

**COMMUNITY CHORUS
PERSONNEL
REHEARSAL
ACCOMPANIST
- JEFFREY PAUL**

SOPRANO

Dianna Baetz
Donna Boyd
Susan Bridges
Candyce Brock
Carmen Broomas
Elza Burton
Elise Cheval
Leslie Connarn
Carol Donohoe
Carol Farley
Hilda Fourman
Robin Grean
Alice Hakim
Helen Hamm
Carol Harmon
Rosemary Holmes
Lavinia Ilolahia
Gretchen Klein
Helen Konowitz
Kaori Okada
White Pearl
Lisa Reagan
Gail Rolka
Hermina Rosskopf
Melody Schumacher
Jacqueline Shapiro
Shoko Snyder
Denise Wylie
Gerrie Young

ALTO

Judy Alstrom
Annette Arena
Carolyn Ashby

Christine Baer
Gerry Beers
Jan Booth
Molly Bricca
MaryLee Bronzo
Elizabeth Chesnut
Fredericka Cobey
Vera Cook
Polly Coote
Joyce Davie
Jill Dickerson
Donna Dutton
Emily Dvorin
Tiffany Flaming
Suzanne Friend
Dottie Hamilton
Dorli Hanchette
Roberta Jeffrey
Ruth Kelly
Cindi King
Gretchen Kucserka
Leslie Kwartin
Casey Leones
Pamela Martin
Cathie McKinney
Martha Metzger
Marie Narlock
Ruth Nash
Soo-Hi Nayer
Monica Oldmen
Mary Osterloh
Corinne Pluche
Lonna Richmond
Marjorie Rogers
Carin Sinrod
Audrey Stolz
Katrina Urbach
Shelley Winn
Spirit Wiseman

TENOR

Ben Bonnlander
John Crandall
Linda Davis
Jon Goerke
David Hanchette
John Hart
John Kelley
Will McBride
Stephen Orsary
Bob Platt
David Raub
Joe Stewart
Babs von Dallwitz
Barbara Wakida

BASS

Gary Appell
Peter Bowser
Robert Burton
Michael Carroll
David Cowen
Joe Gutstadt
Doug Herold
Claron Jorgensen
Neil Kraus
Mark Kyle
Charles Little
Hal Locke
David Long
Mark Perry
Michael Rafferty
Ronald Roberto
Craig Scherfenberg
Rishi Schweig
Robert Teichman
Jim Turner

Please turn off all cellular phones, pagers or electronic watch settings
that might interrupt the show. No smoking or refreshments allowed inside the theatre.

We request that no photographs be taken during the performance.

No cameras or recording equipment will be allowed inside the theatre.

Program
BOYD JARRELL, DIRECTOR

Sacred Music of Wolfgang Amadeus Mozart (1756 – 1791)

Regina Coeli, K.276

Chorus and Soloists

Ave Verum Corpus, K.618

Chorus

Exultate, Jubilate, K.165

Mitzie Kay Weiner, Soprano

-Intermission-

Grand Mass in C minor, K.427

Kyrie eleison – Soprano I and Chorus

Gloria in excelsis – Chorus

Laudamus te – Soprano II

Gratias agimus tibi – Chorus

Domine Deus – Soprano I, Soprano II

Qui tollis peccata mundi – Chorus

Quoniam tu solus sanctus – Soprano I, Soprano II, Tenor

Jesu Christe – Chorus

Credo – Chorus

Et incarnatus est – Soprano I

Sanctus – Chorus

Benedictus – Solo Quartet

Osanna – Chorus

Mitzie Kay Weiner, Soprano I

Christa Pfeiffer, Soprano II

William Gorton, Tenor

Ted Bakkila, Baritone

ORCHESTRA

VIOLIN I

Sarah Zaharako
Roy Oakley
Pamela Carey

VIOLIN II

Jonathan Haddox
Lynn Oakley
Rebecca Wishnia

VIOLA

Joanna Pinckney
Gordon Thrupp
Fred Muribus

CELLO

Carol Rice
Ken Hoppe
Joshua Kim

BASS

David Sullivan

FLUTE

Wendy Hindley

OBOE

Ivan Aladjoff
Jon Arneson

BASSOON

Maggie Poole
Karen Wright

TRUMPET

Scott Miller
Tom Dickerson

HORN

Bea Csery-Blue
Bryan Higgins

TROMBONE

Hall Goff
Sarah Cline
Floyd Reinhart

TIMPANI

Ken Burton

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Maggie Poole

HOUSE MANAGER

Madeleine Flandreau

STAGE MANAGER

Adrian Quince

PERFORMER BIOS

MITZIE KAY WEINER, soprano, is currently in her twelfth season with the San Francisco Opera Chorus. In addition to her work with this company, Mitzie has sung and recorded with New York Philharmonic, Philadelphia Orchestra and Players under the directions of Maestros Kurt Mazur, Zubin Mehta, Leonard Bernstein, Valery Gergiev, Riccardo Muti and others. Her operatic roles have included Queen of the Night in "Die Zauberfloete", Gertrude Stein in "The Mother of Us All", Minnie Bell in "Johnny Johnson", Beauty in "Beauty and the Beast", Adele in "Die Fledermaus", Lucy in "The Telephone" and Despina in "Cosi fan Tutte".

Local oratorio work has included performances of Haydn's "Mass in a Time of War" with Grace Cathedral's Orchestra and Choir of Men and Boys, Mozart's Mass in C and the "Requiem" by Rutter with Dominican College Chorus and Orchestra. Mitzie also performed the "Carmina Burana" with Duke University Chapel's Chorus and Orchestra, the "Faure Requiem" in Dutch Neck, New Jersey and Chapel Hill, NC., Mozart's "Alleluia" in Burnt Hills, NY., Charpentier's "Te Deum" in Raleigh, NC. and many performances of Haendel's "Messiah" in Cary, NC.

A Virginia native, Mitzie and her husband Louis and son Willie, make their home in Santa Venetia. Louis is well-known at College of Marin, having performed numerous roles in Paul Smith's Modern Opera Productions.

CHRISTA PFEIFFER, Soprano, an Oakland native, Christa is active in opera and oratorio throughout the Bay Area, having performed with the Oakland Opera, Festival Opera, American Bach Soloists, Berkeley Symphony Orchestra, Jubilate Orchestra and the Albany Consort. Operatic roles include Ilia (Idomeneo), Donna Elvira (Don Giovanni), Musetta (La Boheme) and Gilda (Rigoletto). On the concert stage, Christa has been soloist in Faure's "Requiem", Pergolesi's "Stabat Mater" and Bach's "Mass in B Minor" and "St. John's Passion". Recent performances include Bach's "Magnificat" with the San Francisco Choral Society and the Oakland Symphony Chorus, 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 Ravel's "Scheherazade" with New Millennium Strings.

Equally at home in contemporary repertoire, Ms. Pfeiffer gave a live broadcast recital including Poulenc's "Banalites" on KPFA and performed Messian's "Poemes pour Mi" at the Britten Pears School for Advanced Musical Studies in Aldeburgh, England.

Ms. Pfeiffer received a bachelor's degree in vocal performance from Eastman School of Music and teaches voice in her studio in Berkeley. She released her first CD in 2003 entitled "Hush: Lullabies from around the world".

WILLIAM GORTON, Tenor, has performed extensively in venues on the West Coast and sung numerous engagements around the USA and Europe. A very versatile singer, he has appeared with Opera Pacific, Festival Opera, Sacramento Opera, Rogue Opera, Pacific Repertory Opera, Orchestra X of Houston, the Stockton Symphony, the Opera Center of the San Francisco Opera and has also recorded with the Russian National Orchestra. Mr. Gorton's repertoire includes many well-known tenor roles. Messiah performances such as the nationally acclaimed Festival at Bethany College in Kansas (which included Bach's "St. Matthew Passion") were broadcast statewide. William Gorton is the recipient of many awards, including Finalist in the National Opera Association competition, and Apprentice Artist with the Santa Fe Opera. He recently sang the role of Don Jose in "Carmen" at the Bear Valley Music Festival, Pinkerton in "Madame Butterfly" with Bay Shore Lyric Opera and Riccardo/Gustavo in San Francisco's Lyric Opera production of "Un Ballo In Maschera".

Watch for the release of "When Love Goes Wrong", a CD of dramatic opera duets performed with his wife, Deidra, and the Moravian Philharmonic Orchestra.

TED BAKKILA, Baritone, a long-time resident of Marin County, returns for a third engagement as soloist with the College of Marin Chorus and Orchestra. He has been an active member of the Bay Area music scene for more than 30 years. Ted has a Bachelor of Music in vocal performance and a teaching credential from San Francisco State University. He sang for several years with both the San Francisco Opera and Symphony choruses and was a member of the famous a cappella group Chanticleer for six years. He is currently bass section leader and sometimes soloist at St. Stephen's Episcopal Church in Belvedere, the Marin Symphony Chorus, and the Festival Singers of the San Anselmo Organ Festival.

Besides music, Ted enjoys being a docent at Audubon Canyon Ranch, he volunteers at Sorich Ranch Open Space Park, doing native plant restoration, plays golf and loves cycling. Ted is married to Kristin Womack, a voice teacher and lives in San Anselmo with their Perfect Hound Dog (PHD), Bones.

BOYD JARRELL, Conductor. With this concert, Boyd Jarrell completes his inaugural year as Director of Choral Activities at the College of Marin. As 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, Mr. Jarrell has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists and the San Francisco Bach Choir. He toured with Philharmonia Baroque Orchestra in Haendel's "Acis and Galatea" and performs frequently with the Magnificat Baroque Ensemble. Mr. Jarrell toured and recorded with the acclaimed conductor Paul Hillier and Theatre of Voices. He has conducted his chamber choir, the California Vocal Academy, in repeat engagements on the prestigious New Music Series at Mills College. He has recorded on the Angel/EMI, Harmonia Mundi, Gothic and Koch International labels. He appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production of "Liebeslieder Walzer". Mr. Jarrell served at San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty – five years.

PROGRAM NOTES

The works on our all Mozart "Sacred Majesty" program present a range chronologically of the composer's sacred music, from the Exultate Jubilate composed shortly before his 17th birthday in 1773 to the Ave Verum Corpus, written in January of 1791, the year of his death. Most of Mozart's sacred music was composed for the Prince Archbishops of Salzburg, by whom both Mozart and his father were employed as court musicians. One such work would be the Regina Coeli, ?1779, a setting for chorus, soloists, and orchestra, of one of the four Marian antiphons, short texts honoring the Virgin Mary sung to close the Compline service at the end of the liturgical day. Regina Coeli is assigned to the Easter season: according to legend, during an Easter procession angel voices sang the first three lines to Pope Gregory, who then added "pray for us... "

Unlike Haydn, who during his tenure as court composer was rarely allowed to leave the Esterhazy estate, the Mozart family were often on tour abroad. During a visit to Milan, Mozart wrote *Exultate Jubilate* for performance by a castrato soprano who had recently performed the lead in a Mozart opera. A motet in the sense of a musical setting of Latin text, this one also honoring the Virgin Mary, musically the piece is a short operatic scene consisting of arias grouped around a central recitative.

In 1781 Mozart left Salzburg and the archbishop to pursue a freelance career in Vienna. In Austria of the 1780's the reforms of the emperor Joseph II affected many aspects of public life, including church music. No sung mass was to be longer than 45 minutes, for example, and all works performed in church were to be simple, brief, and easily comprehended by the congregation. (This emperor really did make the remark about "too many notes.") Whether intentionally or not, the setting of the Eucharistic hymn *Ave Verum Corpus* demonstrates how Mozart could work within the new rules and transcend them to create a 46-bar piece "too simple for children and too difficult for adults" (Artur Schnabel). Mozart wrote the piece for the choirmaster of the parish church in Baden, a spa outside Vienna where it was first performed in June for the feast of Corpus Christi.

The Mass in c may have been written as a peace offering for Mozart's estranged father, on the occasion of bringing his wife to Salzburg for the first time, or as a gift to his wife, who sang one of the soprano solos at the first performance in 1783. Like the Requiem, the Mass was never finished; Mozart's score included the complete Kyrie, Gloria, and Sanctus with Benedictus and Osanna and the Credo through the *Et incarnatus est*. For performance of a complete mass the missing parts of the Credo and the Agnus Dei have subsequently been supplied by other hands. (Tonight you hear only the authentic Mozart portions.) Writing in the elaborate cantata style, which divides the text of the Mass into smaller independent movements alternating between solo arias and polyphonic choruses, Mozart was clearly working outside the constraints of the new rules. Perhaps his love of opera and theatre led him this way. More likely, however, the inspiration came from the music of Bach and Handel, which he came

to know through acquaintance with the Viennese Baron van Swieten, a patron and promoter of the composers of a previous generation. Many features of the Mozart mass, especially the choral fugues, seem to reflect his creative encounter with the Baroque masterpieces.

Polly Coot²

TRANSLATION

Regina Coeli K.276

Queen of Heaven, rejoice, hallelujah,
For he, who you were worthy of carrying,
Is risen as he has said, hallelujah.
Lift up your prayers for us to God,
Hallelujah.

Ave Verum Corpus K.618

Hail true body born of the Virgin Mary;
Truly suffered and sacrificed
On the cross for man,
Whose pierced side flowed with water and blood;
May we have tasted of You
When we come to the trial of death.

Exsultate, Jubilate K.165

Exult and shout with joy, ye blessed souls !
Exult and shout with joy sweet songs,
Singing songs, answering your songs,
The heavens sing with me.

The day is friendly and radiant,
For clouds and tempests now have fled.
The resurrected souls find peace.
On all sides darkness and night held sway,
So rise up at last and be happy,
You who were full of fear,
And joyfully give to the fortunate dawn
Leaves and lilies with full hands !

You crown of virgins, give peace to us;
Soothe the feelings that make the heart sigh.

Allelujah !

Grand Mass in C minor K.427

Kyrie eleison – Soprano I and Chorus

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

Gloria in excelsis - Chorus

Glory to God in the highest.
And on earth peace
to all those of good will.

Laudamus te – Soprano II

We praise thee. We Bless thee.
We worship thee. We glorify thee.

Gratias agimus tibi - Chorus

We Give thanks to thee
according to thy great glory.

Domine Deus – Soprano I, Soprano II

Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi - Chorus

Thou who takest away the sins of the world,
have mercy upon us.
Receive our prayer
who sitteth at the right hand of the
Father, have mercy on us.

Quoniam tu solus sanctus –

Soprano I, Soprano II, Tenor
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high.

Jesu Christe – Chorus

Jesus Christ, with the Holy Spirit
in the glory of God the Father. Amen.

Credo - Chorus

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.

Et incarnatus est – Soprano I

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.

Sanctus - Chorus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of your glory.
Hosanna in the highest.

Benedictus – Solo Quartet

Blessed is he who comes
in the name of the Lord.

Osanna - Chorus

Hosanna in the highest.

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MUSIC DEPARTMENT

FACULTY: **Douglas Delaney** – theory, band woodwinds, jazz; **Tara Flandreau** (Performing Arts Department Chair) – orchestra, chamber music, theory, strings; **Boyd Jarrell** – chorus and chamber singers; **Norman Masonson** – beginning band, music history; **Linda Noble Brown** – voice, fundamentals; **Bob Schleeter** – electronic music; **Steve Adams** – jazz improvisation; **Paul Smith** – piano, opera, theory; **Sarah Zaharako** – strings, orchestra, ear training.
STAFF: **Marti Sukoski** – department secretary; **Mike Irvine** – music librarian; **Jeff Paul** – accompanist.

The Music Department welcomes gifts to our program support funds, the Carolyn Witt Memorial Fund, the Martin Frick Memorial Fund, and the College of Marin Foundation Music Fund and others, which are designated for specific performance groups in our department. These funds provide scholarships for deserving music students to obtain private lessons, to continue their music education at a four-year college, and to improve educational opportunities in our department. Your donations are gratefully appreciated.

The Music Department also welcomes gifts of current audio and computer (MAC preferred) equipment and musical instruments. Donations from individuals and businesses are an important means of keeping our department up-to-date with current equipment to prepare our students for their future careers. If you are considering upgrading your computer, audio, or synthesizer equipment, or have musical instruments languishing in your closets, you could benefit from making a tax-deductible donation to the music department. Please contact our Music Librarian, Michael Irvine, at 485-9461.

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City

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MUSIC DEPARTMENT SPRING 2005 CONCERTS

NEW MUSIC 101 – Paul Smith, Director
Faculty vocalists Linda Noble Brown and Boyd Jarrell
Friday, March 11, 7:30 PM. Lefort Recital Hall (FA 72)
\$10 suggested donation, parking \$3.

IMPROV CONCERT – Tara Flandreau, Director
Features pianist Gust Burns from Seattle with
multi-reed player Phillip Greenlief
Friday, March 25, 8 PM, Lefort Recital Hall (FA 72)
\$5 suggested donation, Parking \$3

NEW MUSIC 101 – Paul Smith, Director
Friday, April 15 at 7:30 PM, Lefort Recital Hall (FA 72)
\$10 suggested donation, Parking \$3

PIANO REPERTOIRE – Paul Smith, Director
Wednesday, April 27 & Thursday April 28, 12 noon, Fine Arts Theatre
Free Admission, Parking \$3

IMPROV CONCERT – Featuring faculty artist, violinist Sarah Zaharako
Friday, April 29, 8 PM, Lefort Recital Hall (FA 72)
\$5 suggested donation, Parking \$3

CHAMBER MUSIC CONCERTS – Tara Flandreau, Director
Friday, May 6 & Saturday, May 7, 8 PM, Lefort Recital Hall (FA 72)
Free admission, Parking \$3

JAZZ ENSEMBLE CONCERT – Douglas Delaney, Director
Sunday, May 8, 2:30 PM, Fine Arts Theatre
Free admission, Free parking

SYMPHONIC BAND & SONOMA STATE UNIVERSITY
SYMPHONIC WIND ENSEMBLE – Douglas Delaney, Director
Wednesday, May 11, 7:30 PM, Fine Arts Theatre
Free admission, Parking \$3.

COLLEGE CHORUS & CHAMBER SINGERS – Boyd Jarrell, Director.
Combined choral concert featuring anthems, madrigals, and
folksongs for springtime.

Thursday, May 12, 8 PM, Fine Arts Theatre
Free admission, Parking \$3

SYMPHONY ORCHESTRA CONCERT – Tara Flandreau, Director.
Saturday, May 14, 8 PM, Fine Arts Theatre
\$5 suggested donation, Free parking

CONCERT BAND CONCERT – Douglas Delaney, Director
Sunday, May 15, 2:30 PM, Fine Arts Theatre
Free admission, Free parking

COMMUNITY CHORUS – Boyd Jarrell, Director.
Saturday, May 21, 8 PM, Fine Arts Theatre
\$15 general admission, \$10 for students, staff,
seniors and alumni, Free parking

CONTEMPORARY OPERA MARIN – Paul Smith, Director
Fridays & Saturdays, June 17, 18, 24, 25 at 7:30 PM, Fine Arts Theatre
Suggested donation \$12, Parking on Friday is \$3, Saturday free
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835 College Avenue
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415.457.8811
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