

COLLEGE OF MARIN MUSIC DEPARTMENT PRESENTS

# MARIN ORATORIO

Boyd Jarrell, Director

A classical oil painting of George Frideric Handel, showing him from the chest up. He has a large, powdered wig and is wearing a dark, heavy coat over a white cravat. The background is dark and indistinct.

# GEORGE FRIDERIC HANDEL

Saturday,  
May 8th  
at 8 pm

& Sunday,  
May 9th  
at 3 pm

Fine Arts  
Theater,  
Kentfield  
Campus

Acis and Galatea

O Praise the Lord  
With One Consent

Organ Concerto  
in F Major,  
The Cuckoo and  
the Nightingale

John Fenstermaker,  
ORGANIST

The King  
Shall Rejoice

WITH GUEST VOCAL SOLOISTS

Christa Pfeiffer, Jonathan Smucker, Corey Head, Jeffrey Fields

 MARIN  
ORATORIO

COLLEGE OF  
MARIN

# ~ Marin Oratorio ~

DIRECTOR Boyd Jarrell

ACCOMPANIST Jeff Paul

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# ~ The Program ~

GEORGE FRIDERIC HANDEL.....

1685-1759

## Chandos Anthem No. 9, HWV 254

O Praise the Lord With One Consent - CHORUS

Praise him, all ye that in his house attend - TENOR ARIA, Corey Head

For this our truest int'rest is glad hymns of praise - TENOR ARIA, Jonathan Smucker

That God is great we often have by glad experience found - BASS ARIA, Jeffrey Fields

With cheerful notes let all the earth - CHORUS

God's tender mercy knows no bounds - SOPRANO ARIA, Christa Pfeiffer

Ye boundless realms of joy exalt your maker's fame - CHORUS

Your voices raise, ye Cherubin and Seraphin - CHORUS

## Organ Concerto No. 13 in F Major, The Cuckoo and the Nightingale

Larghetto, Allegro, Adagio, Larghetto, Allegro

John Fenstermaker, ORGANIST

## Coronation Anthem No. 2, The King Shall Rejoice, HWV 259

..... { INTERMISSION } .....

## Acis and Galatea

GALATEA.....Christa Pfeiffer

ACIS.....Jonathan Smucker

DAMON.....Corey Head

POLYPHEMUS.....Jeffrey Fields

SHEPHERDS AND NYMPHS.....Chorus

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

# ~ Biographies ~

## Corey Head

Corey Head has sung a variety of oratorio and opera roles throughout the U.S., including Ferrando in *Così fan tutte*, Don Curzio and Don Basillio in *Le Nozze di Figaro*, Goro in *Madama Butterfly*, Frantz in *Les Contes D'Hoffmann*, and Cecco in Haydn's *Il Mondo Nella Luna*. He specializes in early music with a special affinity to J.S. Bach. His solo concert performances have included Bach's *Magnificat*, *Christmas Oratorio* and many of his cantatas. Other oratorio roles include Ahasuerus in Handel's *Esther*, "The Evening" in Telemann's *Die Tageszeiten* and Handel's *Messiah*. Other appearances include: Tenor Soloist in Mozart's *Requiem* and Orff's *Carmina Burana* with Marin Symphony; The Moor in Rimsky-Korsakov's *Mlada* and Charles Edward in Bernstein's *Candide* with the San Francisco Symphony, soloist with the San Francisco Choral Society for two *Magnificat* works by J.S. Bach and C.P.E. Bach, tenor soloist for San Francisco Concert Chorale in *Carmina Burana*, Britten's *Rejoice in the Lamb*, and Mozart's *Requiem*, Tenor Soloist in Jean Gilles' *Requiem* and the role of "He" in William Boyce's *Solomon: A Serenata*, both with the San Francisco Renaissance Voices. Most recently he appeared with both Master Sinfonia and Viva La Musica as soloist in Beethoven's *Mass in C Major*. Corey teaches voice privately in the Sunset District and is a student of C. Lynn Wickham.

## Jonathan Smucker

Jonathan Smucker, tenor, has been praised for his "secure and expressive" singing and "crystal-clear tone" (SF Classical Voice). A frequent concert soloist, his performances include *Saint-Saens' Christmas Oratorio* with San Francisco Concert Chorale, Vaughan Williams' *Hodie* at Calvary Presbyterian Church, and *Obadiah in Elijah* at UC Berkeley, as well as Handel's *Messiah* at Davies Symphony Hall, Britten's *Rejoice in the Lamb*, and *Evangelist and Soloist in Bach's St. John Passion*. On the operatic stage, he has sung with companies including Festival Opera, West Bay Opera, Pacific Repertory Opera, Pocket Opera, Townsend Opera, Lamplighters, and Oakland Opera Theater, in such roles as Don Ramiro in *La Cenerentola*, Jupiter in *Semele*, Frederick in *The Pirates of Penzance*, Ralph Rackstraw in *HMS Pinafore*, Camille in *The Merry Widow*, Laurie in *Little Women*, Flute in *A Midsummer Night's Dream*, and the title roles in *Alvert Herring*, *Acis and Galatea*, and *Bastien und Bastienne*. He sang the role of Simon Stimson in the Western US Premiere of *Our Town* at Aspen Opera Theater Center in 2006. Last summer, he was an apprentice at the Ashlawn Opera Festival, giving a solo vocal recital and appearing in *The Marriage of Figaro*, *Camelot*, and *Ralph Vaughan Williams' Serenade to Music*. A graduate of the San Francisco Conservatory of Music, he is a faculty member at the San Francisco Community Music Center.

## 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*. He sang the *Messiah* with the Cedar Rapids Symphony, where he also sang Beethoven's 9th Symphony. Recent engagements include Brahms' *Requiem* in Palo Alto, Haydn's *Lisola disabitata* in San Francisco, Handel's *Samson* with Philharmonia Baroque, *Acis and Galatea* 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 and last season with the Marin Oratorio, 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. In Marin Oratorio's presentation of *Acis and Galatea*, Mr. Fields plays the monster, Polypheme.

## John Fenstermaker

Organist John Fenstermaker is director of music at Trinity-by-the-Cove in Naples, Florida. He was a choirboy at Trinity parish in Indianapolis, and later was student director for the Shortridge High School choir under Donald Neuen. He studied the organ in France with noted organist and scholar André Marchal, then at the College of Church Musicians while teaching French at St. Albans School in Washington, D.C. He was then appointed assistant organist at the Washington National Cathedral. After studying in England for a year with Allan Wicks at Canterbury Cathedral, he went on to become organist and choirmaster at Grace Cathedral in San Francisco, where he directed the acclaimed choir of men and boys, a post he held for thirty years. He translated into English Marcel Dupré's *Traité d'Improvisation à l'Orgue* (Organ Improvisation) published by Luduc. He is an Associate of the American Guild of Organists. In Marin Oratorio's program today, he will be playing the *Organ Concerto in F Major*, *The Cuckoo* and the *Nightingale*.



## Christa Pfeiffer

Ms. Pfeiffer has been enchanting Bay Area audiences with her pure effortless singing for over a decade. She enjoys an active career in chamber music, oratorio, opera and recital, and is known for tackling adventurous repertoire. San Francisco Classical Voice wrote that her "voice was like balm to the ears" and that her "artistry elevated the performance". On the concert stage she has been soloist in Mozart's Mass in C Minor with the Arizona Masterworks Chorale, Haydn's St. Nicola Mass at St. George's Cathedral in Cape Town, South Africa, J.S. and C.P.E. Bach's Magnificats with the San Francisco Choral Society and Mendelssohn's Elijah with Marin Oratorio. Operatic roles include Dido (Dido and Aeneas), Nero (Agrippina), St. Settlement (Four Saints in Three Acts) with the Mark Morris Dance Group/American Bach Soloists, Ilia (Idomeneo), Musetta (La Boheme) and Gilda (Rigoletto). She performed a live broadcast program including Poulenc's Banalités on KPFA, Ravel's Chansons Madécasses at Old First Concerts, Villa-Lobos' Bachianas Brasileiras No. 5 on the San Francisco Public Library recital series, and Schubert's Der Hirt auf dem Felsen at the Tiburon Music Festival. Other recent engagements include Eden/Eden by Steve Reich with the San Francisco Ballet, songs by Messiaen as part of Grace Cathedral's Messiaen at 100 concert series, Part 1 of Schoenberg's Pierrot Lunaire with ChamberMix and Clori in Handel's Clori, Tirsi e Fileno with The Albany Consort. Her first CD is entitled "Hush: Lullabies from around the World".

## Boyd Jarrell, Conductor

With this concert, Boyd Jarrell ends his sixth 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.

## MARIN ORATORIO

Marin Oratorio was founded in 1961 as the College of Marin Community Chorus. It has enriched the cultural landscape of Northern California for nearly 40 years with performances of choral masterpieces from all periods from the 16th to 20th century. Chorus directors have included Drummond Wolff, Scott Merrick, Stan Kraczek and, for the last six years, Boyd Jarrell. The 110 voice group has been called "Marin's best kept secret" and it seeks to meet an ever higher standard of performance. Led by Boyd Jarrell, and accompanied by Jeff Paul, the chorus prepares two major concerts each year. The performances usually include orchestral accompaniment. Programs in recent seasons have included music of Gabrieli with the period consort, the Whole Noyse, Beethoven's Choral Fantasy with Paul Smith on the piano, a concert performance of Purcell's opera, Dido and Aeneas and Mendelssohn's masterpiece, Elijah. Marin Oratorio will sponsor classical choral music sing-a-long events again this summer.

For information about joining the chorus and our Fall 2010 program, refer to the College of Marin Fall 2010 Schedule of Classes or visit our website at [www.marinatorio.org](http://www.marinatorio.org).

### ACKNOWLEDGEMENTS:

Chris Imlay LOGO AND PROGRAM DESIGN  
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# ~ Program Notes & Synopsis ~

For this evening with Marin Oratorio, imagine yourselves the guests of James Brydges, Earl of Carnarvon and later Duke of Chandos, at his estate Cannons, not far from London, some time in the early 1700's. Brydges used a fortune he made managing accounts for the British military during the European war of the Spanish succession (1701-14) to build a grand mansion complete with a corps of resident musicians. Here Handel served as composer in residence from 1717 to 1719, shortly after settling in England to make his career as a writer of operas in the Italian style. If you attended worship with the duke's family in the small church adjacent to the estate that served as the household chapel, you might well have heard one of the series of anthems Handel composed for use in services there. Tonight we bring you Chandos anthem number 9, "O Praise the Lord with One Consent," a setting of excerpts from psalms 117, 135, and 148. The text came from the metrical New Version of the Psalms of David published by Nahum Tate (the librettist for Purcell's *Dido and Aeneas*) and Nicholas Brady in 1696. Like a German church cantata, this anthem consists of alternating choral and solo sections. You will recognize, though the duke's guests would not, the recurrent theme stated in the opening chorus as the first line of the "St Anne" hymn tune familiar as the music to Isaac Watts' paraphrase of Psalm 90, "O God Our Help in Ages Past" (1719). The hymn tune was published by William Croft in 1708, independently of Handel's anthem. While Handel had used the theme himself in a 1707 cantata and it also appears in J.S. Bach's Prelude and Fugue in E flat BWV 552, chances are there is no single origin for this melodic phrase.

As a member of the duke's social circle, you might also be privileged to attend the coronation ceremony in 1727 where you would hear more of Handel's music. Before coming to England in 1710 Handel had been employed in the court of the Elector of Hanover in Germany. Having left that post without permission, he may have been disconcerted to find that on the death of Queen Anne in 1714, his former employer showed up in England as King George I, the nearest Protestant successor to the British throne. Handel made amends, however, in part by offering his royal Water Music suite for the court's entertainment, and soon became "Composer to the Chapel Royal" and a British subject. For the coronation of the next Hanover, George II, Handel provided a whole series of anthems setting texts appropriate to various points in the service. One of these, "Zadok the Priest," has been performed at every coronation of British royalty since. "The King Shall Rejoice," a setting of verses from Psalm 21, accompanied the crowning of the king with an outburst of triumphant alleluias.

In addition to music for the chapel,

Handel was also responsible for providing secular entertainment for the household. The masque or pastoral opera *Acis and Galatea* was first performed at Cannons in 1718. Handel had previously set this story as a cantata in Italian (1708) and later expanded the Cannons version to a three act opera that premiered in 1732.

The story, drawn from the Roman poet Ovid's epic *Metamorphoses*, is a myth or legend connected with the island of Sicily, in particular the volcano Mt. Etna and the river Acis that flows out from under a rock at the foot of the mountain. The poet John Gay, who also wrote the libretto for *The Beggars' Opera*, probably wrote most of the text of this "pastoral entertainment," with help from Alexander Pope and John Hughes and John Dryden's translation of Ovid. This was Handel's first musical drama in English and remained one of his most popular.

"Pastoral" poetry and drama are set in an idealized countryside, far from yet very close to the over-civilized world of court and city. This land is inhabited by beautiful shepherds (swains), nymphs, and other rustic characters and semi-

divine creatures, who spend their time happily singing, dancing, and pining with love (think Shakespeare's *As You Like It* or any number of 16th and 17th century madrigals). Yet even in this idyllic scene, ugliness, danger, and death are lurking. Painful as these threats can be, their sting is short-lived, soon soothed by a happy miraculous transformation.

## Synopsis of *Acis and Galatea*

Act I opens with the chorus of shepherds and nymphs reveling in "the pleasure of the plains." Galatea (Milky) a semi-divine nymph, and the shepherd Acis are in love, but separated and pining for each other in arias: Galatea's "Hush, ye pretty warbling quire" and Acis' "Where shall I seek the charming fair?" Acis's friend Damon, another shepherd, tries to persuade him that love is not the way to a carefree life, "Shepherd, what art thou pursuing?" Nevertheless the lovers find each other and pour out their passion as Acis sings: "Love in her eyes sits playing" and Galatea responds: "As when the dove laments her love." Finally the two unite in a duet "Happy we," a sentiment echoed by the chorus.

But happiness is doomed, as the chorus warns in the opening of the second act "Wretched lovers, . . . no joy shall last." As they declare this melancholy truth, already doom is on the way in the person of the monster Polypheme, who with heavy footsteps intrudes on the happy pair. Seething with volcanic passion, "I rage, I burn, I melt," Polypheme attempts to woo Galatea, who spurns the grotesque advances of the one-eyed man-eating giant. As Acis and Galatea declare their pledge of eternal love ("The flocks shall leave the mountains"), the enraged and desperate Polypheme ("I cannot bear torture, fury . . .") crushes Acis with a rock. The chorus of nymphs and shepherds lament his death ("Mourn all ye Muses") and Galatea is desolate ("Must I my Acis still bemoan") until the company reminds her of her divine power ("Galatea, cease to grieve") to give her lover eternal life as an ever-flowing water source. Happy once more ("Galatea dry thy tears"), the nymphs and shepherds join in a chorus of praise to Acis, now a god in the form of a river, "shepherd's pleasure, muses' theme, murmuring still thy gentle love!"

BY POLLY COOTE

# ~ Acis and Galatea ~

## PERSONNEL:

Galatea (Soprano), Acis (Tenor), Damon (Tenor), Polyphemus (Bass),  
Chorus of Nymphs and Shepherds

### ACT ONE

---

- Symphony

Shepherds and Nymphs:  
- Oh the pleasure of the  
plains

Galatea:  
- Ye verdant plains and  
woody mountains  
- Hush, hush, ye pretty  
warbling quire

Damon:  
- Stay, shepherd, stay

Acis:  
- Lo! Here my love  
- Love in her eyes  
sits playing

Galatea:  
- Oh! Didst thou know  
the pains  
- As when the dove

Acis and Galatea:  
- Happy we

Shepherds and Nymphs:  
- Happy we

### ACT TWO

---

Shepherds and Nymphs:  
- Wretched lovers

Polyphemus:  
- I rage, I melt  
- O ruddier than the cherry  
- Wither, fairest, art thou  
running  
- Cease to beauty to be suing

Damon:  
- Would you gain the tender  
creature

Acis:  
- His hideous love provokes  
my rage  
- Love sounds th'alarm

Damon:  
- Consider, fond shepherd

Galatea:  
- Cease, oh cease, thou  
gentle youth

Galatea, Acis, Polyphemus:  
- The flocks shall leave the  
mountains

Acis:  
- Help, Galatea

Shepherds and Nymphs:  
- Mourn, all ye muses

Galatea, Chorus:  
- Must I my Acis still  
bemoan

Galatea:  
- 'Tis done: thus I exert my  
pow'r divine  
- Heart, the seat of soft  
delight

Shepherds and Nymphs:  
- Galatea, dry thy tears

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May 2010