

# MARIN ORATORIO

May 20 & 21, 2017



**Boyd Jarrell, Conductor**

with guest soloists

***Christa Pfeiffer, Soprano***

***Winnie Nieh, Soprano***

***Karen R. Clark, Contralto***

***Mark Bonney, Tenor***

THESE CONCERTS ARE DEDICATED TO THE MEMORY OF  
DORLI HANCHETTE  
THE HEART OF THE MARIN ORATORIO FAMILY FOR FORTY-EIGHT YEARS  
GUTE NACHT DORLI, RUHT WOHL

# *Georg Friederich Händel*

## **DIXIT DOMINUS**

1. Dixit Dominus
2. Virgam virtutis
3. Tecum principium
4. Juravit Dominus
5. Tu es sacerdos
6. Dominus a dextris tuis
7. De torrente in via bibet
8. Gloria patri

*~ Intermission ~*

## **ODE FOR SAINT CECILIA'S DAY**

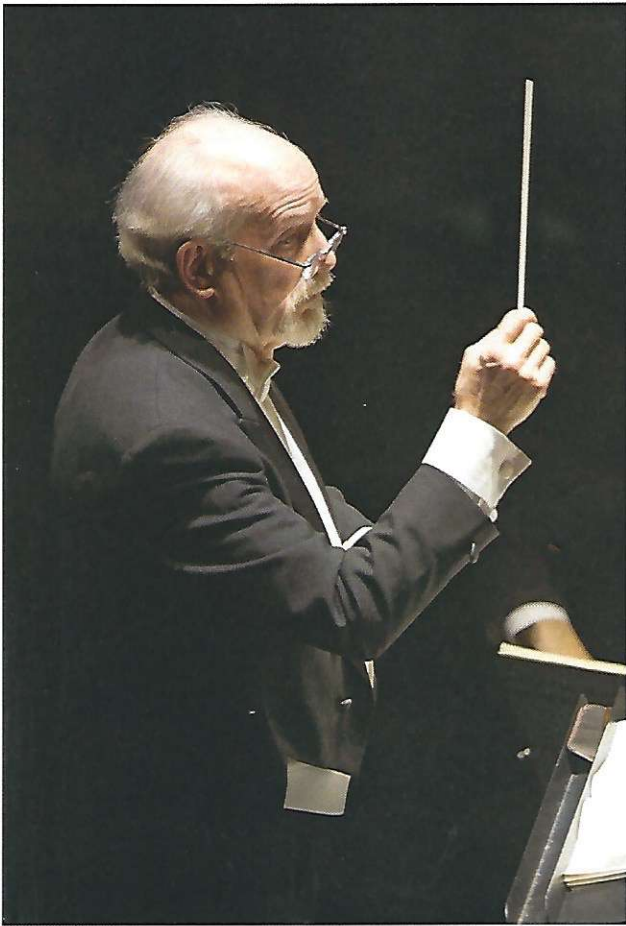
1. Overture
2. From Harmony
3. What Passion Cannot Music Raise?
4. The Trumpet's Loud Clangour
5. March
6. The Soft Complaining Flute
7. Sharp Violins Proclaim
8. But Oh! What Art Can Teach
9. Orpheus Could Lead the Savage Race
10. But Bright Cecilia
11. As from the Power of Sacred Lays

---

*Follow along with us! See page 8 for texts and translations.*

*Please be sure to turn off and put away all cell phones, 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.

### Christa Pfeiffer, Soprano

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 Aeneas* 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 County, 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](http://christapfeiffer.com).



### Winnie Nieh, Soprano



Winnie Nieh (pronounced "near") from Hong Kong graduated from Harvard and received Associate diplomas from Trinity College London in piano, violin, and voice, at ages 13, 14, and 15. Gifted with perfect pitch and a "well-focused," "impeccably pure and heart-breaking" voice "able to soar above piano or orchestra," she has performed for Justice Sotomayor and appeared as a soloist at Carnegie Hall, Lincoln Center, and the Austrian Embassy. She made her European solo debut with legendary Maestro Helmuth

Rilling in Bach's *Cantata BWV 147*. She won First Place in the St. Andrews Arts Council (Canada) International Aria Competition, Third Place and Audience Favorite in Madison Early Music Festival's Handel Aria Competition, and was a National Finalist in New York Lyric Opera's Competition. She currently serves on the Board of the Grammy award-winning vocal ensemble, Chanticleer. Winnie is thrilled to be making her debut with Marin Oratorio. This season, she also appeared as soprano soloist in Handel's *Messiah*, Mozart's *Requiem* and Howells' *Requiem* in New York, New Jersey, San Francisco, and Colorado, and premiered new works for soprano and cello written for her and cellist Matt Schwede at the Center for New Music in San Francisco, and San Francisco Conservatory of Music.

### Karen R. Clark, Contralto



From Berkeley to Hong Kong, contralto Karen R. Clark's performances of medieval to modern music have received high praise. In 2016, *American Record Guide* wrote, "Karen R. Clark has a beautiful voice that shows flexibility and nuance. Her performance is gorgeous." Karen is founder and director of the women's

vocal group Vajra Voices, whose new CD, *O Eterne Deus: Music of Hildegard von Bingen* (Music & Arts) is receiving international acclaim. Rebecca Tavener of *Choir & Organ Magazine* calls it "the most convincing Hildegard disc I've yet heard from the USA." Karen's career highlights include numerous concert and festival performances and recordings with eminent ensembles, such as Sequentia, Project Ars Nova, Boston Camerata, New York Early Music, Waverly Consort, and Joshua Rifkin's Bach Ensemble. Karen enjoys introducing early music to new audiences. In 2015-16, her performances of medieval music provided inspiration for new dance premieres with the Oakland Ballet (*A Capella: Our Bodies Sing*); and, in the Garrett-Moulton Dancers, *Speak, Angels*, which drew sell-out crowds in San Francisco's Yerba Buena Theater. In new music, Karen has premiered works by Joseph Schwantner, Ben Johnston, Fred Frith, and Roy Whelden. Her recording with the Galax Quartet, *On Cold Mountain: Songs on Poems of Gary Snyder* (Innova) prompted music critic Joshua Kosman to write, "It's mesmerizing in its unplaceable timelessness. Clark's majestic, throaty singing hints of modernist extravagance and medieval troubadours." (*San Francisco Chronicle*). A devoted teacher for more than

thirty years, Karen has had the pleasure to work with hundreds of singers in workshops and music departments. She holds degrees from the Indiana University School of Music, where she studied opera, song literature, and historically informed performance with legendary artists Virginia Zeani, Nicola Rossi-Lemeni, and Thomas Binkley.

### Mark Bonney, Tenor



Mark Bonney is based in London and performs in the UK, United States, and Europe. His repertoire includes Bach's *Passions* and *Mass in B Minor*, Handel's *Messiah* and *Acis and Galatea*, and Monteverdi's *Vespers of 1610*, as well as several English and German song cycles. Recent stage credits include Tamino in

Mozart's *The Magic Flute*, Aeneas in Purcell's *Dido and Aeneas*, Men-gone in Haydn's *Lo Speciale*, and Nemorino in Donizetti's *L'Elisir d'Amore* (scenes). Upcoming engagements include the role of Paolino in Domenico Cimarosa's *Il Matrimonio Segreto* and a cover of the title role in Handel's *Jephtha* with Iford Arts Festival in the UK. Mark is currently pursuing a Masters in Music at the Guildhall School of Music and Drama. He is also an alumnus of the Franz Schubert Institut, a renowned lieder course in Austria, and the American Bach Soloists Academy in San Francisco, where he was previously based. Mark began his musical training as a treble in the Grace Cathedral Choir of Men and Boys. He went on to study voice and Political Science at Stanford University, and then balanced careers in international development and music for several years before specializing in vocal performance.

### BEHIND THE SCENES

**Nicole Cruz**, Office of the Superintendent/President  
**Linda P. Frank, PhD**, Executive Director of Development  
**Joanna Pinckney**, Administrative Support  
**Annie Ricciuti**, Reprographics  
**Jesse Harbison**, Printing  
**Ruth Tepper Brown**, Program  
**Shook Chung**, Poster/Cover Design  
**David Smith**, House Manager  
**Adrian Quince**, Stage Manager  
**David White**, Lighting/Technical Support  
**Louis Patterson**, Schoenstein Organ Company

### ENCORE AT THE BALLPARK!

Join us at AT&T Park to hear Marin Oratorio sing the National Anthem for the Giants/Arizona Diamondbacks game on September 15, 2017, at 7 p.m. We had a blast last year. You will too! Buy your tickets now, in the Lobby, or by contacting Rishi Schweig at [rishi.schweig@gmail.com](mailto:rishi.schweig@gmail.com)—and take a seat with the chorus. Come on out to support your team(s).



## MARIN ORATORIO CHORUS & ORCHESTRA

### MARIN ORATORIO CHORUS

*Conductor Boyd Jarrell*

#### **Soprano**

Corine Aubin  
Kathy Auld  
Dianna Baetz  
Audrey Borden  
Karen Brandreth  
Sharon Burch  
Lisa Conlon  
Lin-Yu Diaz  
Carol Donohoe  
Kathy Engle  
Nancy Fickbohm  
Carol Harmon  
Pascale Hery  
Alice Hofer  
Pris Imlay  
Deborah Learner  
Abigail  
Millikan-States  
Kai Okada

Hannah Panger  
White Pearl  
Eloise Rivera  
Beverly Schmidt  
Beki Simon  
Cindy Wilde  
Gerrie Young  
Audrey Zavell

#### **Alto**

Analisa Adams  
Judy Alstrom  
Annette Arena  
Carolyn Ashby  
Chris Baer  
Jan Booth  
Mary Boston  
Mary Lee Bronzo  
Leslie Brown  
Elizabeth Chesnut  
Polly Coote  
Donna Dutton  
Emily Dvorin  
Nancy Flathman

Roberta Jeffrey  
Gretchen  
Kucserka  
Leslie Kwartin  
Barbara Merino  
Marie Narlock  
Ruth Nash  
Robin Nosti  
Heather Ophir  
Mary Osterloh  
Myrna Pepper  
Joan Raab  
Lonna Richmond  
Jill Ross-Kuntz  
Liz Salin  
Cynthia Sawtell  
Julie Schnapf  
Peg Shalen  
Johanna Sherlin  
Judy Simmons  
Mary Jeanne  
Stavish  
Julie Todd  
Elaine Weston

Kathy Wilcox  
Shelley Winn  
Spirit Wiseman

#### **Tenor**

Linda Davis  
Jon Goerke  
David Hanchette  
Gary Harbison  
John Hart  
Don Hodge  
Dewey Livingston  
Michael Maeder  
Will McBride  
Steve Orsary  
Mickey Reighley  
Fred Ross-Perry  
Babs von Dallwitz  
Kory Zipperstein

#### **Bass**

Darrell Adams  
Gary Appell  
Peter Black



Marlin Boisen  
 Charles Bookoff  
 Pete Bowser  
 Michael Burch  
 Michael Carroll  
 Charley Colety  
 Boris De Denko  
 Dan Drake  
 Michael Irvine  
 Claron  
     Jorgensen  
 Neil Kraus  
 Charles Little  
 David Long  
 Michael Rafferty  
 John Schrumph  
 Rishi Schweig  
 Judd Simmons  
 Bob Teichman  
 Albert Wald  
 Karl Weigl  
 Alex Witz

**MARIN ORATORIO  
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*  
 Meg Eldridge  
 Gordon Thrupp

**Cello**

Carol Rice,  
     *principal*  
 David Wishnia

**Bass**

Mark Culbertson,  
     *principal*  
 Dave Horn

**Flute**

Carol Adee

**Oboe**

Brenda Schuman-Post  
 Max Hollander

**Bassoon**

Karen Wright

**Trumpet**

Jason Park  
 Jon Pankin

**Timpani**

Ken Crawford

**Guitar**

Michael Irvine

**Organ**

Jeffrey Paul

## TEXTS & TRANSLATIONS

### DIXIT DOMINUS

1. *Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.*

The Lord said to my Lord: Sit at my right hand: until I make your enemies your footstool.

2. *Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.*

The Lord will send forth the scepter of your power out of Sion: you are to rule in the midst of your enemies.

3. *Tecum principium in die virtutis tuae in splendoribus sanctorum; ex utero, ante luciferum, genui te.*

With you is the dominion in the day of your strength: in the brightness of the saints: from the womb before the day star I begot you.

4. *Juravit Dominus, et non poenitebit eum:*

The Lord hath sworn, and he will not repent:

5. *Tu es sacerdos in aeternum secundum ordinem Melchisedech.*

You are a priest forever according to the order of Melchisedech.

6. *Dominus a dextris tuis; confregit in die irae suae reges. Judicabit in nationibus; implebit ruinas, conquassabit capita in terra multorum.*

The Lord at your right hand has broken kings in the day of his wrath. He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many.

7. *De torrente in via bibet; propterea exaltabit caput.*

He shall drink of the torrent in the way: therefore shall he lift up the head.

8. *Gloria patri et Spiritui Sancto, et Filio: et in saecula saeculorum, Amen.*

Glory to the father, and to the Son, and to the Holy Spirit: world without end, Amen.

### ODE FOR SAINT CECILIA'S DAY

#### 1. OVERTURE

#### 2. FROM HARMONY (Solo)

From heavenly harmony this universal frame began;  
When Nature underneath a heap of jarring atoms lay,  
And could not heave her head.

The tuneful voice was heard from high:  
Arise, ye more than dead!  
Then cold and hot and moist and dry  
In order to their stations leap  
And music's power obey.

#### FROM HARMONY (Chorus)

From heavenly harmony  
This universal frame began;  
From harmony to harmony  
Through all the compass of the notes it ran,  
The diapason closing full in Man.

#### 3. WHAT PASSION CANNOT MUSIC RAISE?

What passion cannot Music raise and quell?

When Jubal struck the chorded shell  
His listening brethren stood around  
And, wondering, on their faces fell,  
To worship that celestial sound.  
Less than a god they thought there could not dwell  
Within the hollow of that shell  
That spoke so sweetly, and so well.

#### 4. THE TRUMPET'S LOUD CLANGOUR

The trumpet's loud clangour excites us to arms  
With shrill notes of anger and mortal alarms  
The double, double, double beat of the thundering drum  
Cries hark! the foes come;  
Charge! 'Tis too late to retreat.

#### 5. MARCH

#### 6. THE SOFT COMPLAINING FLUTE

The soft complaining flute  
In dying notes discovers  
The woes of hopeless lovers  
Whose dirge is whispered by the warbling lute.

#### 7. SHARP VIOLINS PROCLAIM

Sharp violins proclaim  
Their jealous pangs and desperation  
Fury, frantic indignation  
Depth of pains and height of passion  
For the fair, disdainful dame.

#### 8. BUT OH! WHAT ART CAN TEACH

But oh, what art can teach  
What human voice can reach the sacred organ's praise?  
Notes inspiring holy love;  
Notes that wing their heavenly ways  
To join the choirs above.

#### 9. ORPHEUS COULD LEAD THE SAVAGE RACE

Orpheus could lead the savage race  
And trees unrooted left their place  
Sequacious of the lyre.

#### 10. BUT BRIGHT CECILIA

But bright Cecilia raised the wonder higher  
When to her organ vocal breath was given;  
An angel heard, and straight appeared  
Mistaking earth for heaven.

#### 11. AS FROM THE POWER OF SACRED LAYS

As from the power of sacred lays  
The spheres began to move  
And sung the great Creator's praise  
To all the blessed above,  
So when the last and dreadful hour  
This crumbling pageant shall devour  
The trumpet shall be heard on high  
The dead shall live, the living die,  
And Music shall untune the sky.

*Georg Friederich Händel*

## ON PSALMS & SAINTS

by Polly Coote, PhD

Georg Friederich Handel (1685–1759) wrote *Dixit Dominus* as a young man, just as he was starting out on his brilliant rise from church organist in his north German hometown to internationally renowned composer. He was making a four-year tour of Italy, then the center of the musical world, in hopes of jumpstarting a career in composing opera in the popular Italian style. The plan hit a snag: Opera had been banned by the church in Rome (although not in other Italian cities) some years before his arrival. Nevertheless, Handel was able to make connections with wealthy aristocratic and ecclesiastical patrons who were eager to support the production of opera-like oratorios and cantatas, as well as vocal works for use in Roman Catholic liturgy.

*Dixit Dominus* is a setting of Psalm 110 (109 in the Latin Vulgate), a messianic psalm much quoted in the New Testament and one of the five psalms appointed for recitation in the evening service of Vespers every Sunday.

Since Vespers was regularly open for public worship on Sundays and feast days, it, like the mass, offered occasion for elaborate polyphonic settings of the liturgy to be sung in place of the plain Gregorian chant. It's not clear, however, that Handel's setting, composed in April 1707, was ever used in a Vespers service. More a standalone cantata than a liturgical psalm setting, it was likely performed instead in private chamber concerts.

In *Dixit Dominus*, Handel blends the old (in the form of the psalm tone that can be heard in long notes in the first and last movements) with newer operatic arias and elaborate contrapuntal choruses. The result is a vivid musical interpretation of what sense the Latin translator had made of the sometimes-baffling lines of the Hebrew psalm: that the Lord God promises the lord, the king (David and his heirs), an exalted position at God's right hand, with his enemies beaten into submission beneath his feet.

In 1710, Handel returned to Germany. Taking advantage of connections between the ruling house of Hanover and the English royal family, he began making frequent visits to England. By the time he composed the *Ode for Saint Cecilia's Day*, in 1739, Handel had become England's foremost composer, acclaimed throughout Europe for his operas and oratorios.



The composition of the *Ode* carried on a tradition of honoring Saint Cecilia, the patron saint of music, which had arisen in England with the restoration of the monarchy in the late 17th century. Musical entertainment in general, and the use of instrumental music (including organ music) in church, in particular, not to mention the veneration of saints—all suppressed in the earlier Puritan era—were welcomed back, along with the king.

From 1683 to 1703, the Gentlemen of the Musical Society in London annually marked the name day of Saint Cecilia with a church service and banquet, for which occasion they commissioned musical tributes to the saint. The renowned poet John Dryden (1631–1700) wrote texts for two of these, “A Song for Saint Cecilia's Day” in 1687 (originally

set to music by Henry Purcell, 1659–95), and “Alexander's Feast” in 1697. A generation later, Handel set Dryden's two texts to new music. He premiered the “Song” (now titled “Ode”) in a double bill with a reprise of his “Alexander's Feast” (1736) on Saint Cecilia's Day, November 22, 1739.

Saint Cecilia, an early Christian martyr (died ca. 230? Chaucer tells the story of her chaste life and gruesome death in “The Second Nun's Tale”) was associated in medieval tradition with extraordinary musical skill. She was credited with the invention of the organ which, from the 8th century on, was the quintessential instrument of Western church music. Typically, odes to Saint Cecilia celebrated the power of music in a series of poetic and instrumental vignettes, culminating with the sacred organ.

Dryden's ode, however, frames the vignettes with a grander theme: creation itself. He draws on the classical notion inherited from Pythagoras through the Renaissance that the universe is organized on mathematical principles of harmony, the “music of the spheres.” Handel's overture depicts the primeval chaos from which, in the first recitative and chorus, “jostling atoms” take their place in harmonious natural order, obeying the “divine” voice of Music. The progress of creation is represented by the musical scale, or “diapason” (an allusion to Cecilia's invention, the organ, since “diapason” also refers to an organ stop activating a register of pipes), running up to the appearance of humanity and “closing full in Man.” From there, Handel's *Ode* turns to depicting the control over human emotions by various instruments—none of which, not even mythical Orpheus' lyre, have the power of the organ, able to lure angels out of heaven.

But neither the creation of Man nor Cecilia's heavenly music forms the climax of the whole work. The final movement of the *Ode for Saint Cecilia's Day* envisions the



eventual undoing of the harmonious world order. In its cosmic finale, just as Music brought the atoms to life in the beginning, the sound of the Last Trumpet will reverse its creative power, and "Music shall untune the sky."

From Italy to universal sway in art: An anonymous tribute, "To Mr. Handel," published in 1740, celebrates Handel's triumphant progress in terms befitting Saint Cecilia herself:

*If e'er Arion's music calm'd the floods,  
And Orpheus ever drew the dancing woods;  
Why do not British trees and forest throng  
To hear the sweeter notes of Handel's song?...*

*But Handel's harmony affects the soul,  
To sooth by sweetness, or by force controul;  
And with like sounds as tune the rolling spheres,  
So tunes the mind that ev'ry sense has ears...*

*But uncontested is in song, thy sway;  
Thee all the nations where 'tis known obey:  
E'en Italy, who long usurp'd the lyre,  
Is proud to learn thy precepts and admire.  
What harmony she had thou thence didst bring...  
To form thee, talent, travel, art combine,  
And all the powers of music now are thine.*



**CREDITS**

*Poem above:* Credit Christopher Hogwood, Handel (New York, Thames & Hudson, 2007), pp. 162–3.

*Left:* Saint Cecilia, Patron Saint of Music; oil on canvas (ca. 1626), by Simon Vouet (1590–1649), Suida-Manning Collection, Blanton Museum of Art, University of Texas, Austin.

*Above:* Handel with King George I on the River Thames, London, July 17, 1717, by Edouard Hamman (1819–1888).

*Inside Front Cover:* Portrait, Georg Friederich Händel, by Balthasar Denner (ca. 1727), Westminster Abbey Collection

**COMING IN JUNE:**

**MARIN ORATORIO'S AUSTRIA/HUNGARY SUMMER TOUR**

This June, members of Marin Oratorio, along with members of Villa Sinfonia—an award-winning Foundation dedicated to fostering string musicians of every age—join forces for a musical tour through Vienna and Budapest. From June 10–19, singers and instrumentalists will visit the spectacular castles, cathedrals, museums, and natural landmarks of Austria and Hungary. Marin Oratorio singers, directed by conductor Boyd Jarrell, and Villa Sinfonia musicians, directed by concertmaster Roy Oakley, will perform in several concerts, presenting the music of Mozart, Haydn, Randall Thompson, and more.

**College of Marin Music  
Department**

**Faculty**

TREVOR BJORKLUND  
Co-Chair, Performing Arts  
Department  
Music Theory, Media Music,  
Symphonic Wind Ensemble,  
Brass Band

LINDA NOBLE BROWN  
Voice, Music Fundamentals

TARA FLANDREAU  
Strings, Chamber Orchestra

BOYD JARRELL  
Director of Choral Activities

ALEX KELLY  
Electronic Music

ANNE LERNER-WRIGHT  
Strings, Chamber Orchestra

BOB SCHLEETER  
Rock/Pop/Jazz History,  
Jazz Improvisation

PAUL SMITH  
Music History, Piano, Opera

JIM STOPHER  
Orchestra, Ear Training,  
Music History

CHERYL ZIEDRICH  
Piano, Ear Training

**Staff**

JOANNA L. PINCKNEY  
Performing Arts  
Administrative Assistant

JEFFREY PAUL  
Accompanist

## DONORS & SUPPORTERS

The music and performing arts departments welcome gifts to support and improve their programs. Funds provide scholarships for deserving students to obtain private lessons, continue at four-year colleges, and improve educational opportunities. Several funds support specific ensembles, including orchestra, opera, chorus, band, and string programs.

We wish to thank the following donors for their generous support from January 1, 2016 through March 15, 2017.

Darrell Adams	Katherine L.C. Cuneo	Dora V. Howard	Bernard H. &	Renee Rymer	Barbara von Dalliwitz
Susan L. Adamson	Robert J. Dauphin	Debra L. Howell	Barbara A. Meyers	Debby Sagues	Sharlene Wachs
Stephanie S. Ahlberg	Joan P. Dedo	Priscilla Imlay	Roberta &	Jeffrey &	Clive &
Dale & Judy Alstrom	Julian Tanalgo	Robin B. Jackson	Spencer Michels	Linda Samuels	Elaine Weston
Judy E. Alstrom	Demegillo	Jean E. Jefferies	Worth Miller	Maxine Sattizahn	Courtney Whittaker
Anonymous	William Devlin	Roberta R. Jeffrey	Abigail	Cynthia Sawtell	Heidi M. Willetts
Gary Appell	Sarah C. Devlin	Claron W. &	Millikan-States	Gary Scharlach	Marsha &
Elizabeth R. Arnold	Thomas Diettrich	Angelica Jorgensen	Sydney A. Minnerly	Julie &	Robin Williams
ASCOM	Carolyn E. Dingwall	Karen Keopuhiwa	Ruth L. Moran	David Schnapf	Lisa Morse &
Carolyn &	Steven Dollison	John Ryan &	Marie & Rich Narlock	Carol &	Step Wilson
Peter Ashby	Carol Jean Donohoe	Sarah Klein	Steve & Ruth Nash	John Schrupf	Gerald &
Kathleen E. Auld	Daniel Drake	Thilo Koehler	Roberta Newman	Rishi Schweig	Nancy Winkenbach
Barbara &	James Dunn	Ruth E. Koenig	William J. & Carland	Richard Scott	Shelley J. Winn
Lawrence Babow	Dale & Donna Dutton	Helen Konowitz	C. Nicholson	Dr. John W.	Spirit L. Wiseman
Christine Baer	Emily A. &	Nancy H. Kozlenko	Gary R. &	Severinghaus	Ricca P. Wolff
Dianna Baetz	Stuart Dvorin	Neil R. Kraus, D.C.	Robin M. Nosti	Peg Shalen	Twyla P. Woods
Neil Kraus &	Kristi L. Edwards	Dianne Judd &	Marcia L. &	Joy Sheppard	Geraldine Young
Elizabeth Baker	Kathy Engle	Ronald E. Krempez	W. Edward Nute	Johanna Sherlin	Michael Bloom &
Carol Banquer	Gabriel Farkas	Gretchen Kucserka	Roy & Lynn Oakley	Helen Shin	Audrey J. Zavell
Annette Arena &	Christine E. Ferguson	Clementina	Kaori Okada	Silver Rain Estate	Cheryl Ziedrich
Jack Belgum	Alonzo M. &	Moya Kun	Heather Ophir	Transition Services	Kory &
L. Bien	Jean C. Ferrell	Jill Ross-Kuntz &	Laurie Ordin	Deidre Silverman	Linda Zipperstein
James M. Bogin	David &	Tack Kuntz	Moshe Oron	Martin Silverman	
Ben Bonnländer	Nancy Fickbohm	Leslie Kwartin	Stephen &	Judd &	
Charles Bookoff	Stephen &	Ryan C. Lai	Mary Ann Orsary	Judy Simmons	
Jan L. Booth	Joan Fierberg	Barbara S.	Mary E. Osterloh	Rebecca R. Simon	
Peter Bowser	Judi Finklestein	Landesman	Thomas Painchaud	Helen Stichler	
Donna Boyd	Nancy W. &	Matthew R. Lawrence	Myrna &	Paul Smith	
Christina Bradley	Richard Flathman	Paget Lenarz	Derek Pepper	Robert L. Smithton	
Karen Brandreth	Joan L. Flood	Kenneth M. Levien	Alice G. Peterson	Mary Jo Hill &	
Helen Britt	Gary D. Friedman	Glenn E. Lewis	Murray B. Peterson	Peter Sorensen	
Greg Brockbank	Sarah &	Juliene G. Lipson	Joanna L. Pinckney	Linnea R. Sosa	
Mary Lee Bronzo	Quentin Gallivan	Charles S. Little	Carolyn Planakis	Jean An Sprague	
Kristine Pearson	John E. Girton	David C. Long	Robert L. &	Mary Jeanne Stavish	
Browne	Lyn Gladstone	Jane Lott	Bodil W. Platt	David Stopher	
Michael &	RJ & Elizabeth B.	Arlene R. Love	Erica Posner	Nancy Stopher	
Sharon Burch	Goerke	Carolyn B. Lowenthal	Jessica M. Powell	David Sadava &	
Jeanette R. Carr	James & Karen Grant	Carlene D. Lucas	Eleanor H. Prugh	Dianne Sundby	
Rosamond Carroll	Raymond Haas	Susanne & Jeff Lyons	Ralph & Leslie Purdy	Robert Teichman	
Linda Davis &	Michael & Nancy Hall	Nancy L. Maclean	Joan Frances Raab	Patricia E. Teichman	
Michael Carroll	David &	Marin Community	Mary Robinson Reid	The Dance Palace	
Susan Charlton	Dorli Hanchette	Foundation	Barbara J. &	Mitchell & Julie Todd	
Elizabeth Chesnut	Gary L. Harbison	Marin Symphony	Charles B. Renfrew	Gwen Toso	
Shook Chung	Carl & Patricia Heckel	Association	Tim Reyes	David Treganowen	
Fredericka Cobey	W. Grant &	Marian Marsh	Eloise Rivera	Lois M. Tucker	
Charles R. Colety	Eva D. Hellar	Deborah Learner &	Bernie &	Kathleen J. Tufts	
Elizabeth A. Conlon	Maria Zoraida &	Robert May	Yetta Robinson	Timothy J. Crowley &	
Lisa Conlon	Stanley Hertz	Linda McCann	Janet E. Robinson	Katrina R. Urbach	
Leslie Connarn	Philip & Ruth Hicks	Kathryn McGeorge	Fred W. Ross-Perry	Lili Urwitz	
Sarah Love Cook	Tina Warren &	Sara McKinnon	Betty D. Roth	Andrew Vavuris &	
Robert & Polly Coote	Don Hodge	Barbara L. Merino	Martha Roush	Julie A. Dearwater	
Nicole Cruz	Alice Hofer	Michelle Meyers	Warren M. Russell	H. Hugh Vincent	

### IN MEMORIAM



*In loving memory of  
Dorli Hanchette  
1928–2017*

*Historical images:  
Wikimedia Commons*

*Chorus photo,  
pages 6–7:  
Michael Amsler  
Photography*



**PLEASE SUPPORT THE ARTS AT COLLEGE OF MARIN**

Executive Director of Development Dr. Linda Frank enjoys discussing how donors can support student success, nourish creativity, and offer academic and arts programming for the campus and the community. For information on how to make a current or future gift through your estate plan, please contact Dr. Frank at [lfrank@marin.edu](mailto:lfrank@marin.edu), 415-485-9528.

©2017 COLLEGE OF MARIN, KENTFIELD, CA