

COM MUSIC PROGRAM *presents*

O MARIN ORATORIO

Director
Boyd Jarrell

Wolfgang Amadeus **MOZART**

Great Mass in C Minor, K. 427
Vesperae Solennes de Confessore, K. 339



With Guest Soloists

Rita Lilly, Christa Pfeiffer
Kyle Stegall, Jeffrey Fields

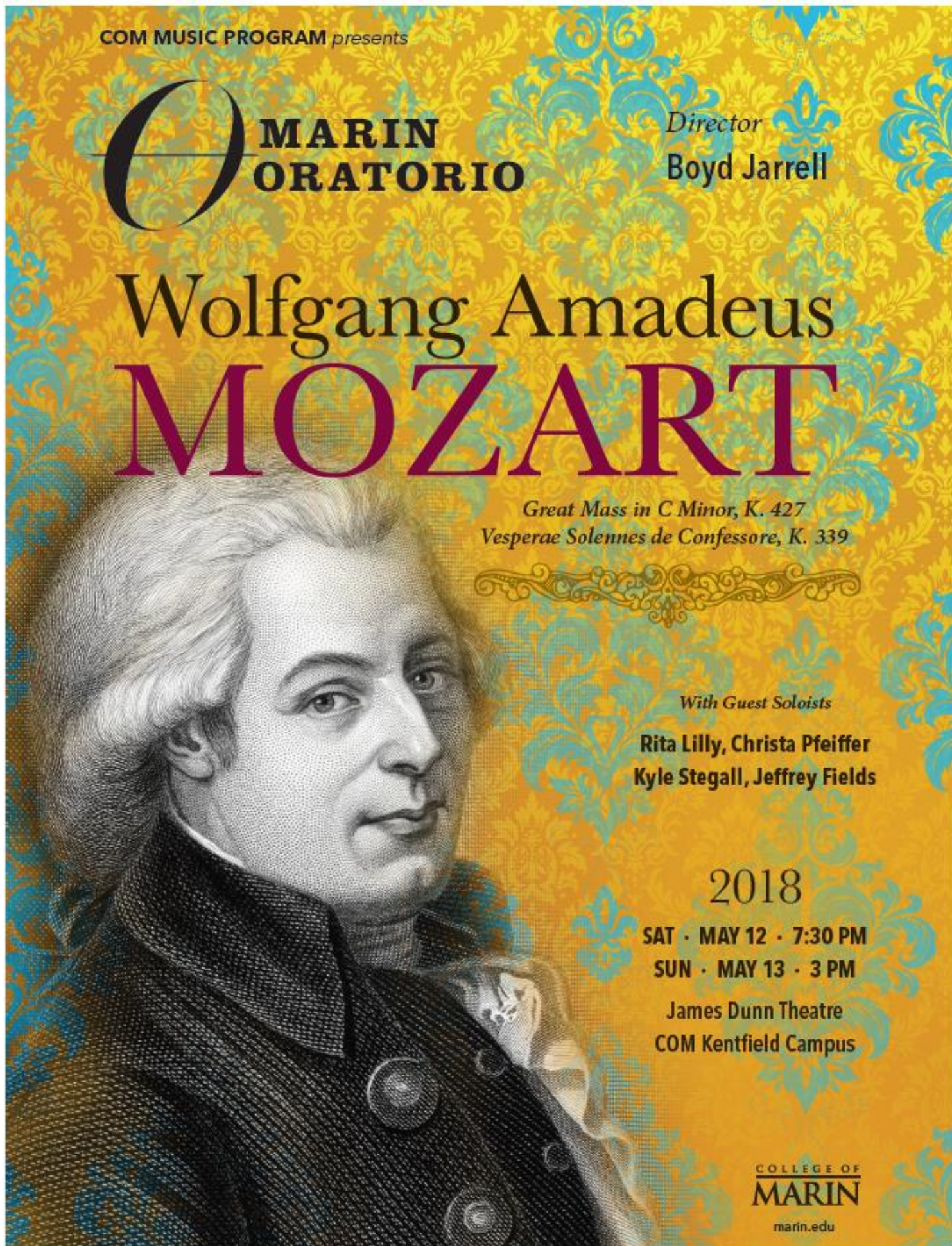
2018

SAT · MAY 12 · 7:30 PM

SUN · MAY 13 · 3 PM

James Dunn Theatre
COM Kentfield Campus

COLLEGE OF
MARIN
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MARIN ORATORIO

presents

MOZART



Boyd Jarrell, Conductor

with guest soloists

Rita Lilly, Soprano

Christa Pfeiffer, Soprano

Kyle Stegall, Tenor

Jeffrey Fields, Baritone

PROGRAM

Te Deum, K. 141

Ave Verum Corpus, K. 618

Vesperae Solennes de Confessore, K. 339

DIXIT
CONFITEBOR
BEATUS VIR
LAUDATE PUERI
LAUDATE DOMINUM
MAGNIFICAT

~ Intermission ~

Great Mass in C Minor, K. 427

KYRIE
GLORIA IN EXCELSIS DEO
LAUDAMUS TE
GRATIAS
DOMINE
QUI TOLLIS
QUONIAM
JESU CHRISTE / CUM SANCTO SPIRITU
CREDO IN UNUM DEUM
ET INCARNATUS EST
SANCTUS / HOSANNA
BENEDICTUS / HOSANNA REPRISE

See page 9 for texts.

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

ON STAGE



BOYD JARRELL

Conductor

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Boyd spent more than twenty-five years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio. He is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble. Jarrell has also toured and recorded with Paul Hillier and the Theatre of Voices, performed for the Mark Morris Dance Company, and sung the music of Brahms in the George Balanchine production of *Liebeslieder Walzer* with the San Francisco Ballet. He holds a Master's Degree in vocal performance and drama from Marshall University, and studied English minstrel music and the troubadour's art at Dartmouth College with Martin Best of the Royal Shakespeare Company. He also studied in Paris with Jacques Villisech of the Conservatoire de Versailles. Jarrell conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College, and has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. During his tenure at College of Marin, the 100-voice Marin Oratorio Chorus has thrived, becoming a focus for Marin's vibrant music community.

RITA LILLY

Soprano

Rita Lilly is familiar to audiences in oratorio, recital, and opera, but most notably for her performances of baroque and early music. She has been lauded by *The New York Times* for "possessing a voice of strength, clarity, and virtuosity," and by *San Francisco Classical Voice* for "having a pure, silvery voice with plenty of color." Ms. Lilly is a native New Yorker who has appeared as a featured soloist with the American Boychoir, American Classical Orchestra, American Symphony Orchestra, Artek, Bachworks, Bach Aria Group, Clarion Music Society, Concert Royal, Rebel, Trinity Church Concerts Series, and the New York Consort of Viols, among others. As the soprano soloist of the Waverly Consort, she toured the U.S. and abroad, including performances at New York's Alice Tully Hall, Metropolitan Museum of Art and the Cloisters. Ms. Lilly has been featured on live broadcasts on New York's WNYC, WNCN, National Public Radio, and Radio-Canada. Since coming to the Bay area, she has been a soloist with the Albany Consort, American Bach Soloists, Bay Choral Guild, Berkeley Community Chorus, California Bach Society, Cappella SF, Chora Nova, Contra Costa Chorale, Folger Consort, Les Graces, Magnificat, Musicsources, MUSA, New Music Works in Santa Cruz, Sacabuche, San Francisco Bach Choir, S.F. Renaissance Voices, and Sacramento Baroque. Her recordings include three with the Waverly Consort on EMI; Handel and Vivaldi's *Dixit Dominus* with the American Boychoir on Musical Heritage; Scarlatti's *St. Cecilia Mass* on Newport Classic; Sowerby's *Medieval Poem* on Naxos; a German Baroque Christmas with American Classical Orchestra on Musicmasters; and Orff's *Carmina Burana* with the San Francisco Concert Chorale. Ms. Lilly served for five years as Music Director of St. Jerome Catholic Church in El Cerrito, and is now Music Director of Lafayette Christian Church in Lafayette, California. She is on the faculty of the Pacific Boychoir Academy as their private voice teacher, is the vocal instructor for SFEMS Baroque Summer Workshop, and has recently become choir director for the Mills College Choir. Ms. Lilly maintains an active vocal studio in her home.



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 the title role in Handel’s *Rodelinda*, Bach’s *Christmas Oratorio*, Haydn’s *Creation*, Monteverdi’s *Vespers of 1610*, the roles of Dido (*Dido and Aeneas*) and Galatea (*Acis and Galatea*), Barber’s *Knoxville: Summer of 1915*, Mahler’s *Symphony No. 4*, and Ravel’s *Chansons Madécasses*. In demand throughout the Bay Area and the U.S., she has appeared with American Bach Soloists, American Philharmonic Sonoma Country, Berkeley Symphony, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, Livermore Opera, ChamberMix, Soli Deo Gloria, and Marin Baroque. Upcoming performances include Schubert’s *Mass in G* and a recital in the Debussy Centennial Festival in San Francisco. 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 lives with her designer/builders husband in San Rafael, where she maintains a busy voice studio.



KYLE STEGALL
Tenor

Kyle Stegall’s performances around the world have been met with accolades for his “blemish-free production” (*Sydney Morning Herald*), “lovely tone and ardent expression” (*New York Times*), as well as his “lively and empathetic

delivery” (*San Francisco Classical Voice*). An artist who communicates equally well on concert, opera, and recital stages, his performances are characterized by an unfailing attention to style and detail, and a brutally honest approach to communication. Mr. Stegall’s successful solo debuts in Japan, Australia, Vienna, Italy, Singapore, and Canada, as well as on major stages across America, have been in collaboration with many of the world’s most celebrated artistic directors, including Manfred Honeck, Joseph Flummerfelt, Stephen Stubbs, William Christie, Nicholas McGegan, Masaaki Suzuki, and Jeffrey Thomas, among others. Heard frequently as evangelist and tenor soloist in the passions and cantatas of J.S. Bach, Mr. Stegall’s Lincoln Center debut as evangelist in Bach’s *St. John Passion* was hailed as “the most impressive by far” by the *New York Times*. Mr. Stegall was most recently heard in the title role of Hippolyte in Rameau’s opera *Hippolyte et Aricie*, under the direction of Stephen Stubbs. Mr. Stegall’s first album of German lieder, with fortepianist Eric Zivian, is in production and will be released under the Valley of the Moon label later this year. Other engagements this season include evangelists with UC Davis, SF Bach Choir, and St. Louis Bach, recitals with Margo Garrett and the Twin Cities Opera Guild, and a concert with the Philadelphia Chamber Music Society.



JEFFREY FIELDS
Baritone

Jeffrey Fields resides in Alameda with his wife, Megan, 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 this season include Monteverdi’s *Vespers* with American Bach Soloists, Bach’s *St. John Passion* in Berkeley, and Haydn’s *Creation*. Other recent engagements include Handel’s *Teseo* with Philharmonia Baroque Orchestra at Lincoln Center (Mostly Mozart Festival) and Tanglewood, 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 *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 and taught voice and singers’ 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.

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
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- David Smith, House Manager
- Adrian Quince, Stage Manager
- David White, Lighting/Technical Support
- Louis Patterson, Schoenstein Organ Company

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San Francisco Giants vs. Arizona Diamondbacks
June 5, 2018, 7:15 p.m., AT&T Park
“Star Spangled Banner” courtesy Marin Oratorio!



**Marin Oratorio
Chorus**

SOPRANO

Corine Aubin
Kathy Auld
Dianna Baetz
Audrey Borden
Christina Bradley
Karen Brandreth
Sharon Burch
Lisa Conlon
Sarah Cook
Christina Crittenden
Carol Donohoe
Nancy Fickbohm
Carol Harmon
Pascale Hery
Alice Hofer
Pris Imlay
Deborah Learner
Abigail Millikan-States
Kai Okada
Hannah Miner Panger
White Pearl
Eloise Rivera
Beverly Schmidt
Beki Simon
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
Paula Delehanty
Donna Dutton
Emily Dvorin

Nancy Flathman
Roberta Jeffrey
Gretchen Kucserka
Leslie Kwartin
Linda McCann
Marie Narlock
Ruth Nash
Robin Nosti
Heather Ophir
Mary Osterloh
Myrna Pepper
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Peg Shalen
Jo Sherlin
Judy Simmons
Julie Todd
Katrina Urbach
Elaine Weston
Kathy Wilcox
Shelley Winn
Spirit Wiseman

TENOR

Linda Davis
Jon Goerke
Gary Harbison
John Hart
Dewey Livingston
Will McBride
Moshe Oron
Steve Orsary
Jeffrey Paul
Mickey Reighley
Fred Ross-Perry
Babs von Dallwitz
Kory Zipperstein

BASS

Darrell Adams
Gary Appell
Peter Black
Marlin Boisen
Pete Bowser
Michael Burch

Michael Carroll
Robert Dauphin
Boris DeDenko
Dan Drake
Michael Irvine
Claron Jorgensen
Thilo Koehler
Neil Kraus
Charles Little
David Long
Michael Rafferty
John Schruppf
Rishi Schweig
Judd Simmons
Robert Teichman
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
Stacey Bauer
Meg Eldridge

CELLO

Carol Rice, principal
David Wishnia

BASS

Mark Culbertson, principal
Dave Horn

FLUTE

Carol Adee

OBOE

Brenda Schuman-Post
Jon Arneson

BASSOON

Karen Wright

TRUMPET

Jason Park
Jon Pankin

TROMBONE

Tony Collins
Katie Curran
Floyd Reinhart

TIMPANI

Andrew Lewis

ORGAN

Jim Stopher

**REHEARSAL
ACCOMPANIST**

Jeffrey Paul

**College of Marin
Music Department**

FACULTY

Jim Stopher

*Music Department Chair
Orchestra, Ear Training,
Music Fundamentals, Music
History*

Trevor Björklund

*Music Theory, Media Music,
Brass Band*

Cayce Carnahan

Jazz Ensemble

Tara Flandreau

Strings, Chamber Orchestra

Boyd Jarrell

Chorus and Vocal Ensembles

Alex Kelly

Electronic Music

Linda Noble Brown

Voice, Music Fundamentals

Paul Smith

Opera, Piano

Ella Steinberg

Rock/Pop/Jazz History;

Jazz Improvisation

Steve Steinberg

Rock/Pop/Jazz History;

Jazz Improvisation

Cheryl Ziedrich

Piano

Luis Zuniga

Symphonic Wind Ensemble

STAFF

Joanna Pinckney

Performing Arts

Administrative Assistant

Jeffrey Paul

Accompanist

Wolfgang Amadeus Mozart: Between Church and Concert Hall

Wolfgang Amadeus Mozart (1756–1791), whom we know today as the internationally acclaimed composer of operas, symphonies, sonatas, choral works, and more, got his start, like many of his contemporaries, as a church musician.

In order to make a living in eighteenth-century Europe, musicians needed to have a patron in the church, royalty, or aristocracy—institutions with the resources to hire composers and performers and provide venues for their work. In return, the professional musician would write music as required for worship services and public ceremonies or private entertainment.

Mozart's father, Leopold, held just such a position in the employ of the ruling prince archbishops of Salzburg, a small, semi-independent city-state within the Austrian empire. While Leopold fully expected Wolfgang to follow in his footsteps, at the same time he took every opportunity to promote his young son's prodigious talent as a performer and budding composer, taking him on tour beyond the borders of Salzburg. This dual arrangement could not last: The archbishop eventually became unhappy with the Mozarts' prolonged absences, despite the glory they shed upon their patron.

For his part, Wolfgang—dazzled by his successes in the imperial capital of Vienna, as well as in other cultural centers of Europe—became discontented with the music scene at home, in a city with no opera theatre, few good singers, and no royal court. In 1781, he left the Archbishop's staff and moved to Vienna to pursue the risky life of a freelance musician. Writing church music was no longer his job, but continued to be part of his creative activity in the last decade of his life.

As in Mozart's time, church musicians today are caught in a tension—identified as early as the late fourth century by St. Augustine—between the power of music to “gratify the senses” as a work of art, and its use in worship to “stir [the] mind to greater religious fervor.” For Mozart, the issue was a practical one: In contrast to the more theatrical style cultivated in Italy, the

attitude in Austria (advocated by the Emperor himself) was that church music sung in worship should be subservient to the words, conveying them without distracting musical elaboration and ornamentation, albeit with full orchestral accompaniment. Archbishop Hieronymus Colloredo, who took office in Salzburg in 1770, was especially insistent upon enforcing this restraint.

Two pieces on today's program were presumably used in worship

in Salzburg, although we don't know on what specific occasion they were performed. The *Te Deum* (“We praise you, O God,” 1769) is an ancient hymn customarily sung at matins, the first morning service, and at special celebrations of thanksgiving.

Recasting a *Te Deum* by Michael Haydn (1737–1806), the Salzburg archbishop's *Konzertmeister* (music director), a 13-year-old Mozart had already taken on the church musician's task, creating music that would enrich the performance of the liturgy without prolonging or obscuring the recitation of the texts. The choir in this exuberant setting declaims most of the text in homophony (saying the same words at the same time). Only in the complex closing fugue do the voices chase one another with the words, “May I not be put to eternal confusion.” (Mozart probably enjoyed the joke.)



The *Vesperae Solennes de Confessore* (“Solemn Vespers for a Saint’s Day,” 1780) comprises texts from five psalms appointed for the evening service of vespers: Psalms 110 through 113, plus Psalm 117, and the *Magnificat*, Mary’s song of praise from the Gospel of Luke. As in the *Te Deum*,



Mozart set the words of the psalms to come through clearly for liturgical use, while the formulaic concluding Doxologies and Amens are more polyphonic, with the voice parts overlapping one another. At the same time, he composed the six movements as works of art. Each has its own style, key, meter, and distribution of vocal forces between choir and soloists—the product of artistic choices rather than an effort to convey the content of the texts in musical terms. One psalm of praise, for example (Psalm 113, “Praise the Lord, O Servants”), is an old-fashioned, four-part choral fugue; another (Psalm 117, “Praise the Lord, All Nations”) is a gorgeous melodic soprano solo.

The other two choral pieces on our program, the *Mass in C Minor* and the hymn *Ave Verum Corpus*, were free undertakings on Mozart’s part, composed after he had left the Archbishop’s service in 1781. In 1783, after having defied his father by quitting (or being fired from) his post, and by marrying without a paternal blessing, Mozart made his first visit back to Salzburg. On his return, he brought the *Mass in C Minor*—perhaps as a peace offering for Leopold—and conducted its first performance in a Salzburg church (not the Archbishop’s cathedral) with his wife, Constanze, as a soprano soloist.

At the time, Mozart had completed only the Kyrie and the Gloria, the basics of the Sanctus movement, and the Credo through Incarnatus sections of the *C-Minor Mass*. The missing parts of the Credo and the Agnus Dei were, perhaps, supplied for the performance from other masses he’d composed during his Salzburg years. The

C-Minor Mass was still unfinished at Mozart’s death, just eight years later, at the age of 35, although he had reworked some parts in a cantata, *Il Davide Penitente* (“The Penitent David”),

produced in Vienna in 1785.

The length of the existing portions of the *C-Minor Mass*, as well as the complexity of movements like

the *Cum Sancto Spiritu*, suggest that Mozart was no longer constrained to focus on unadorned delivery of the ritual words. Still, he was not unmindful of the sense of the text: each portion of the *Mass*’s text has its own affect reflecting its liturgical function, and these are communicated by the music, most tellingly in the penitential *Qui Tollis* section of the Gloria: “You who bear the sins of the world, have mercy on us (*miserere*).”

In the last year of his life, Mozart presented *Ave Verum Corpus* (“Hail, True Body,” 1791) as a gift to the organist/choirmaster of the church in Baden, a spa near Vienna where Mozart’s wife had been taking a cure. Composed to be sung during Holy Communion on the feast of Corpus Christi (Christ’s Body), it sets a hymn dating from the fourteenth century. No archbishop could ask for a more transparent, economical, and beautiful musical setting of the text. Yet, the piece doesn’t need the words, whose doctrinal import may not concern many hearers today, to conjure an atmosphere of reverence. A perfect balance of art and worship, it survives today in the musical repertoires of both the church and the concert stage.

—Polly Cooté, PhD

IMAGES Page 7: A young Wolfgang Amadeus Mozart (at the piano) on tour with father Leopold and sister Nannerl, 1763 watercolor by Louis Carmonelle (detail). Portraits above, left to right: Leopold, 1765, by Pietro Lorenzoni (detail); Wolfgang, 1780, by Johan Nepomuk della Croce (detail); Constanze, 1782, by Joseph Lange (detail).

TEXTS

Te Deum, K. 141

Te Deum laudamus, te Dominum confitemur, te aeternum Patrem omnis terra veneratur. Tibi omnes Angeli, tibi caeli, et universae potestates, tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth! Pleni sunt caeli et terra maiestatis gloriae tuae.

Te gloriosus apostolorum chorus, te prophetarum laudabilis numerus, te martyrum candidatus laudat exercitus, te per orbem terrarum sancta confitetur ecclesia. Patrem immensae maiestatis, Venerandum tuum verum et unicum filium, sanctum quoque paraclitum Spiritum.

Tu rex gloriae, Christe. Tu Patris sempiternus es filius. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes in gloria Patris, iudex crederis esse venturus. Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti. Aeterna fac cum sanctis tuis in gloria numerari. Salvum fac populum tuum, Domine, et benedic hereditati tuae. Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te, et laudamus nomen tuum in saeculum, et in saeculum saeculi. Dignare, Domine, die isto, sine peccato nos custodire. Miserere nostri, Domine. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. In te, Domine, speravi; non confundar in aeternum.

We praise you, O God, we acknowledge you as the Lord. All the earth worships you, eternal Father. To you, all Angels cry, the heavens and all the powers together. To you, cherubim and seraphim continually cry: Holy, Holy, Holy, Lord God of Hosts, heaven and earth are full of your glory.

The glorious troop of the Apostles, the praiseworthy number of the Prophets, the noble army of Martyrs all praise you. The holy Church throughout all the world acknowledges you. The Father infinitely majestic; Your venerable, true, and only Son; also the Holy Spirit, the advocate.

You are the King of Glory, O Christ. You are the everlasting Son of the Father. Undertaking to save humankind, you did not shrink from the Virgin's womb. After overcoming the pain of death you opened the Kingdom of Heaven to believers. You sit at the right hand of God in the glory of the Father. We believe you will come to be our judge. We pray you, help your servants, whom you have redeemed with your precious blood. Make them to be numbered with your saints in glory. Save your people, O Lord, and bless your heritage. Govern them and lift them up forever.

Day by day we magnify you and praise your name forever and ever. Deign, O Lord, to keep us this day without sin. O Lord, have mercy upon us. In you I have trusted; let me never be confounded.

Ave Verum Corpus, K. 618

Ave, verum corpus natum de Maria Virgine, Vere passume immolatum in cruce pro homine. Cujus latus perforatum unda fluxit et sanguine, esto nobis praegustatum in mortis examine.

Hail, true body born of the Virgin Mary, having truly suffered, sacrificed on the cross for humankind. You, whose pierced side flowed with water and blood, be for us a foretaste of heaven as we face the trials of death.

Vesperae Solennes de Confessore, K. 339

DIXIT

Dixit Dominus, Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion, dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum, ex utero ante luciferum genui te.

Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas, conquasabit capita in terra multorum. De torrente in via bibet, propterea exaltabit caput. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

The Lord said to my Lord: Sit at my right hand until I place your enemies as a footstool for your feet. The rod of your power, the Lord will send forth from Zion. Rule in the midst of your enemies. Sovereignty is with you on the day of your strength, in the splendor of the Holy Ones. Out of the womb, before the daystar, I begot you. The Lord has sworn and will not repent of it: You are a priest forever, according to the order of Melchizedek.

The Lord is at your right hand. He crushes kings in the day of his wrath. He will pass judgment on the nations. He will fill up ruins and shatter heads in the land of the many. He will drink from the torrent on the way. Therefore, he will raise his head. Glory be to the Father and the Son and the Holy Spirit. As it was in the beginning, is now and forevermore. Amen.

CONFITEBOR

Confitebor tibi Domine in toto corde meo in consilio justorum et congregatione. Magna opera Domini, exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus, et justitia ejus manet in saeculum saeculi. Memoriam fecit mirabilium suorum misericors et justus, escam dedit timentibus se.

Memor erit in saeculum testamenti sui. Virtutem operum suorum annuntiabit populo suo ut det illis hereditatem gentium. Opera manuum ejus veritas et iudicium. Fidelia omnia mandata ejus, confirmata in saeculum saeculi, facta in veritate et aequitate. Redemptionem misit Dominus populo suo, mandavit in aeternum

testamentum suum. Sanctum et terribile nomen ejus. Initium sapientiae timor Domini, intellectus bonus omnibus facientibus eum. Laudatio ejus manet, in saeculum saeculi. Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

I will acknowledge you, O Lord, with my whole heart, in the council of the just and in the congregation. Great are the works of the Lord, designed to achieve his desires; acknowledgement and magnificence are his work, and his justice endures for ages of ages.

He has made memorials of his wonders: merciful, compassionate, and just. He gives food to those who fear Him. He will remember forever His covenant, the power of his works. He will announce to his people that he may give them an inheritance of nations. The works of his hands are truth and justice. All his commandments are trustworthy, established for ages of ages, made in truth and fairness. The Lord has sent salvation to his people. He has mandated his covenant for eternity. Holy and awesome is his name.

The fear of the Lord is the beginning of wisdom. All who practice it understand it. His praise endures for ages of ages. Glory be to the Father and the Son and the Holy Spirit. As it was in the beginning, is now and forevermore. Amen.

BEATUS VIR

Beatus vir qui timet Dominum, in mandatis ejus volet nimis. Potens in terra erit semen ejus, generatio rectorum benedicetur. Gloria et divitiae in domo ejus, et justitia ejus manet in saeculum saeculi. Exortum est in tenebris lumen rectis, misericors et miserator et justus.

Jucundus homo, qui miseretur et commodat, disponet sermones suos in judicio, quia in aeternum non commovebitur. In memoria aeterna erit justus, ab auditione mala, non timebit. Paratum cor ejus sperare in Domino. Non commovebitur donec despiciat inimicos suos.

Dispertit, dedit pauperibus, justitia ejus manet in saeculum saeculi. Cornu ejus exaltabitur in gloria. Peccator videbit et irascetur, dentibus suis fremet et tabescet, desiderium peccatorum peribit. Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

Blessed is the man who fears the Lord. In His commandments he takes great delight. His offspring will be strong in the world; the generation of the righteous will be blessed. Honor and wealth will be in his house, and his justice will endure for ages of ages.

A light has arisen in the dark for the upright—[He is] merciful, compassionate, and just. Happy is the one who is compassionate and generous, who chooses his words with discretion, for he will never be unsettled. The just one will be eternally remembered. He

will not fear evil tidings. His heart is ready to trust in the Lord. He will not be unsettled until finally he looks down on his enemies.

He gives to the poor; his justice will endure for ages of ages. His horn will be exalted in honor. The sinner will see and be angered, will growl through his teeth, then waste away. The desires of sinners will perish. Glory be to the Father and the Son and the Holy Spirit. As it was in the beginning, is now and forevermore. Amen.

LAUDATE PUERI

Laudate pueri Dominum, laudate nomen Domini. Sit nomen Domini benedictum ex hoc nunc et usque in saeculum. A solis ortu usque et ad occasum laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super coelos gloria ejus.

Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in coelo et in terra? Suscitans a terra inopem, et de stercore erigens pauperem ut collocet eum cum principibus populi sui. Qui habitare facit sterilem in domo matrem filiorum laetantem! Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

Praise the Lord, O servants, praise the name of the Lord. May the name of the Lord be blessed from henceforth and forevermore, from the rising of the sun to its setting. The name of the Lord is praiseworthy. The Lord is exalted above all people, and His glory is above the heavens.

Who is like the Lord our God, who dwells on high and regards the lowly in heaven and on earth? Lifting the needy one from the earth and raising up the poor from the dung heap, in order to place him with the foremost of his people; who makes the barren one to dwell in her house as the happy mother of children! Glory be to the Father and to the Son and to the Holy Spirit. As it was in the beginning, is now and always, forevermore. Amen.

LAUDATE DOMINUM

Laudate Dominum omnes gentes. Laudate eum, omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum. Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

Praise the Lord, all nations. Praise Him, all peoples. For his mercy on us is made firm, and the truth of the Lord endures forever. Glory be to the Father and the Son and the Holy Spirit. As it was in the beginning, is now and forevermore. Amen.

MAGNIFICAT

Magnificat anima mea Dominum et exsultavit spiritus meus in Deo salutari meo, Quia respexit humilitatem ancillae suae ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen ejus, et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel, puerum suum, recordatus misericordiae suae, Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula. Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

My soul magnifies the Lord, and my spirit has rejoiced in God my savior, who has shown care for the lowliness of his handmaid. For behold, from now on, all generations will call me blessed because the mighty one has done great things for me, and his name is holy. His mercy is for those who fear him, from generation to generation. He has shown power with his arm.

He has scattered the proud in the intentions of their hearts. He has deposed the powerful from their seats, and has exalted the humble. He has filled the hungry with good things and sent the rich away empty. He has supported his servant, Israel, mindful of his mercy, as he told our fathers, Abraham and his seed, forever. Glory be to the Father and the Son and the Holy Spirit. As it was in the beginning, is now and forevermore. Amen.

~ *Intermission* ~

Great Mass in C Minor, K. 427

KYRIE

Kyrie eleison. Christe eleison.

Lord have mercy upon us. Christ have mercy upon us.

GLORIA IN EXCELSIS DEO

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.
Glory to God in the highest, and on earth peace to all those of good will.

LAUDAMUS TE

Laudamus te, benedicimus te, adoramus te, glorificamus te.
We praise you, we bless you, we adore you, we glorify you.

GRATIAS

Gratias agimus tibi, propter magnam gloriam tuam
We give thanks to You, according to Your great glory.

DOMINE

Domine, Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.
Lord, God, king of heaven, the almighty father. Lord Jesus Christ, the only begotten Son. Lord, God, Lamb of God, Son of the Father.

QUI TOLLIS

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

You who remove the sins of the world, have mercy on us. You who remove the sins of the world, receive our prayer. You who sits at the right hand of the Father, have mercy on us.

QUONIAM

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus.
Because You alone are holy, You alone are the Lord, You alone are the highest.

JESU CHRISTE / CUM SANCTO SPIRITU

Jesu Christe: Cum sancto Spiritu in Gloria Dei Patris, Amen.

Jesus Christ: With the Holy Ghost in the glory of the Father, Amen.

CREDO IN UNUM DEUM

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium, omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis.

I believe in one God, the Almighty Father, maker of heaven and earth, and all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages. God from God, Light from Light, True God from True God. Begotten, not made, of one substance with the Father: by whom all things were made. Who, for us and for our salvation descended from the heavens.

ET INCARNATUS EST

Et in carnatus est de Spiritu Sancto ex Maria Virgine. Et homo factus est.

And was made flesh by the Holy Ghost from the Virgin Mary, and was made human.

SANCTUS / HOSANNA

Sanctus, sanctus, sanctus, Domine Deus Sabaoth, pleni sunt caeli et terra Gloria tua. Osanna in excelsis!

Holy, holy, holy, Lord God of Hosts, the heavens are filled with your glory. Hosanna in the highest!

BENEDICTUS / HOSANNA REPRISE

Benedictus qui venit in nomine Domini. Hosanna in excelsis!

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

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