. 14 Chorus | Make Them To Be Numbered |
| No. 15 Chorus | Day By Day We Magnify Thee |
| No. 16 Chorus | And We Worship Thy Name |
| No. 17 Air | Vouchsafe, O Lord |
| No. 18 Chorus | O Lord, In Thee Have I Trusted |

∞ Soloists ∞

ERINA NEWKIRK, Soprano
KATHERINE MCKEE, Alto

COLBY ROBERTS, Tenor
JEFFREY FIELDS, Bass

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

Erina Newkirk

Erina Newkirk was last heard as Musetta in *La Boheme* for Livermore Valley Opera. She has performed over thirty leading operatic roles. Her operatic and concert repertoire embraces works from the Baroque to the contemporary, in addition to the premieres of several new operas and song cycles. The San Francisco Chronicle writes of Erina Newkirk as a “standout” soprano with “resplendent vocal tone, technical prowess, all arching phrases, and melting lyricism”. She was recently featured on NPR for her portrayal of Nonnie Anderson, heroine of the World Premiere of Chandler Carter’s masterwork opera, *Strange Fruit* for Long Leaf Opera Festival. Vocal awards and scholarships include: The Metropolitan Opera Competition, The Leontyne Price National Vocal Competition, The Loren L. Zachary National Vocal Competition, Orlando Opera’s National Refuss Singing Actor competition, The Marin Symphony Scholarship Competition, National Teachers of Singing Competition – Art Song Division Winner, The National Society of Arts and Letters Vocal Competition, The Philanthropic Ventures Foundation for Exceptional Emerging Artists, The Opera in The Ozarks Most Outstanding Colleague Award, and the WEB Dubois Fellowship for two consecutive years. Erina is featured on the cover of the summer and fall 2007 issues of Opera America’s ‘Newslines’ and Opera America’s online ‘Newslink’.

Katherine McKee

Katherine McKee (mezzo soprano) has performed as a soloist with the American Bach Soloists, Philharmonia Baroque Chorale, the San Francisco Symphony, as well as in performances with the San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, St. Luke’s Oratorio Choir, San Francisco Lyric Chorale, the U.C. Davis Chorus and Orchestra, and the Sanford Dole Ensemble. During the summers of 2000 and 2003 she was a featured soloist with the San Francisco Boy’s Chorus on two week tours of Europe. Opera credits include performances with Berkeley Opera, San Francisco Lyric Opera, Spellbound Productions and the Bay Area Summer Opera Theater Institute in such roles as Azucena in *Il Trovatore*, the title role in *Carmen*, Principessa in *Suor Angelica*, and Madame Flora in *The Medium*. A devoted recitalist, she has presented recitals at The Church of St. Mary the Virgin, Music at St. Matthew’s, Pacifica Performances, Capp Street Community Music Center, Holy Innocents’, St. Luke’s, St. David of Wales and First Presbyterian Church in Alameda. Ms. McKee sings regularly with the San Francisco Opera Chorus, American Bach Soloists’ American Bach Choir, Philharmonia Baroque Orchestra’s Chorale, and San Francisco Renaissance Voices, serving the latter organization as assistant conductor as well.

Colby Roberts

Tenor, Colby Roberts, has sung with opera companies throughout the country, including Orlando Opera, National Grand Opera, Connecticut Grand Opera, New York Grand Opera and New Jersey State Opera. His concert performances have taken him across the United States, and to Europe and Israel. Bay Area credits include performances with San Francisco Lyric Opera, where he sang Alfredo in *La Traviata*, the title roles in *Werther* and *Andrea Chenier*, Rodolfo in *La Boheme*, Pinkerton in *Madama Butterfly* and Cavaradossi in *Tosca*. With Berkeley Opera he sang the role of Rodolfo in *Luisa Miller*. With Livermore Valley Opera he has sung the title roles in *The Tales of Hoffmann* and *Faust* and Rodolfo in *La Boheme*. With the U.C. Berkeley Chorus and Orchestra he performed the role of Arbace in a concert performance of *Idomeneo*. He was the tenor soloist for the Mendocino Music Festival’s performance of Verdi’s *Requiem*. Last season he sang the role of Amelia’s servant in *Un Ballo in Maschera* with the San Francisco Opera, one of several roles he has performed with that company, including the role of Sam in *The Ballad of Baby Doe*, and in June 2007 the first Marschallin Lackey in *Der Rosenkavalier*.

Jeffrey Fields

Baritone Jeffrey Fields has performed regularly throughout California as a concert soloist since moving to the Bay Area in 1999. In 1998 he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since then. He also sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Mr. Fields made his Carnegie Hall debut in Handel's *Messiah* this past December, and also sang the *Messiah* with the Cedar Rapids Symphony, where he will sing Beethoven's 9th *Symphony* later this year. Recent and current engagements include Brahms' *Requiem* in Palo Alto, Haydn's *L'isola disabitata* in San Francisco, Handel's *Samson* with Philharmonia Baroque, *Acis and Galatea* (playing Polyphemus) with Berkeley Opera, Bach's *Magnificat in E-flat* and *Cantata 110* with Philharmonia Baroque, Bach's *St. Matthew Passion* with the Bach Society of St. Louis, the *Requiems* of Faure, Durufle, and Mozart, the title role in Mendelssohn's *Elijah* at the Music in the Mountains Festival, Mendelssohn's *St. Paul* in Berkeley, Haydn's *Creation* in Los Angeles and Carmel, and Bach's *B Minor Mass* with the San Francisco Bach Choir.

Boyd Jarrell, Conductor

With this concert, Boyd Jarrell begins his fifth 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 Fall 2008 schedule of classes.

On Dec. 6th & 7th, 2008 the chorus will perform Beethoven's *Mass in C* and *Choral Fantasy*.

Program Notes

by Polly Coote

Our program features sacred music for civic occasions by the two great Baroque composers J. S. Bach (1685-1750) and George Frideric Handel (1685-1759).

In Bach's time the central musical portion of the German Lutheran church service was the cantata, an elaborate setting of biblical texts and religious poetry for soloists, choir, and instruments. It was Bach's job as director of music at St. Thomas church in Leipzig to compose a cantata for most Sundays and feast days in the church year. The duet for soprano and alto, "We hasten" comes from such a work, cantata 78 for the 14th Sunday after Trinity. In contrast, the motet, a short polyphonic (having several voice parts) piece for chorus alone, occupied a secondary place in regular services at St. Thomas. Bach himself composed only a few pieces designated as motets, usually on commission for one-time use at funerals or other public occasions. After Bach's death, however, these motets became show pieces in the St. Thomas choir school repertoire.

The occasion for motet #1, *Sing to the Lord a New Song* (1726), is not known. Too jubilant for a funeral, it has been suggested that Bach wrote this motet as an exercise for his choir in singing as a double chorus (two sets of 4 voice parts). Although on our stage the two choruses are not spatially separated as they would be in a church, from the first jubilant outburst Sing! Sing! from one group and the rippling reply from the other, you will hear the musical ball being tossed back and forth between them. As the fugal subjects pass from voice to voice through all 8 parts, listen for the way the music depicts the children of Zion leaping for joy and celebrating in endless dancing lines (the German word *Reihen*). In the second section, the part of chorus one is taken by a solo quartet, which sings a meditation on the chorale verse being sung by chorus two. The final section is set for four part chorus and features a breath-taking (pun intended) fugue on the words "all that has breath," exemplifying the subtlety and complexity of Bach's handling of words, going beyond word painting to interpretation of the text.

Motet #6 is the only one of Bach's motets that does not involve a double chorus. The latest to be published (1821), it may be the earliest one composed, perhaps even before Bach came to Leipzig in 1723. The text is Martin Luther's paraphrase of the two-verse long Ps 117, plus an alleluia. The first verse is set with lively imitation; the style of the second verse is more stately, like a chorale (listen for the drawn-out notes on

Ewigkeit, eternity). The concluding alleluia is in the three beat rhythm typically employed in Renaissance and Baroque music to express jubilation (also in Motet #1).

While working in Italy German-born Handel formed a connection with the Elector of Hanover (prince of a German state) who was to succeed the Stuart Queen Anne on the British throne. Through this connection Handel also eventually settled in England, at first as a composer of operas but soon becoming the court composer for the Hanoverian kings George I and George II and succeeding Purcell as the pre-eminent English composer of the day. *Zadok the Priest* is one of four anthems he composed for the coronation of George II in 1727. Handel's setting of this brief text encapsulates the story in I Kings of how Solomon's supporters engineered his succession to the throne of David, and it has been sung at the coronations of George's descendants down to the present Queen.

In the 1740's Europe became embroiled in fighting over the succession to the Austrian emperor's throne. George II took Britain into the war on the side of Austria against the French, and himself commanded the army that won the battle of Dettingen in southwest Germany in 1743. Handel's *Te Deum for the Victory of Dettingen* was first performed later that year at a thanksgiving service in the Chapel Royal with the king attending. The *Te Deum*, a Latin hymn dating to the 4th century, has a regular place in both Roman Catholic and Anglican liturgies but also lends itself to performance at special celebrations of thanksgiving. (Walton wrote one for the coronation of Queen Elizabeth II.) Handel grouped the lines of the hymn into 18 sections with separate musical settings contrasting in musical forces, keys, and rhythms employed. As befits a military triumph, much of the music is resoundingly joyful and makes splendid use of trumpets. The chorus, representing all the voices that praise God, from earthly folk to the cherubin and seraphin who "continually do cry" (notice the 80-fold repetition of "continually") is heard in nearly every section, often in dialogue with soloists. Only the passage on the mystery of the Incarnation is set as a solo aria, one of three parts Handel specifically designated for a named singer. After the opening fanfare, the triumphant mood alternates with moments of reverence and supplication as the work progresses. At the end, lest victory should lead to complacency, the chorus unites in a homophonic (all voices moving together) solemn prayer for continued protection.

☞ Translations ☜

Singet dem Herrn

Singet dem Herrn ein neues Lied; die Gemeinde der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sei'n fröhlich über ihrem König. Sie sollen loben seinen Namen im Reihem; mit Pauken und Harfen sollen sie ihm spielen.

Choir 1. Gott, nimm dich ferner unser an, denn ohne dich ist nichts getan mit allen unsern Sachen. Drum sei du unser Schirm und Licht, und trüget uns unsre Hoffnung nicht, so wirst du's ferner machen. Wohl dem, der sich nur steif und fest auf dich und deine Huld verlässt.

Choir 2. Wie sich ein Vater erbarmet über seine junge Kinderlein, so tut der Herr uns allen, so wir ihm kindlich fürchten rein. Er kennt das arm Gemächte, Gott weiss, wir sind nur Staub, gleichwie das Gras vom Rechen, ein Blum und fallend Laub. Der Wind nur drüber wehet, so is es nicht mehr da, also der Mensch vergehet, sein End das ist ihm nah.

Lobet den Herrn in seinen Taten, lobet ihn in seiner grossen Herrlichkeit! Alles, was Odem hat, lobe den Herrn. Halleluja!

Lobet den Herrn Alle Heiden

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Hallelujah!

Sing to the Lord

Sing to the Lord a new song, and his praise in the congregation of saints. Let Israel rejoice in him that made him. Let the children of ion be joyful in their King. Let them praise his name in the dance; let them sing praises unto him with the timbrel and harp.

Oh Lord, continue to care for us, for without thee all our striving comes to nothing. Be then our shield and light, and if our hope does not deceive us, thou shalt continue to be so. Happy, is he who, without wavering, puts his trust in thee and thy bounty.

As a father is merciful to his little children, so is the Lord to us all, as long as we are obedient and pure. He knows our frailty, God knows we are but dust, as the grass and flower and foliage, falling under the rake. Let but the wind breathe over it and it is gone. Thus man passes away, his end is at hand.

Praise the Lord for mighty acts. Praise him according to his excellent greatness. Let everything that hath breath praise the Lord. Halleluja! (Psalm 149, verses 1-3; Psalm 150, verses 2,6)

Praise the Lord All Ye Nations

Oh praise the Lord, all ye nations. Praise him all ye people. For his merciful kindness is great toward us and the truth of the Lord endureth for ever. Halleluja! (Psalm 117)

☞ NEXT FALL 'S PROGRAM ☜

Dec. 6 and 7, 2008

BEETHOVEN CHORAL FEST

Mass in C & Choral Fantasy featuring Paul Smith, piano

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 Alta Swander
 Mona McCann Tieche
 Mary Tilbury
 Sally Tilbury
 David Tormé
 Margaret Tormé
 David Treganowen
 Katrina Urbach & Tim Crowley
 Richard & Gerrie Young



MUSIC DEPARTMENT FACULTY & STAFF

TARA FLANDREAU - Performing Arts Department Chair – orchestra, chamber music, theory, strings

JESSICA IVRY - strings, orchestra, ear training, chamber music

BOYD JARRELL - chorus, vocal ensembles

NORMAN MASONSON - music history, band

LINDA NOBLE BROWN - voice, fundamentals

DOUGLAS DELANEY - symphonic and jazz band, music history, theory

BOB SCHLEETER - electronic music, rock/pop/jazz history, jazz improvisation

JONATHON SEGEL – fundamentals, electronic music

ALEX KELLY – electronic music

JEAN ALEXIS SMITH – piano repertoire

MICHAEL STRUCK – piano

PAUL SMITH - opera

JOANNA PINCKNEY - Performing Arts administrative assistant

MIKE IRVINE - lab technician, music librarian

JEFF PAUL – accompanist



Program cover by Christopher Imlay