

# ~ Marin Oratorio ~

Boyd Jarrell, Director  
Jeff Paul, Accompanist

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Rishi Schweig  
Robert Teichman

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Roy Oakley -  
*concertmaster*  
Patrice May  
Pamela Carey  
Susannah Barley

### VIOLIN II

Lynn Oakley, *principal*  
Julie Smolin  
David Ryther  
Rebecca Wishnia

## VIOLA

Stephen Moore,  
*principal*  
Ilana Matfis  
Margaret Coote

## CELLO

Carol Rice, *principal*  
David Wishnia

## BASS

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*principal*  
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Kevin Odell

## TIMPANI

Ken Burton

~ The Program ~

LUDWIG VAN BEETHOVEN .....1770-1827

Mass in C Major, Opus 86

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

~ Soloists ~

LINDA NOBLE BROWN, Soprano  
KATHERINE MCKEE, Alto

JEFFREY FIELDS, Bass  
MICHAEL MENDELSON, Tenor

INTERMISSION

Fantasy for Piano, Chorus and Orchestra, Opus 80

~ Featuring ~

PAUL SMITH, Piano

~ Soloists ~

LINDA NOBLE BROWN, Soprano  
HELEN KONOWITZ, Soprano  
KATHERINE MCKEE, Alto

MICHAEL MENDELSON, Tenor  
JOHN GRIFFIN, Bass  
JEFFREY FIELDS, Bass

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

## ~ Biographies ~

### Linda Noble Brown

Coloratura Linda Noble Brown has an extensive performing history throughout the U.S. and western Europe, in opera, musical theater and oratorio. Favorite leading roles include *Zerbinetta*, *Baby Doe*, *Cunegonde*, the *Queen of the Night* and *Olympia*. Equally adept at musical theater, she has played leading roles in *Pirates of Penzance*, *She Loves Me*, *Carousel*, *Oklahoma*, *The King and I*, *The Sound of Music*, among others. Orchestral performances include solo appearances in Poulenc's *Gloria*, Beethoven's *Mass in C*, Handel's *Messiah*, J.S. Bach's *Cantata #39*, Saint Saëns *Christmas Oratorio*, Mozart's *Coronation Mass* and *Exsultate Jubilate*, Vivaldi's *Gloria* and Faure's *Requiem*. Linda holds her Master's degree in Opera Performance from University of Texas at Austin. She has studied with Metropolitan Opera tenor William Lewis, San Francisco Opera tenor Ken Remo, and currently studies with Grammy award winning coloratura soprano Eric Mills. Since 1997 she has been the vocal instructor at College of Marin. A member of the National Assoc. of Teachers of Singing, she has an extensive private studio. Originally from Riverside, CA, she has been a resident of the Bay area since 1990. In the early part of her career she sang background vocals with the Carpenters and once sang on a country and western album with a British country star in Germany. She has two wonderful children, Meghan and Ian, and is deliriously happily married to the love of her life, Ken.

### Jeffrey Fields

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

### John Griffin

Baritone John Griffin is a veteran of many of the San Francisco Bay area's finer choral ensembles. His vocal training was at the University of Utah. He has appeared as soloist with the

Winifred Baker Chorale and the Festival Singers. John currently sings with the Consort Chorale and Marin Oratorio. He has also sung with Diablo Light Opera, Oakland Symphony Chorus, and the San Francisco Opera Chorus.

### Boyd Jarrell, Conductor

With this concert, Boyd Jarrell begins his fifth year as Director of Choral Activities at the College of Marin. A conductor as well as bass-baritone soloist, he is familiar to California audiences through his appearances with the Berkeley Symphony Orchestra, the Oakland Symphony and the Santa Cruz Symphony. As a Baroque specialist, Boyd has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists and the San Francisco Bach Choir. He toured with the Philharmonia Baroque Orchestra in Handel's *Acis and Galatea* and performs frequently with the Magnificat Baroque Ensemble. He toured and recorded with the acclaimed conductor Paul Hillier and the Theatre of Voices. He conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College. Boyd appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production of *Liebeslieder Walzer*. He served at San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty-five years. He has recorded on the Angel/EMI, Harmonia Mundi, Gothic and Koch international labels.

## Helen Konowitz

Soprano Helen Konowitz earned degrees in music from The University of Chicago and U.C. Berkeley. She has been singing in choruses since childhood and has served as cover soloist for Marin Oratorio and has appeared as a soloist in several concerts. She regularly participates in Contemporary Opera Marin and is a recent winner of the College of Marin Community Orchestra's concerto concert, having sung "The Song to the Moon" from Dvorak's opera *Rusalka*. She studies voice with Linda Noble Brown. Helen has taught music at Kenyon College and the College of Marin, as well as having once taught music fundamentals to members of the Navy Band on Treasure Island. She teaches piano privately and at the Music Conservatory of San Domenico School.

## Katherine McKee

Katherine McKee (mezzo soprano) has performed as a soloist with the American Bach Soloists, Philharmonia Baroque Chorale, the San Francisco Symphony, as well as in performances with the San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, St. Luke's Oratorio Choir, San Francisco Lyric Chorale, the U.C. Davis Chorus and Orchestra, and the Sanford Dole Ensemble. During the summers of 2000 and 2003 she was a featured soloist with the San Francisco Boy's Chorus on two week tours of Europe. Opera credits include performances with Berkeley

Opera, San Francisco Lyric Opera, Spellbound Productions and the Bay Area Summer Opera Theater Institute in such roles as Azucena in *Il Trovatore*, the title role in *Carmen*, Principessa in *Suor Angelica*, and Madame Flora in *The Medium*. A devoted recitalist, she has presented recitals at The Church of St. Mary the Virgin, Music at St. Matthew's, Pacifica Performances, Capp Street Community Music Center, Holy Innocents', St. Luke's, St. David of Wales and First Presbyterian Church in Alameda. Ms. McKee sings regularly with the San Francisco Opera Chorus, American Bach Soloists, American Bach Choir, Philharmonia Baroque Orchestra's Chorale, and San Francisco Renaissance Voices.

## Michael Mendelsohn

Tenor Michael Mendelsohn recently made his company debut with Opera San Jose as Benvolio in *Romeo et Juliette*, Arturo in *Lucia di Lammermoor* and Goro in *Madama Butterfly*. Other roles include Sellem in Stravinsky's *The Rake's Progress*, Alfred in Northbay Opera's production of *Die Fledermaus*, Normanno in West Bay Opera's *Lucia di Lammermoor* and Spoletta in *Tosca* with Pacific Repertory Opera. Other recent operatic engagements include the roles of Monostatos in *The Magic Flute* and Peter Quint in Benjamin Britten's *The*

*Turn of the Screw* (West Bay Opera), The Devil in *The Soldiers' Tale* and Pedrillo in *Abduction from the Seraglio* (with Pocket Opera of San Francisco), and Spalanzani in *Tales of Hoffmann* and Don Basilio in *The Marriage of Figaro* (Livermore Valley Opera). He has also performed Ferrando in *Così Fan Tutti*, Dr. Caius in Falstaff, Roderigo in *Otello*, Tinca in *Il Tabarro*, Mime in *Das Rheingold* and the title roles in Bernstein's *Candide* and Offenbach's *Bluebeard*. Michael's solo oratorio repertoire includes performances of Monteverdi's *Vespers*, Mozart's *Requiem*, Mendelssohn's *Elijah*, Rossini's *Petite Messe Solonelle*, Beethoven's *Mass in C Major*, Bach's *Magnificat*, Haydn's *Creation*, *Nelson-Messe* and *Missa Solemnis in B flat* ("*Harmoniemesse*") and with the San Francisco Symphony & Chorus, Carl Orff's *Carmina Burana* and Respighi's *Laud to the Nativity*.

## Marin Oratorio

Marin Oratorio formerly known as the College of Marin Community Chorus was founded in 1961. The directors have included Drummond Wolff, Scott Merrick, Stan Kraczek and for the last five years, Boyd Jarrell. The chorus, led by Boyd, and accompanied by Jeff Paul, is currently made up of 104 singers. Newcomers are welcome.

## ~ Program Notes ~

by Polly Coote

Marin Oratorio's contribution to the College of Marin Performing Arts department's Beethoven festival this fall features two choral works from the composer's so-called middle period (c. 1802 - 1815).

Imagine you are in the audience for the world premieres of the two pieces. For the Mass in C, you would be among the aristocratic guests of Prince Nicholas Esterhazy and his wife at the celebration of her name day in September, 1807, in the prince's private chapel. The prince, the patron who had retained Haydn's services for 30 years, was accustomed to commission a mass yearly for this occasion. Presumably he expected more of the same from Haydn's pupil Beethoven. And he did get a Mass in Latin, one of only two that Beethoven wrote, with the requisite five parts and some standard features (e.g., the "Cum sancto spiritu" fugue that ends the Gloria). But the attentive listener would have known from the first notes of the Kyrie that he was getting something new and different, full of surprising shifts in dynamics and tonality. Beethoven claimed with pride, "I do believe that I have treated the text as it has been treated only rarely before." The prince, however, was not pleased. "My dear Beethoven, just what is it you have done now?" he is said to have inquired, commenting that he found the Mass "unbearably ridiculous and detestable." Beethoven promptly withdrew from the court and rededicated the Mass to another of his aristocratic patrons. The next performances of this music, however, were to be in quite a different venue.

For the world premiere of the Choral Fantasy, you would be among the crowd of Vienna's citizens who turned out on a chilly winter evening, Dec. 22, 1808, to the city's Theatre an der Wien to hear an all Beethoven program produced and conducted by the composer himself, a concert promoting the genius of the composer rather than the grandeur of the patron. Three and a half hours into the program, you would have already heard performances, mostly sight-reading or improvisation, of symphonies 5 and 6, a solo aria,

Piano Concerto no. 4, with Beethoven as soloist in one of his last appearances as a pianist before deafness put an end to his career, a piano improvisation (Beethoven on the piano), and two sections from the Mass in C, the Gloria and the Sanctus, now in concert performance for a bourgeois public. The Choral Fantasy, composed for the occasion, brought the program to an end, gathering together all the musical forces that had been assembled for the rest of the program: piano solo, chamber groups of instruments, full orchestra, solo voices, and chorus. The entire piece itself is one long finale, exemplifying Beethoven's fondness for prolonging final cadences. It opens with a cadenza for the piano (concertos normally have a cadenza, or ornamental solo improvisation, closing the first movement), improvised by Beethoven on the occasion and later noted down for publication. The rest of the piece, actually marked "finale", consists of a theme from one of Beethoven's songs and variations, progressing through different combinations of instruments and solo voices to full orchestra and chorus at the end. As he would later in the final movement of the 9<sup>th</sup> symphony, Beethoven introduces poetry and the human voice to have the last word exalting the divine power of art.

If you were privileged to be in the first audience, you would probably have found the 18<sup>th</sup> century world of the prince's court more comfortable than the chaos of the second production. But at the second, you would have been present at the beginnings of a revolution, the turn of a new century toward the Romantic image of the composer as divinely inspired artist and entrepreneur, an image that is still with us today.

April 25th and 26th, 2009

Henry Purcell's "Dido and Aeneas"

- a tragic opera in three acts -

and Sacred Anthems

## ~ Translations ~

### Mass in C, Opus 86

#### Kyrie

Kyrie eleison. Christe eleison.

#### Kyrie

Lord have mercy. Christ have mercy.

#### Gloria

Gloria in excelsis deo...

#### Gloria

Glory to God in the highest...

#### Credo

Credo, in unum deum, patrem  
omnipotentem...

#### Credo

I believe in one God, the Father almighty...

#### Sanctus

Sanctus Dominus Deus Sabaoth...

#### Sanctus

Holy, holy, holy, Lord God of Hosts...

#### Agnus Dei

Agnus Dei qui tollis peccata mundi...

#### Agnus Dei

Lamb of God, you take away the sins of the world...

### Choral Fantasy, Opus 80

#### Soprano & Alto solos

Schmeichelnd hold und lieblich klingen  
unsers Lebens Harmonien, und dem  
Schönheitssinn entschwingen Blumen sich,  
die ewig blühen. Fried' und Freude gleiten  
freundlich wie der Wellen Wechselspiel;  
was sich drängte rau und feindlich ordnet  
sich zu Hochgefühl.

#### Soprano & Alto solos

Enticingly fair and lovely ring the harmonies  
of our life, and from a sense of beauty grow  
flowers that bloom forever. Peace and joy  
flow hand in hand like the rhythm of the  
waves; what was harsh and hostile now  
reforms into great delight.

#### Tenor & Bass solos

Wenn der Töne Zauber walten, und des  
Wortes Weihe spricht, muß sich Herrliches  
gestalten, Nacht und Stürme werden Licht.  
Auß're Ruhe inn're Wonne herrschen für  
den Glücklichen. Doch der Künste  
Frühlingssonne läßt aus beiden Licht  
entstehn.

#### Tenor & Bass solos

When music's enchantment reigns, and  
poetry's solemnity speaks, wondrous things  
take shape, night and storm change to light.  
Outward peace and inward bliss reign for  
the fortunate. Yet the spring sunshine of the  
arts draws light from both.

#### Chorus

Großes, das ins Herz gedrungen, blüht dann  
neu und schön empor; hat ein Geist sich  
aufgeschwungen, hallt ihm stets ein  
Geisterchor. Nehmt denn hin, ihr schönen  
Seelen, froh die Gaben, schöner Kunst.  
Wenn sich Lieb' und Kraft vermählen, lohnt  
dem Menschen Göttergunst.

#### Chorus

Greatness, taking root in the heart, then  
blooms anew with fresh beauty; and the  
spirit that has soared up is always echoed by  
a chorus of spirits. Then, you beautiful  
souls, joyfully take these gifts of great art.  
When love and strength unite, humankind is  
endowed with the favor of the gods.

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