

~ Marin Oratorio ~

DIRECTOR Boyd Jarrell

ACCOMPANIST Jeff Paul

SOPRANO

Diamond Amil
Dianna Baetz
Lori Bailey
Elza Burton
Carolyn Caires
Elise Cheval
Lisa Conlon
Leslie Connarn
Sarah Cook
Carol Donohoe
Carol Farley
Rosemary Greenberg
Alice Hakim
Helen Hamm
Priscilla Imlay
Helen Konowitz
Nancy Larsen
Abigail Millikan-States
Loretta Minton
White Pearl
Anne Roesler
Hermina Roszkopf
Melody Schumacher
Robin Sloan
Carmen Tate
Gerrie Young

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby
Christine Baer
Jan Booth
Molly Bricca
MaryLee Bronzo
Leslie Brown
Posie Carroll

Elizabeth Chesnut
Fredericka Cobey
Polly Coote
Joyce Davie
Donna Dutton
Emily Dvorin
Dottie Hamilton
Dorli Hanchette
Mary Hauke
Alice Hofer
Roberta Jeffrey
Ruth Kelly
Gretchen Kucserka
Leslie Kwartin
Kathleen Leones
Pamela Martin
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Ruth Nash
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Myrna Pepper
Lonna Richmond
Jill Ross-Kuntz
Cynthia Sawtell
Julie Schnapf
Judy Simmons
Marianne Skipper
Audrey Stolz
Katrina Urbach
Elaine Weston
Shelley Winn
Spirit Wiseman

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John Crandall
Linda Davis
David Hanchette

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John Kelley
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Dewey Livingston
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Babs von Dallwitz
Barbara Wakida
Kory Zipperstein

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Pete Bowser
Michael Burch
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Stan Caires
Michael Carroll
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Thilo Koehler
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Rishi Schweig
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VIOLIN I

Roy Oakley - *concertmaster*
Patrice May
Pamela Carey

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Julie Smolin
Joanna Pinckney

VIOLA

Ilana Matfis, *principal*
Margaret Coote

CELLO

Carol Rice, *principal*
David Wishnia

BASS

Mark Culbertson

OBOE

Brenda Schuman-Post
Jon Arneson

BASSOON

Karen Wright

ORGAN & HARPSICHORD

Jeff Paul

~ The Program ~

HENRY PURCELL.....1659-1695

Sacred Anthems

~ O sing unto the Lord a new song

Christa Pfeiffer SOPRANO

~ Since God so tender a regard

Erina Newkirk SOPRANO

~ Jehova quam multi sunt hostes

Clifton Massey ALTO

~ Rejoice in the Lord alway (Bell Anthem)

Edward Betts TENOR

Jeffrey Field BASS

INTERMISSION

Dido and Aeneas

Dido, Queen of Carthage	Christa Pfeiffer
Aeneas, A Trojan Prince	Jeffrey Fields
Belinda, Dido's Sister	Erina Newkirk
Sorceress	Lisa Houston
Attendant	Helen Konowitz
Second Woman	Elise Cheval
First Witch	Nancy Larsen
Second Witch	Abigail Millikan-States
Sailor	Edward Betts
Spirit	John Griffin

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

~ Biographies ~

Christa Pfeiffer

Christa Pfeiffer, “a full-voiced soprano...with a keen sense of style and Humor” (San Francisco Classical Voice) has an active career in oratorio, opera and recital. Appearances include performances with American Bach Soloists, Berkeley Symphony Orchestra, Oakland Symphony Chorus, Festival Opera, Trinity Lyric Opera, Old First Concerts, Noontime Concerts and Gualala Arts Concerts. On the concert stage Ms. Pfeiffer has been soloist in Mozart’s *Mass in C Minor* with the Arizona Masterworks Chorale, Haydn’s *St. Nicolai Mass* at St. George’s Cathedral in Cape Town, South Africa and J.S. and C.P.E. Bach’s *Magnificats* with the San Francisco Choral Society. Operatic roles include St. Settlement (*Four Saints in Three Acts*) with the Mark Morris Dance Group/ABS, Ilia (*Idomeneo*), Musetta (*La Boheme*), Lauretta (*Gianni Schicchi*) and Gilda (*Rigoletto*). As a recitalist, she has performed a live broadcast program including Poulenc’s *Banalités* on KPFA, Barber’s *Knoxville: Summer of 1915*, and most recently Villa-Lobos’ *Bachianas Brasileiras No. 5* at the San Francisco Public Library recital series. Recent engagements include *Eden/Eden* by Steve Reich with the San Francisco Ballet, songs by Messiaen as part of Grace Cathedral’s Messiaen at 100 concert series and the role of Clori in Handel’s *Clori, Tirsi e Fileno*. Ms. Pfeiffer received a Bachelor’s degree in Vocal Performance from Eastman School of Music.

Erina Newkirk

Soprano Erina Newkirk was last heard as Ines in Donizetti’s *La Favorita* for Pocket Opera and as the solo recitalist for Livermore Valley Opera’s Outreach Concert Series. Erina has performed over thirty leading operatic roles. Her operatic and concert repertoire embraces works from the Baroque to the contemporary, in addition to the premieres of several new operas and song cycles. The San Francisco Chronicle writes of Erina as a “standout” soprano with “resplendent vocal tone, technical prowess, all arching phrases, and melting lyricism”. Some of her many vocal awards and scholarships include: The Metropolitan Opera Competition, The Leontyne Price National Vocal Competition, The Marin Symphony Scholarship Competition, National Teachers of Singing Competition – Art Song Division Winner. She was recently featured on NPR for her portrayal of Nonnie Anderson, heroine of the world premiere of Chandler Carter’s masterwork opera, *Strange Fruit* for Long Leaf Opera Festival. She was featured on the cover of the summer and fall 2007 issues of Opera America’s ‘Newslines’ and Opera America’s online ‘Newslink’ portraying the same role.

Lisa Houston

Mezzo-Soprano Lisa Houston performs regularly in opera, oratorio and musical theater. She has performed leading roles with opera companies throughout California including Golden Gate Opera, Pacific Repertory Opera, West Bay Opera, Capitol Opera Sacramento, Cinnabar Opera Theatre, the San Francisco Camerata, the San Francisco Lyric Opera, Townsend Opera and in the world premier operas: *Corpus Evita* and *The Woman in the Wall*. Her operatic roles include Carmen, the Princess (*Suor Angelica*), Nicklausse (*Les Contes d’Hoffman*), Rosina (*Il Barbiere di Siviglia*), Maddalena (*Rigoletto*), and Cherubino (*The Marriage of Figaro*). She holds a Bachelor’s degree in Acting from New York University and a Master’s degree of Music in Vocal Performance from the New England Conservatory of Music. Lisa is a recipient of the Bay Area Performing Arts Fellowship. This summer she will perform the role of Augusta Tabor in the *Ballad of Baby Doe* with Berkeley Opera.

Clifton Massey

Alto Clifton Massey is in frequent demand for both solo and choral repertoire, having performed to critical acclaim with ensembles in the Bay Area and beyond, including American Bach Soloists, Clerestory, Philharmonia Baroque Orchestra, Chanticleer, Schola Cantorum SF, AVE, Dallas Bach Society, London Philharmonic, Orpheus Chamber Singers, Theatre of Voices, Concert Royal NYC, and the New York Philharmonic with Skitch Henderson. A rather eclectic taste in music has also led to projects including the role of Skzyp in *Hedwig and the Angry Inch*. Clifton has a Bachelor’s degree in Music Education from Texas Christian University, and a Master’s Degree in Voice from the Early Music Institute at Indiana University, where he studied with Paul Elliott and Alan Bennett. A proponent for the transcendent experience that a cappella singing can provide, he is often sought as a choral clinician and directs three advanced choirs for the Piedmont Choirs. Upcoming projects include performances with Clerestory, an eight man group comprised of Chanticleer alumni, AVE in a concert of California Fusion, and his Piedmont Choir, Ecco, will be featured at the Golden Gate International Children’s Choir festival this summer.

Edward Betts

Tenor Edward Betts has been singing with his musical friends in the Bay Area for over three decades. He has performed and recorded with many notable ensembles, including American Bach Soloists, Artists Vocal Ensemble (AVE), Schola Cantorum San Francisco, Philharmonia Baroque Orchestra Chorale, San Francisco Bach Choir, Grace Cathedral Choir of Men and Boys, Pacific Boychoir, San Francisco Boys Chorus, Theatre of Voices, Magnificat and California Bach Society. Mr. Betts' solo appearances include Marin Oratorio, Chora Nova, Haydn Singers, West Marin Music Festival, Baroque Arts Ensemble, the Albany Consort and the Sacramento Symphony.

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. He also sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Mr. Fields made his Carnegie Hall debut in Handel's *Messiah* and also sang the *Messiah* with the Cedar Rapids Symphony where he also sang Beethoven's *9th Symphony*. Recent engagements include Brahms' *Requiem* in Palo Alto, Haydn's *L'isola disabitata* in San Francisco, Handel's *Samson* with Philharmonia Baroque, *Acis and Galatea* (playing Polyphemus) with the Berkeley Opera, Bach's *Magnificat in E-flat* and *Cantata 110* with Philharmonia Baroque, Bach's *St. Matthew Passion* with the Bach Society of St. Louis, the *Requiems* of Faure, Durufle, and Mozart, the title role in Mendelssohn's *Elijah* at the music in the Mountains Festival, 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.

Boyd Jarrell

With this concert, Boyd Jarrell ends 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.

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, currently consists of 102 singers.

Newcomers are welcome. If you are interested in joining us, refer to the College of Marin Fall 2009 Schedule of Classes.

Check our website www.marinoratorio.org soon for information on our Summer Sing-Alongs.

FALL 2009 SEASON

On December 12th and 13th, 2009 we celebrate the 200th anniversary of the birth of Felix Mendelssohn with a performance of his monumental oratorio, *Elijah*.

Acknowledgements:

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~ Program Notes ~

BORN IN 1659, the year before the restoration of Charles II to the throne of England, Henry Purcell served four royal patrons as organist of the Chapel Royal as well as of Westminster Abbey and prolific composer of sacred works, songs, and odes to mark significant events in royal family life. He also had a busy career writing music for the newly revived theaters in London. In this concert marking the 350th anniversary of Purcell's birth, we present both aspects of his works, sacred anthems and a concert performance of the first English opera "Dido and Aeneas".

An anthem narrowly defined is the Anglican equivalent of a motet, that is, a short choral piece with words from scripture or other religious text sung in the context of a church service. Purcell was frequently called upon to compose such pieces for special services. The predominant form throughout the 17th century was the so-called "verse anthem" in which different groupings of voices, chorus and solo, alternate in singing successive verses of the text. In "Since God so Tender a Regard" (1680) Purcell set a metrical paraphrase of Psalm 116 for three men's voices in various combinations over a ground bass accompaniment (repeated short phrase in the bass line). *Jehova Quam Multi Sunt Hostes Mei*, also from 1680, is one of only two Purcell wrote using a Latin text. The epigraph to Psalm 3, "A Psalm of David when he fled from Absalom his Son," suggests that the anthem alludes to Charles II's difficulties with his own rebellious illegitimate son, the Duke of Monmouth, and his supporters. The alternation of the verses between chorus and soloists tracks an emotional swing from anxiety to appeal to quiet confidence to rejoicing in hope. Two other anthems on the program are "symphony anthems" involving

an orchestral opening and accompaniment. "Rejoice in the Lord Alway" (1683-4) sets verses from the Epistle to the Philippians; the use of a refrain in the chorus and instrumental sections conveys the theme "and again I say, rejoice!" This anthem gets its nickname "the bell anthem" from the ground bass in the opening symphonia, a descending major scale like the peal of church bells. "O Sing Unto the Lord" from 1688 sets verses from Psalm 96 for chorus, soloists, and orchestra, in a style revealing the influence of the Italian Baroque on English music.

Originating in Italy and France, opera was introduced in England only after the reopening of theaters in the Restoration era. The story of "Dido and Aeneas", drawn from Vergil's *Aeneid*, tells of the Trojan hero Aeneas' brief but disastrous visit to the city of Carthage on the north coast of Africa on his way to fulfill his destiny in Italy as the founder of Rome. Purcell's librettist Nahum Tate reframed this episode, doubtless familiar to his classically educated audience, by putting witches in place of Olympian gods as motivators of the plot. These witches have a literary origin in the witches of *Macbeth*, which was among the Shakespeare plays revived with incidental music

on the Restoration stage. However, witches – decorative, metaphorical, even amusing as they seem to us --were no laughing matter in the 17th century, but perhaps as real as the gods were to Vergil's audience.

Tate's operatic version also shifts Vergil's focus on the heroic piety of Aeneas to focus on the Queen Dido as a tragic heroine. "Dido and Aeneas" was probably first performed not for the theatre or court, but in a girls' boarding school. That the roles, even that of Aeneas, were played by and for "young gentlewomen" would help to account for the bland portrayal of Aeneas in this drama. The chorus in contrast displays vivid character, switching roles from courtiers to witches to drunken sailors and at last to dignified mourners. Dido's final aria and the chorus' lament "With drooping wings," using a descending minor scale as a ground bass, bring the opera to an elegiac close.

Purcell was the preeminent composer in England between the Elizabethan era and the arrival of Handel with Hanoverian King George from Germany in the early 18th century. The epitaph on his tomb near the organ in Westminster Abbey reads: "Here lyes Henry Purcell Esq., who left this life and is gone to that blessed place where only his harmony can be exceeded."

BY POLLY COOTE

~ Translation & Synopsis ~

Jehova quam multi sunt hostes mei (Psalm 3)

Jehova, quam multi sunt hostes mei! Quam multi insurgunt contra me! Quam multi dicunt de anima mea, non est ulla salus isti in Deo plane! At Tu, Jehova, clypeus es circa me. Gloria mea, et extollens caput meum. Voce mea ad Jehovam clamanti respondit mihi, e monte sanctitatis suae maxime. Ego cubui et dormivi, ego expegefececi me, et dormivi, quia Jehova sustentat me. Non timebo a myriadibus populi quas circum disposuerint metatores contra me. Surge, Jehova, fac saluum me Deus mi. Qui percussisti omnes inimicos meos maxillam, dentes improborum confregisti. Jehova est salus, super populum tuum, Sit benedictio tua maxime.

Lord, how are they increased that trouble me! Many are they that rise up against me. Many there be that say of my soul: There is no help for him in his God. But thou, O Lord, art my defender; thou art my worship, and the lifter up of my head. I did call upon the Lord with my voice and he heard me out of his holy hill. I laid me down and slept, and rose up again for the Lord sustained me. I will not be afraid for ten thousands of the people that have set themselves against me round about. Arise, Lord, and help me, O my God for thou smitest all mine enemies upon the cheekbone; thou hast broken the teeth of the ungodly. Salvation belongeth unto the Lord and thy blessing is upon they people.

Dido and Aeneas

The story takes place in Carthage in mythological times.

ACT ONE *Dido's Court*

Dido, Queen of Carthage, confesses to her sister and confidant Belinda how she is tormented by grief and sorrow, but does not wish to reveal the cause. Belinda assumes rightly that Dido's guest, the Trojan prince Aeneas, son of Anchises and the goddess Venus, is the cause of her distress. A refugee from Troy, he is seeking Italy in order to found the city of Rome, but a storm has driven him onto the North African coast. Belinda and Dido's entourage try to convince her that a marriage between the two monarchs could only be to their advantage. Aeneas then appears and confesses his passionate love for Dido. She – despite her deep feelings – objects that fate forbids their union. Eventually, though, she agrees to return Aeneas's love.

ACT TWO

Scene 1 – The Cavern of the Sorceress
A sorceress and two witches plan to harm Dido, whom they hate, and plot the destruction of Carthage. The sorceress decides to send a spirit disguised as Mercury, Jupiter's messenger. Aeneas is to be admonished for staying too long in Carthage, and ordered to leave immediately for Italy. The witches also conjure up a storm which will interrupt Dido's hunt.

Scene 2 – Hunting Party in A Grove
As the storm breaks, the hunting party hastens prematurely back to town. Aeneas is held back by the spirit in the shape of Mercury, who commands him to set sail and depart that night. Aeneas obeys, but is deeply saddened to leave Dido now when she finally trusts him.

ACT THREE

Scene 1 - The Harbor at Carthage
Aeneas' sailors prepare for departure. The witches are delighted with their success and look forward triumphantly to Dido's approaching death.

Scene 2 – The Palace
Aeneas comes to bid farewell to Dido. She feels both deceived and grief-stricken, in spite of her earlier forebodings. Aeneas then considers staying and disobeying the gods, but once rejected, Dido can no longer accept him. She dismisses him, and resolves to embrace death.

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 strings

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 chamber music, ear training

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 ensembles

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 music history

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 fundamentals

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 and jazz band, music history, theory

BOB SCHLEETER electronic
 music, jazz/pop history

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 music, fundamentals

ALEX KELLY electronic music

PAUL SMITH piano, opera,
 chamber music

JOANNA PINCKNEY Performing
 Arts administrative assistant

MIKE IRVINE lab technician,
 music librarian

JEFF PAUL accompanist