

MOZART & SALIERI

Friends and Rivals



Marin Oratorio

May 21 & 22, 2016

Boyd Jarrell, Conductor

with guest soloists

Christa Pfeiffer, Soprano

Heidi Waterman, Mezzo Soprano

Kyle Stegall, Tenor

Jeffrey Fields, Baritone

Carol Adee, Flute

John Fenstermaker, Organ

Concert Program

PART 1

Antonio Salieri
Krönungs-Te Deum
CHORUS & SOLOISTS

Wolfgang Amadeus Mozart
Sonata in F Major, K. 244
JOHN FENSTERMAKER, ORGAN

Antonio Salieri
De Profundis
SOLOISTS

Antonio Salieri
Concertino di Camera per Flauto
Allegro spiritoso / Uno poco adagio / Presto
CAROL ADEE, FLUTE

Wolfgang Amadeus Mozart
Sonata in C, K. 336
JOHN FENSTERMAKER, ORGAN

Wolfgang Amadeus Mozart
Regina Coeli, K. 276
CHORUS & SOLOISTS

∞ INTERMISSION ∞

PART 2

Wolfgang Amadeus Mozart
Requiem Mass in D Minor, K. 626
CHORUS & SOLOISTS

I. Introitus

Requiem

II. Kyrie

III. Sequenz

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

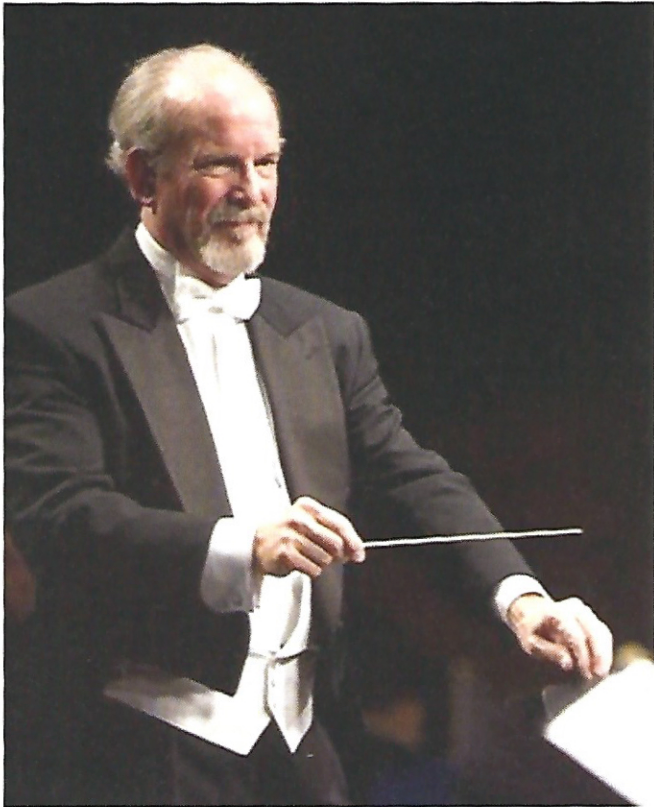
VI. Benedictus

VII. Agnus Dei

VIII. Communio

Lux Aeterna

On Stage



Conductor **BOYD JARRELL**

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Boyd spent more than twenty-five years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio. He is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble. 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 *Liebesslieder 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 the course of his tenure at College of Marin, the 100-voice Marin Oratorio Chorus has thrived, becoming a focus for Marin's vibrant music community.

Soprano

CHRISTA PFEIFFER



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

the performance." Recent credits include Dido in Purcell's *Dido and Ænaes* with Marin Baroque, the title role in Handel's *Rodelinda*, Bach's *Christmas Oratorio*, Haydn's *Creation*, Barber's *Knoxville: Summer of 1915*, and Mahler's *Symphony No. 4*. In demand throughout the Bay Area and the U.S., she has appeared with Philharmonia Baroque, American Bach Soloists, American Philharmonic Sonoma Country, Berkeley Symphony, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, and Livermore Opera. She is thrilled to be joining Marin Oratorio again to share in their joy of music. Ms. Pfeiffer, an Oakland native, received a Bachelor's degree in vocal performance from Eastman School of Music. She recently moved to San Rafael with her designer/builder husband and has opened a new voice studio. For more, visit christapfeiffer.com.

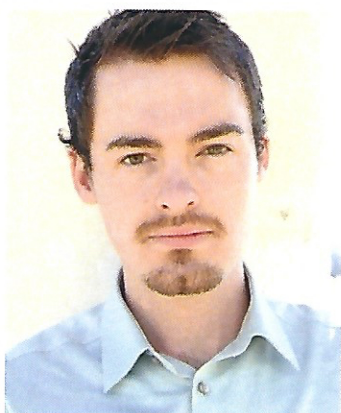
Mezzo Soprano HEIDI WATERMAN



Heidi L. Waterman, Mezzo Soprano, has enjoyed a wide-ranging career encompassing everything from early music to modern opera, having performed as a soloist with nearly every major Bay Area ensemble, including the San Francisco Symphony, San Francisco Opera, Philharmonia

Baroque Orchestra, Artists' Vocal Ensemble, North Bay Opera, and Berkeley Opera. She counts among her operatic roles Fricka and Flosshilde (*Das Rheingold*), Bradamante (*Alcina*), Augusta Tabor (*Ballad of Baby Doe*), and Disinganno (*Il Trionfo Del Tempo E Del Disinganno*). Showcasing her flexibility equally well as a concert and oratorio soloist, she has performed works including Britten's *Ceremony of Carols*, Bach cantatas and the *Mass in B Minor*, Verdi's *Requiem*, Mozart's *Requiem* and *Solemn Vespers*, and Mahler's *Eighth Symphony*. Upcoming engagements include Bach's *Mass in B Minor* with the San Francisco Bach Choir, and *Elijah* with CSU Chico.

Tenor KYLE STEGALL



Tenor Kyle Stegall has garnered praise worldwide for his "lovely tone and ardent expression" (*New York Times*), as well as his "blemish-free production" (*Sydney Morning Herald*). Even at this early stage in his career, Kyle has performed as soloist

under the direction of some of the world's most celebrated conductors in repertoire spanning the early baroque through the most contemporary of works. A versatile artist with a reputation for intimate and genuine vocalism, Kyle is a specialist in music of the baroque, his interpretations of the Bach evangelists and the leading roles of Handel and Charpentier being characterized by an unflinching attention to style

and detail. Kyle made his Lincoln Center debut as the evangelist in Bach's *St. John Passion* under Maestro Masaaki Suzuki, and he is featured as soloist on the American Bach Soloists' DVD of Handel's *Messiah*. Upcoming performances include Mozart's *Die Zauberflöte* with the Australian International Opera Company, and a recital of the music of Benjamin Britten for the Center for British Art in New Haven. When not performing, Kyle commits his time to voice instruction, maintaining a private voice studio year-round.

Baritone JEFFREY FIELDS



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

Jeffrey made his Carnegie Hall solo debut in Handel's *Messiah* in 2007 under Andrew Megill, and returned to Carnegie in 2012 with Aoede Consort. Solo engagements have included Handel's *Teseo* with Philharmonia Baroque Orchestra at Lincoln Center (Mostly Mozart Festival) and Tanglewood, Rossini's *Petite Messe Solenne*, and Haydn masses at Stanford, Bach's *St. John Passion* in Berkeley, and concerts with Spire Chamber Ensemble. Past engagements include Purcell's *Dioclesian* with Philharmonia Baroque, Handel's *Dixit Dominus* with Bach Collegium San Diego, Haydn's *Seasons* at UC Berkeley, Dvorak's *Stabat Mater* in San Francisco, Handel's *Alexander's Feast* under Jeffrey Thomas, Handel's *Samson* with Philharmonia Baroque, Orff's *Carmina Burana*, the title role in Mendelssohn's *Elijah* for Marin Oratorio, and Handel's *Acis and Galatea* with California Bach Society. Mr. Fields studied with Albert Gammon, taught voice and singer's diction at the University of Iowa, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions. Visit <http://baritone.org>; Twitter: @baritone.

Flutist

CAROL ADEE

Carol Adee has played with many Bay Area ensembles, including San Francisco Symphony, Ballet, and Opera Orchestras, as well as new music groups from Composers' Cafeteria to George Coates Performance Works to KuKuKu. As



principal flutist with the Women's Philharmonic for nearly 20 years, she recorded, toured, and performed a vast repertoire of historical and living women composers' works. In collaboration with other local musicians, Carol has recently become a founding member of ECHO Chamber Orchestra. Her solo CD, *Bach to Nature*, has been featured across the U.S. and internationally. She has taught at Stanford and Dominican Universities and is Music Director of the Marin Waldorf School.

Marchal. He was assistant organist and choirmaster at the Washington National Cathedral, where he also taught French and music at St. Albans School. After a year in England studying with Allan



Wicks at Canterbury Cathedral, he was appointed organist and choirmaster of Grace Cathedral in San Francisco where, for thirty years, he directed the celebrated choir of men and boys. He has played under the batons of Seiji Ozawa, Michael Tilson Thomas, Carmen Dragon, Jan Pascal Tortelier and Arthur Fiedler. He translated into English Marcel Dupré's *Traité d'Improvisation à l'Orgue* ("Organ Improvisation") published by Alphonse Leduc. John is an Associate of the American Guild of Organists and is active in its Southwest Florida Chapter. His hobbies are sailing and accompanying silent films.

Organist

JOHN FENSTERMAKER

John Fenstermaker is director of music at Trinity-by-the-Cove in Naples, Florida. Growing up in Indianapolis, he was a choirboy at Trinity Church and later was student director of the 90-voice Shortridge High School choir under Donald Neuen. He was also assistant organist at Christ Church Cathedral on Monument Circle, and pianist for *The Delrays*, a rock 'n' roll vocal group. He attended Wesleyan University in Middletown, Connecticut, graduating with high honors in French and music, and studied the organ in France with noted scholar and performer André

Behind the Scenes

Nicole Cruz, Office of the Superintendent/
President

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Development

Joanna Pinckney, Administrative Support

Annie Ricciuti, Reprographics

Shook Chung, Poster/Cover Design

Jesse Harbison, Printing

Adrian Quince, Stage Manager

David Smith, House Manager

David White, Lighting/Technical Support

Louis Patterson, Schoenstein Organ Company

The Rivalry Continues!

As part of our *Mozart & Salieri: Friends and Rivals* concert series, Contemporary Opera Marin, directed by Paul Smith, will present two fully staged chamber operas based on the rivalry and intrigue surrounding Vienna's two most famous composers at the end of the 18th century.

"Scenes from Mozart's Life" (1832) by Albert Lortzing and **"Mozart and Salieri" (1897) by Nikolai Rimsky-Korsakov** contrast comic and serious portrayals of this enduring musical legend.

Our own maestro Boyd Jarrell will sing the role of Antonio Salieri in both productions.

SATURDAY, JUNE 18, 7:30 PM

WEDNESDAY, JUNE 22, 7:30 PM

FRIDAY, JUNE 24, 7:30 PM

SUNDAY, JUNE 26, 2:00 PM

ALL PERFORMANCES are in the Performing Arts Building, College of Marin, Kentfield campus; FREE admission/FREE parking.



Marin Oratorio Chorus & Orchestra

Chorus

SOPRANO

Corine Aubin
 Kathy Auld
 Dianna Baetz
 Audrey Borden
 Karen Brandreth
 Sharon Burch
 Lisa Conlon
 Sarah Cook
 Carol Donohoe
 Kathy Engle
 Nancy Fickbohm
 Jane Gitschier
 Carol Harmon
 Pascale Hery
 Pris Imlay
 Deborah Learner
 Abigail
 Millikan-States
 Kai Okada
 White Pearl
 Junghwa Yang
 Gerrie Young
 Audrey Zavell

ALTO

Analisa Adams
 Judy Alstrom
 Annette Arena
 Carolyn Ashby
 Chris Baer
 Jan Booth
 Mary Boston
 Mary Lee Bronzo
 Leslie Brown

Ruth Brown
 Elizabeth Chesnut
 Polly Coote
 Rhoda Draws
 Donna Dutton
 Emily Dvorin
 Nancy Flathman
 Dorli Hanchette
 Alice Hofer
 Roberta Jeffrey
 Leslie Kwartin
 Susanne Lyons
 Paula Martin
 Linda McCann
 Barbara Merino
 Marie Narlock
 Ruth Nash
 Robin Nosti
 Heather Ophir
 Mary Osterloh
 Myrna Pepper
 Nancy Rehkopf
 Lonna Richmond
 Jill Ross-Kuntz
 Cynthia Sawtell
 Julie Schnapf
 Peg Shalen
 Jo Sherlin
 Judy Simmons
 Mary Jeanne
 Stavish
 Julie Todd
 Katrina Urbach
 Elaine Weston
 Kathy Wilcox
 Shelley Winn

TENOR

Ben Bonnlander
 Linda Davis
 Jon Goerke
 David Hanchette
 John Hart
 Jim Kohler
 Dewey Livingston
 Michael Maeder
 Will McBride
 Moshe Oron
 Steve Orsary
 Jeff Paul
 Mickey Reighley
 Fred Ross-Perry
 Babs von Dallwitz
 Kory Zipperstein

BASS

Darrell Adams
 Gary Appell
 Marlin Boisen
 Pete Bowser
 Michael Burch
 Michael Carroll
 Bob Dauphin
 Boris De Denko
 Dan Drake
 Michael Irvine
 Claron Jorgensen
 Thilo Koehler
 Charles Little
 David Long
 Michael Rafferty
 Rishi Schweig
 Judd Simmons

Bob Teichman
 Albert Wald
 Karl Weigl

Orchestra

VIOLIN I

Roy Oakley,
Concertmaster
 Joanna Pinckney,
Associate
Concertmaster
 Gregory Sykes
 Rebecca Wishnia

VIOLIN II

Lynn Oakley,
Principal
 Daryl Schilling
 Julie Smolin
 Tara Flandreau

VIOLA

Stephen Moore,
Principal
 Stacey Bauer
 Gordon Thrupp

CELLO

Carol Rice,
Principal
 David Wishnia

BASS

Mark Culbertson,
Principal
 Dave Horn

FLUTE

Carol Adee

OBOE

Brenda
 Schuman-Post
 Esther Hollander

CLARINET

David Treganowan
 Shelley Hodgen

BASSOON

Carla Wilson
 Karen Wright

TROMBONE

Katie Curran
 Brendan Lai-Tong
 Floyd Reinhart

TRUMPET

Jason Park
 Jon Pankin

TIMPANI

Ken Crawford

ORGAN

John
 Fenstermaker

CHORUS

ACCOMPANIST
 Cheryl Ziedrich

Mozart & Salieri

Friends and Rivals

Antonio Salieri (image right, 1750–1825) is rarely heard on our classical music stations, although in his day he was as familiar to audiences as his contemporary and fellow Austrian composer, Wolfgang Amadeus Mozart (image left, 1756–1791).

Born in Italy, Salieri came to Vienna at age 16 and found a place as a musician in the court of the emperor Joseph II. In time, he became the director of Italian opera and *Kapellmeister* (director of music) for the imperial court, positions he held for most of his long career. Representative of the Italian, as opposed to the German (Austrian) faction in the multicultural musical world of the Habsburg empire, Salieri was best known as a composer of operas—not only in Vienna, but also abroad in Paris, Milan, Rome, and Venice. He was also a respected teacher, whose students included Liszt, Schubert, and Beethoven.

Soon after the turn of the 19th century, Salieri found himself falling out of touch with changing musical tastes. Dismayed by the upheaval of Austria's wars with Napoleon, Salieri gave up producing operas, but continued working as teacher and *Kapellmeister* until he succumbed to dementia and, soon after, died.

As *Kapellmeister*, Salieri was responsible for organizing the music, both sacred and secular, for religious observances, state occasions, and entertainment at the imperial court. Some of the works he programmed were his own compositions; others were composed by his colleagues, including Mozart. *Te Deum Laudamus* ("We Praise you, O God") is a 4th-century Latin hymn incorporated into the Liturgy of the Hours, one of the two major forms of prayer and worship in Catholic tradition, the other being the mass. The hymn is sung at matins, the earliest of the seven prescribed prayer hours. It's also sung at special occasions for public thanksgiving, such as the canonization of a saint, the proclamation of a peace treaty, or a coronation.



When Leopold succeeded Joseph II as ruler of the patchwork Habsburg empire, he was crowned on three separate occasions during his brief two-year reign: in October 1790 in Frankfurt,

Germany, as Holy Roman Emperor and King; in Pressburg (Bratislava), November 1790, and again in Prague, September 1791, as Archduke of Austria, King of Hungary and Croatia, and King of Bohemia (today the Czech Republic and Slovakia). Salieri probably composed his coronation *Te Deum* for the Pressburg event. The setting of the final phrase, "let me never be put to confusion," as a complicated, potentially confusing fugue, was apparently a convention; it is evident also (coincidentally?) in Mozart's *Te Deum* (KV141 [66b], 1769).

Salieri's *De Profundis* ("Out of the Depths Have I Cried," 1815), is a setting of Psalm 129, a plea for mercy coupled with confidence in God's forgiveness. It pairs intriguingly with the quite different tone of supplication in Mozart's *Requiem Mass in D Minor*.

Today, unlike Salieri's works, Mozart's music is on the air all day long, from radio shows like "Mozart in the Morning" to "A Little Night Music." Born in Salzburg, Austria, the child prodigy spent much of his youth performing on tour with his musician father in major European cultural centers. At age 17, he took a position as court musician with the Prince-Archbishop of his home town, a situation which never contented him and from which he made frequent excursions to seek a better one. Finally, in 1781 he resigned his Salzburg job, breaking with both the archbishop and his father, and moved to Vienna to pursue a career as an independent composer in many genres.

Mozart's *Regina Coeli* ("Queen of Heaven, Rejoice") is another ancient hymn associated with the Liturgy of the Hours—in this case the two evening offices, vespers and compline—in which the Virgin Mary is especially

venerated. This piece is one of three settings of the hymn by Mozart, probably composed in 1779 for use in the Salzburg cathedral.

The *Requiem* is Mozart's last composition. He was working on it on his deathbed, and left it to be completed by his pupil and collaborator Franz Süssmayr (top left) on the basis of the parts Mozart had already written or sketched out. A requiem mass, which in Catholic practice is usually said in the context of a funeral, substitutes texts focusing on entreating mercy and peace for souls proceeding into the afterlife for some portions of a regular mass (the Gloria, the Creed, and the ending of the Agnus Dei). Mozart's operatic rather than solemn setting is permeated with dread of the Last Judgment and urgent in its appeal for salvation. Even the beautiful phrase *lacrimosa* ("tearful") in the Sequenz section depicts not the weeping of the bereaved, but the wailing of souls awaiting judgment.

Mozart never knew the identity of the patron who sent him the commission for a requiem in July, 1791. Laboring under the stresses of financial difficulties and ill health, he became convinced it was an omen of his own impending demise, which he believed was being brought on by poisoning. (The precise cause of his death is debated, but was probably from a severe bacterial infection.)

We now know that the work was commissioned by Count Franz von Walsegg (top center), a wealthy music lover with a habit of purchasing new works that he would pass off as his own in private chamber-music parties. When the count's wife died, he sought to honor her with a requiem obtained in much the same way. In the end, Süssmayr and Mozart's widow, Constanze (top right), had to represent the completed *Requiem* as Mozart's in order to secure the much-needed payment, so it is still unclear exactly how much of this doubly ghost-written work is purely Mozart's.

The rivalry between Mozart and Salieri was intense, but hardly mortal. Salieri held positions with influential connections that Mozart sought, while Mozart enjoyed popular successes that Salieri may have coveted.



In fact, Salieri often programmed Mozart's work for the imperial court: For example, he produced Mozart's last Italian opera, *La clemenza di Tito*, for Emperor Leopold's coronation in

Prague in 1791. A recent (late 2015) discovery in the Czech National Library reveals that the two composers even collaborated on a short voice-and-piano piece printed in 1785 and subsequently lost from view. But Salieri himself, in demented imaginings before his own death, confessed to having killed Mozart, doubtless fanning the rumors of his rival's poisoning that were already circulating.

The myth of Salieri as Mozart's nemesis got an early boost from Alexander Pushkin, the preeminent Russian poet of the early 19th century. In 1830, Pushkin published a two-scene poetic drama based on the story of the alleged poisoning. Rimsky-Korsakov, in 1897, turned Pushkin's play into an opera libretto. Salieri is the central character in this drama: Having worked mightily for all the musical skill he possesses, he is inspired with murderous envy by Mozart's inborn, completely unearned genius. The popular film *Amadeus* (1984)—conveyor of what name recognition Salieri has for most of us today—carries the theme even further, making the mysterious commission and ghostwriting of the *Requiem* also part of Salieri's fantastical plot to destroy Mozart.

In the competition between the two, Mozart, of course, won, as his music has never fallen from public favor. Whether or not Salieri deserves either the obscurity or the notoriety he has incurred, the relationship of these two "friends and rivals" offers occasion to ponder the mystery of consummate genius, musical and otherwise, and the emotions it arouses in the less gifted.

—Polly Coote, PhD

IMAGES Inside Front Cover and Above: Mozart portrait created posthumously in 1819 by Barbara Kraft from period materials; Salieri portrait by Joseph Willibrord Mähler, 1778–1869; Süssmayr and von Walsegg portraits, sources unknown; Constanze Mozart, widow, (detail) by Hans Hansen (1769–1828). Historical images in the public domain/Wikimedia Commons.



Join us at AT&T Park to hear Marin Oratorio sing the National Anthem for the Giants/Red Sox game on Wednesday, June 8, 2016, at 7:15 p.m.
Come on out to support your team(s)!

Follow Along with Us

Part 1: KRÖNUNGS-TE DEUM

Antonio Salieri, 1790

Te Deum laudamus; te Dominum confitemur. Te aeternum Patrem omnis terra venerator.

O God, we praise thee; we acknowledge Thee to be the Lord. Everlasting Father, all the earth doth worship Thee.

Tibi omnes Angeli, tibi coeli et universae potestates, Tibi Cherubim et Seraphim incessabili voce proclamant:

To Thee all the Angels, the Heavens and all the Powers, All the Cherubim and Seraphim, unceasingly proclaim:

Sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra majestatis gloriae tuae.

Holy, Holy, Holy, Lord God of Hosts! Heaven and earth are full of the Majesty of Thy glory.

Te gloriosus Apostolorum chorus, Te Prophetarum laudabilis numerus, Te Martyrum candidatus laudat exercitus.

The glorious choir of the Apostles, the wonderful company of Prophets, the white-robed army of Martyrs, praise Thee.

Te per orbem terrarum sancta confitetur Ecclesia, Patrem immensae majestatis: Venerandum tuum verum et unicum Filium; Sanctum quoque Paraclitum Spiritum.

Holy Church throughout the world doth acknowledge Thee: Father of infinite Majesty; Thy true and only Son; and the Holy Spirit, the Comforter.

Tu Rex gloriae, Christe; Tu Patris sempiternus es Filius.

O Christ, Thou art the King of glory! Thou art the everlasting Son of the Father.

Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.

Thou, having taken it upon Thyself to deliver man, didst not disdain the Virgin's womb.

Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum.

Thou overcame the sting of death and hast opened to believers the Kingdom of Heaven.

Tu ad dexteram Dei sedes, in gloria Patris.

Thou sittest at the right hand of God, in the glory of the Father.

Judex crederis esse venturus. Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti.

We believe that Thou shalt come to be our Judge. We thus beseech Thee to help Thy servants, whom Thou hast redeemed with Thy precious blood.

Aeterna fac cum sanctis tuis in gloria numerari. Salvum fac populum tuum, Domine, et benedic haereditati tuae.

Make them to be numbered with Thy Saints in everlasting glory.

Save Thy people, O Lord, and bless Thine inheritance

Et rege eos, ed extolle illos, usque in aeternum. Per singulos dies benedicimus te. Et laudamus nomen tuum in saeculum, et in saeculum saeculi.

Every day we thank Thee and praise Thy Name forever.

Dignare, Domine, die isto sine peccato nos custodire.

O Lord, deign to keep us from sin this day.

Miserere nostri, Domine. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

O Lord, have mercy on us. Let Thy mercy, O Lord, be upon us, for we have hoped in Thee.

In te, Domine, speravi: non confundar in aeternum.

O Lord, in Thee I have hoped; let me never be put to shame.

DE PROFUNDIS (Psalm 129)

Antonio Salieri, 1815

De profundis clamavi ad te Domine: Domine exaudi vocem meam.

Out of the depths have I cried unto thee, O Lord.

Fiant aures tuae intendentes, in vocum deprecationis meae.

Lord, hear my voice: Let Thine ears be attentive to the voice of my supplications.

Si iniquitates observaveris Domine, quis sustinebit?

If thou, Lord, shouldst mark iniquities, O Lord, who shall stand?

Quia apud te propitiatio est: et propter legem tuam sustinui te Domine.

But there is forgiveness with Thee, that Thou mayest be feared.

Sustinuit anima mea in verbo ejus speravit anima mea in Domino.

I wait for the Lord, my soul doth wait, and in His word do I hope.

Acustodia matutina usque ad noctem speret Israel in Domino.

My soul waiteth for the Lord more than they that watch for the morning.

Quia apud Dominum misericordia, et copiosa apud eum redemptio.

Let Israel hope in the Lord, for with the Lord there is mercy, and with Him great redemption.

Et ipse redimet Israel, ex omnibus iniquitatibus. Gloria Patri, Patri et Filio et Spiritui sancto.

And He shall redeem Israel from all his iniquities: Glory be to the Father, the Son, and the Holy Ghost.

Sicut erat in principio et nunc et semper et in saecula saeculorum, Amen.

As it was in the beginning, now and forever more, Amen.

REGINA COELI, K. 276

Wolfgang Amadeus Mozart, 1779

Regina coeli, laetare, alleluia: Quia quem meruisti portare, alleluia.

Resurrexit sicut dixit, alleluia. Ora pro nobis Deum, alleluia.

Queen of Heaven rejoice: For He whom you merited to bear has risen as He said, Alleluia! Pray for us to God, Alleluia.

Part 2: REQUIEM MASS IN D MINOR, K. 626

Wolfgang Amadeus Mozart, 1791

I. Introitus

REQUIEM

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them eternal rest, Lord, and let perpetual light shine on them.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.

You are praised, God, in Zion, and homage will be paid to You in Jerusalem.

Exaudi orationem meam, ad te omnis care veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Hear my prayer, to You all flesh will come. Grant them eternal rest, Lord, and let perpetual light shine on them.

II. Kyrie

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

III. Sequenz

DIES IRAE

Dies irae, dies illa. Solvet saeculum in favilla, teste David cum Sibylla.

Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl.

Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!

Great trembling there will be when the Judge descends from heaven to examine all things closely.

TUBA MIRUM

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.

The trumpet will send its wondrous sound throughout earth's sepulchers and gather all before the throne.

Mors stupebit et natura, cum resurget creatura, iudicanti responsura.

Death and nature will be astounded, when all creation rises again, to answer the judgment.

Liber scriptus proferetur, in quo totum continetur, unde mundus iudicetur.

A book will be brought forth, in which all will be written, by which the world will be judged.

Judex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit.

When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged.

Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?

REX TREMENDAE

Rex tremendae majestatis, qui salvandos salvas gratis, salve me, fons pietatis.

King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.

RECORDARE

Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die.

Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day.

Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Faint and weary you have sought me, redeemed me, suffering on the cross; may such great effort not be in vain.

Juste iudex ultionis, donum fac remissionis ante diem rationis.

Righteous judge of vengeance, grant me the gift of absolution before the day of retribution.

Ingemisco, tamquam reus: culpa rubet vultus meus; supplicanti parce, Deus.

I moan as one who is guilty: owning my shame with a red face; suppliant before you, Lord.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.

You, who absolved Mary and listened to the thief give me hope.

Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.

My prayers are unworthy, but Lord, have mercy, and rescue me from eternal fire.

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

Provide me a place among the sheep, and separate me from the goats, guiding me to Your right hand.

CONFUTATIS

Confutatis maledictis, flammis acerbis addictis, voca me cum benedictis.

When the accused are confounded, and doomed to flames of woe, call me among the blessed.

Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.
I kneel with submissive heart, my contrition is like ashes, help me in my final condition.

LACRIMOSA

Lacrimosa dies illa, qua resurget ex favilla iudicandus homo reus.

That day of tears and mourning, when from the ashes shall arise all humanity to be judged.

Huic ergo parce, Deus, pie Jesu Domine, dona eis requiem. Amen.

Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

IV. Offertorium

DOMINE JESU

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.

Lord Jesus Christ, King of glory, liberate the souls of the faithful, departed from the pains of hell and from the bottomless pit.

Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus.

Let the standard-bearer, holy Michael, bring them to holy light promised to Abraham and his descendants.

HOSTIAS

Hostias et preces tibi, Domine, laudis offerimus.

Sacrifices and prayers of praise, Lord, we offer to You.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus.

Receive them in behalf of those souls we commemorate today.

Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

And let them, Lord, pass from death to life, which was promised to Abraham and his descendants.

V. Sanctus

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

Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory. Hosanna in the highest.

VI. Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

VII. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Lamb of God, who takes away the sins of the world, grant them eternal rest.

VIII. Communio

LUX AETERNA

Lux aeterna luceat eis Domine, cum sanctis tuis in aeternum quia pius es.

Let eternal light shine on them, Lord, as with Your saints in eternity, because You are merciful.

Requiem aeternum dona eis, Domine, et Lux perpetua luceat eis, cum Sanctis tuis in aeternum, quia pius es.

Grant them eternal rest, Lord, and let perpetual light shine on them, as with Your saints in eternity, through Your mercy.

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