

COLLEGE OF MARIN DEPARTMENT OF MUSIC PRESENTS

Heavenly Counterpoint

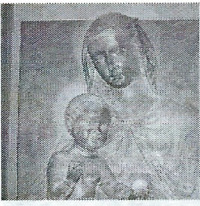
College of Marin Community Chorus
Boyd Jarrell, Director



*Performing Music by
Josquin Desprez, Jean Mouton
& Arvo Pärt*

Saturday, December 9, 2006 8 PM, Fine Arts Theater, Kentfield Campus

COLLEGE OF
MARIN



Heavenly
Counterpoint

College of Marin Community Chorus

Boyd Jarrell, Director

Jeff Paul, Accompanist

SOPRANO

Dianna Baetz *
Lori Bailey
Donna Boyd
Carmen Broomas
Elza Burton
Elise Cheval *
Leslie Connarn *
Carol Donohoe *
Carol Farley
Nancy Fickbohm
Wendy Fontana
Alice Hakim
Helen Hamm *
Carol Harmon *
Priscilla Imlay *
Helen Konowitz *
Soo-Hi Nayer
Kaori Okada
White Pearl
Kirsten Rea
Hermina Roskopf
Melody Schumacher
Jacqueline Shapiro
Denise Wylie *
Gerrie Young

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Annette Arena
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Christine Baer
Gerry Beers *
Jan Booth
Molly Bricca
MaryLee Bronzo
Elizabeth Chesnut
Fredericka Cobey
Vera Cook
Polly Cote *
Joyce Davie
Christine de
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Donna Dutton
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Dottie Hamilton
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Gretchen Kucserka
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Lonna Richmond *
Carin Sinrod
Audrey Stolz
Katrina Urbach
Shelley Winn
Spirit Wiseman
Molly Zaloudek

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Claron Jorgensen
Neil Kraus
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Hal Locke
David Long *
Mark Perry
Michael Rafferty
Craig Scherfenberg
Rishi Schweig *
Robert Teichman *

* Chamber Chorus



The Program

NESCIENS MATER..... Jean Mouton
(c. 1459-1522)

MISSA DE BEATA VIRGINE..... Josquin Desprez
(c. 1440-1521)

Kyrie
Gloria
Credo

Motet Ave Maria

Sanctus
Benedictus
Agnus Dei

~ Intermission ~

SIEBEN MAGNIFICAT-ANTIPHONEN..... Arvo Pärt
(b. 1935)

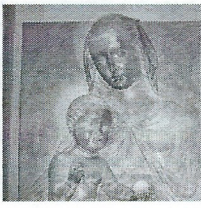
1. O Weisheit
2. O Adonai
3. O Sproß aus Isais Wurzel
4. O Schlüssel Davids
5. O Morgenstern
6. O König aller Völker
7. O Immanuel

MAGNIFICAT..... Arvo Pärt

NESCIENS MATER...(REPRISE)..... Jean Mouton



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



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Biographies

BOYD JARRELL, CONDUCTOR

With this concert, Boyd Jarrell begins his third year as Director of Choral Activities at the College of Marin. A conductor as well as a 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 also recorded on the Angel/EMI, Harmonia Mundi, Gothic and Koch international labels.

COLLEGE OF MARIN COMMUNITY CHORUS

The College of Marin Community Chorus was founded in 1961 to provide students and community members with an opportunity to sing choral masterpieces. Since then the directors have included Drummond Wolff, Scott Merrick, Stan Kraczek and for the last two years, Boyd Jarrell.

Today the chorus, lead by Boyd, and accompanied by Jeff Paul, consists of 100 singers, both men and women of varying ages and levels of experience. There are some very accomplished and experienced musicians, and there are also amateurs who just love to sing. Two times each year, under Boyd's direction, we learn and then perform masterpieces of choral literature, usually with accompaniment.

The chorus is unique because it is truly a community. Some members have been with the chorus for almost 40 years, and every season there are newcomers also. Friendships are built during the months of weekly Wednesday evening rehearsals at the Kentfield campus. The singers find that it is both a challenge and a joy to sing such beautiful masterpieces with 99 others. And new members are always welcome.

For more information on joining the chorus, watch for the College of Marin Spring 2007 schedule of classes. The Community Chorus can be taken as a credit or non-credit class.

SPRING 2007 SEASON

The chorus will perform two masterpieces, "Ode to St. Cecilia" by Handel and "Missa in Tempore Belli" (Mass in Time of War) subtitled "Paukenmesse" (Timpani Mass) by Haydn. Choral rehearsals begin on January 24th at 7PM in the Fine Arts building of the Kentfield Campus. The concert will be held on Saturday, May 12th at 8PM.

Program Notes

The first half of our program of sacred a capella music opens with a jewel of Renaissance counterpoint, the motet *Nesciens mater* (the innocent mother) composed by Jean Mouton (c. 1455-1522, composer at the court of France). A motet is a polyphonic i.e., multi-voiced setting of a short sacred text. In this piece there are 4 sets of two voices singing in canon (as in a round), thus 4 different canons harmonizing with one another, with all 8 parts sounding at once through the entire 42 bar piece. You can't possibly get all this in one hearing, so we'll sing it again at the end of the program. This motet was composed as an antiphon (Scripture or other verse sung before the psalms in the Roman Catholic daily service) for use during the week between Christmas and Jan 1. The text of this sublime music celebrates the mother of Jesus in very earthly terms of birth pangs and breast feeding – a mingling of sacred and secular in the veneration of the ideal woman.

The polyphonic (many voiced) mass with 5 sections (Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei) was the major large musical genre of the Renaissance, comparable to the symphony or opera of later times. Josquin des Prez (c. 1455-1522, active in Italy in the 1480's and 90's before returning to his home in northern France at the turn of the century) was the pre-eminent composer of grand masses in his time. In a polyphonic setting the liturgical texts are sung by several voices, each with its own melodic line often imitating the others at different intervals of pitch and time. The chant melody for the text or some other melody appears as a *cantus firmus* (foundation tune) in one part, usually the tenor, in

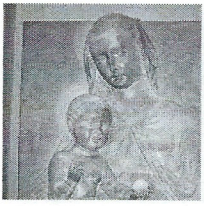
long notes while the other parts embroider it with sequences of imitative variations on its phrases. This mass is dedicated to the veneration of the Blessed Virgin, a devotional practice much favored in Josquin's time and place. To adapt the mass for that special use, the text of the Gloria is amplified by several phrases addressing the mother of Christ. On the same theme, in the midst of the mass, the chamber chorus will sing Josquin's motet *Ave Maria*, an extended polyphonic hymn to the Virgin Mary that closes with a moment of personal devotion as all 4 voices moving together (homophonically) plead: "O Mother of God, remember me."

With the music of Arvo Pärt in the second half we seem to have entered another world altogether, yet Pärt has reached back to 15th century chant and polyphony in the creation of his own late 20th century style. Born in 1935 in independent Estonia, Pärt grew up in Soviet Estonia; since 1981 he has made his home in Berlin. As Pärt was finding a new direction in composition in the 1970's, he turned to earlier musical roots to create a technique he calls "tintinnabuli" (Latin for "little bells") from its resemblance to sounding of bells. It uses steady tempos and simple close harmonies, often single notes, or triad chords, which despite their apparent dissonance rest on a traditional

harmonic basis. "I have discovered that it is enough when a single note is beautifully played." Much of Pärt's work at this stage consists of settings of sacred texts, whose homophonic style is reminiscent not only of early music but also of Russian Orthodox liturgical pieces like Rachmaninoff's *Vespers*.

Tonight we hear Pärt's setting of the Latin text of the Magnificat, the song of Mary from Luke's Gospel, composed in 1989. In the Roman Catholic tradition, the Magnificat is recited daily in the service of *Vespers*, introduced by an antiphon (response) appropriate to the season. The so-called O antiphons (each one begins with the exclamation O) are used on the seven days preceding the Christmas vigil (December 24). Pärt set the German texts of these antiphons as a concert piece in 1988 and 1991. The texts are verses from Old Testament prophecy taken to refer to the coming messiah under a series of titles: Wisdom, Ruler of the House of Israel, Branch of Jesse's Root, Key of David, Morning Star, King of the Gentiles, and Immanuel. The initials of the titles in Latin form an acrostic which, when read backwards says: "Tomorrow I will be here."

Pärt recently announced that he is dedicating all performances of his work this season to the memory of Anna Politkovskaya, a U.S.-born Russian journalist and human rights activist well known for her opposition to the Chechen conflict and the Putin administration, who was assassinated in Moscow earlier this year.



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Translations

Nesciens Mater

A mother though she had no knowledge of man, the maiden gave birth without pain to the Savior of the world. She alone suckled the very king of the angels with heavenly plenty.

Missa De beata Virgine

Kyrie

Lord, have mercy. Christ, have mercy.
Lord, have mercy.

Gloria

Glory to god in the highest and on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord, the only begotten Son, Jesus Christ. (Spirit and generous defender of orphans), O Lord God, Lamb of God, Son of the Father. (First-born Son of the Virgin Mary). Who takest away the sins of the world, have mercy on us. Who takest away the sins of the world, receive our prayer (for the glory of Mary). Who sittest at the right hand of the Father, have mercy upon us. For thou only art holy (sanctifying Mary). Thou only art Lord (directing Mary). Thou only, O Jesus Christ (crowning Mary), together with the Holy Ghost, art most high in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. I believe in one Lord, Jesus Christ, the only begotten son of God, 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 our salvation came down from heaven. And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, he suffered, and was buried. And on the third day he rose again, according to the Scriptures. He ascended into heaven and he sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end.

And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and to the Son who together with the Father and to the Son is adored and glorified, who spoke to us through the Prophets. I confess one baptism for the remission of sins of the dead, and the life of the world to come. Amen.

Sanctus and Benedictus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the Highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the sins of the world: have mercy on us.
Lamb of God, you take away the sins of the world: grant us peace.

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5. Prayers for Lent

Ave Maria

Hail Mary, full of grace, the Lord is with you, gentle virgin, Hail, whose conception, full of solemn joy, fills the heaven, the earth, with new rejoicing. Hail, whose birth was our festival, as the light-bearing rising light coming before the true sun. Hail, pious humility, fertility without a man, whose annunciation was our redemption. Hail true virginity, unspotted chastity, whose purification was our cleansing. Hail, famous with all angelic virtues, whose assumption was our glorification. O, mother of God, remember me. Amen.

Seven Magnificat Antiphons

1. O Wisdom

O Wisdom, proceeding from the mouth of the Most High, stretching from end to end, disposing all things in strength and sweetness: come and teach us the way of understanding.

2. O Adonai

O Adonai, Lord of the house of Israel, who appeared to Moses in the fire of the burning bush, and gave him the Laws of Mount Sinai: come and deliver us with your strong arm.

3. O root of the tree of Jesse

O root of the tree of Jesse, who stands as a sign to the nations, before whom Kings are silent, and whom the nations implore: come and deliver us, do not tarry.

4. O key of David

O key of David, scepter of the house of Israel, who opens and no one can close: come and break the bonds of those who lie captive in darkness and in the shadow of death.

5. O Star of the Morning

O Star of the Morning, splendor of eternal light, and sun of righteousness: come and shine upon those who sit in darkness and in the shadow of death.

6. O King of all nations

O King of all nations, their desire and the keystone that holds everything together: come and redeem mankind whom you fashioned out of clay.

7. O Emmanuel

O Emmanuel, our King and Legislator, Hope and Savior of nations: come and save us, Lord our God.

Magnificat (Luke 1:46-55)

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Savior.

And my spirit hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

For he that is mighty hath done to me great things; and holy is his name.

And his mercy is on them that fear him from generation to generation.

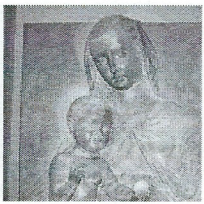
He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats, and exalted them of low degree.

He hath filled the hungry with good things; and the rich he hath sent empty away.

He hath holpen his servant Israel, in remembrance of his mercy.

As he spake to our fathers, to Abraham, and to his seed forever.



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 James Olson – symphonic
 band
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 history, electronic music
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 ensemble
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