

*Cuesta
Master Chorale*

Thomas Davies, conductor

VERDI
REQUIEM



Saturday, May 16, 2015 at 8:00 PM
Performing Arts Center
San Luis Obispo

Meritage Asset Management Group
is proud to support
the Cuesta Master Chorale



Together we'll go far



Meritage Asset Management Group



Kevin Klipfel, AAMS®
Branch Manager
104 Gateway Center Dr Ste A
Paso Robles, CA 93446
Direct: (805) 226-4216
kevin.klipfel@wfafinet.com
www.meritageamg.wfadv.com
CA Insurance # 0G32072



Andrea Klipfel, AAMS®
Senior Financial Advisor
104 Gateway Center Dr Ste A
Paso Robles, CA 93446
(805) 226-4062
andrea.klipfel@wfafinet.com
www.meritageamg.wfadv.com
CA Insurance # 0E07494

Investment and Insurance Products: ► NOT FDIC Insured ► NO Bank Guarantee ► MAY Lose Value

Investment products and services are offered through Wells Fargo Advisors Financial Network, LLC (WFAFN), Member SIPC, a registered broker-dealer and a separate non-bank affiliate of Wells Fargo & Company.

© 2011, 2013 Wells Fargo Advisors Financial Network, LLC. All rights reserved.

FROM THE CONDUCTOR



THANK YOU ALL FOR ATTENDING TONIGHT'S PERFORMANCE of the Verdi *Requiem*. The stage will be filled with so many wonderful and close musical friends. I am especially pleased to have Cynthia Clayton and Hector Vasquez returning to the central coast to perform with us. Hector sang with us in a performance of the Brahms *Requiem* back before the Performing Arts Center was built; we did performances at the Church of the Nazarene in Pismo Beach. I also welcome my dear friend and colleague, Jackie Kreitzer, who is so well-known here on the central coast. Tonight, we welcome for the first time Christopher Campbell. Thanks, you dear friends and colleagues, for making this performance so special. To the members of the Cuesta Master Chorale and my students at Cal Poly, you are the best. Thank you for your dedicated work. To the members of the orchestra, I so value your outstanding work. I am privileged to stand in front of you. To our audience, sit back and enjoy one of Western art's greatest masterpieces.

Thomas Davies

DR. THOMAS DAVIES HAS BEEN THE MUSICAL DIRECTOR AND CONDUCTOR of the Cuesta Master Chorale since the fall of 1984. Born in Toledo, Ohio, he received his bachelor of music education degree from Bowling Green State University and his master of music and doctor of musical arts degrees from the University of Southern California. In addition to his work with the Cuesta Master Chorale, he has been a faculty member at California Polytechnic State University in San Luis Obispo since the fall of 1983 and was a recipient of the university's Distinguished Teacher Award for 2010-2011. He was associate director and director of the Oregon Bach Festival Master Class in Choral/Orchestral Conducting from 2005 to 2011, as well as the director of the Taipei Bach Festival Conducting Master Class in 2010 and 2012. The choral conductor of the San Luis Obispo Mozart Festival from 1996 to 2007, he also served as a conductor with the Central Coast Children's Choir program from 2008 through the spring of 2012. Dr. Davies is a former president of the ACDA Western Division. He lives in Pismo Beach with his wife, Susan, and their two sons, Peter and Andrew.

bikram yoga
san luis obispo

Lori Logan
Director

info@bikramyogaslo.com
805-545-5951
bikramyogaslo.com

Charter Brokerage

We offer high quality office suites for lease in Orcutt and Santa Maria.
www.fugateco.com
805-922-6646

PAUL & JACKYE BALEGAL
Owners

Red Dirt Coffee House
Brewed with Aloha

www.RedDirtCoffeeHouse.com
1452 E Grand Ave
Arroyo Grande, CA 93420
(805) 473-3083

Anthony F. Riforgiate, D.D.S.
Family Dentistry

504 E. Church Street, Suite A
Santa Maria, CA 93454
(805) 925-1781

www.SantaMariaFamilyDentist.com



Sunday, May 31 at 3:00 PM

Cuesta College CPAC

Tickets: \$30 General, \$15 Students

Purchase at SLOWINDS.ORG or 805-464-9434

Group discounts are available.



Featuring guest conductor Brian Asher Alhadeff, Soloists Ciera Lamborn, Kristina Horacek, and Paul Osborne

Thank you to our valued sponsors:



Rabobank



communityprograms



It is Always a Great Year for Estate Jewelry!

Hamilton Estate Jewelry For 32 Years

First and Finest on the Central Coast

Specializing in Jewelry Consignment Sales and Jewelry Appraisal



Hours: Tues-Fri 10-5:30

HAMILTON ESTATE JEWELRY

1128 Garden Street • San Luis Obispo • 541-2065

Hours: Sat 10-4

GUEST ARTISTS



SOPRANO **CYNTHIA CLAYTON** HAS PERFORMED IN OPERA HOUSES throughout the United States and abroad in roles that include Puccini heroines Tosca, Mimi, Liù, Madama Butterfly; Mozart heroines Donna Anna, Donna Elvira, Pamina, Fiordiligi; and numerous others, such as Leonora in *Il trovatore*, Nedda in *Pagliacci*, Marguerite in *Faust*, Janáček's Jenůfa, Floyd's Susannah, and Catán's Florencia (*Florencia en el Amazonas*). Among many other places, she has bowed in leading roles at New York City Opera, Houston Grand Opera, Utah Opera, Opéra en Plein Air (Belgium), Lyric Opera of Kansas City, Anchorage Opera, Knoxville Opera, Cedar Rapids Opera Theater and Opera San José, where she was a principal artist in residence for four seasons.

Ms. Clayton's concert performances have included appearances with orchestras across the country, in Barber's *Knoxville: Summer of 1915*, Mahler's 2nd Symphony, Britten's *War Requiem*, Brahms' *Requiem*, Poulenc's *Gloria* and Debussy's *La damoiselle élue*. She is an avid performer of recitals and chamber music, including, most recently, Schönberg's *Pierrot Lunaire*. A member of the faculty at the Moores School of Music at the University of Houston since 2005, she has earned the rank of associate professor. Her upcoming performances include appearances next season as Madame Larina in Houston Grand Opera's production of *Eugene Onegin*.

MEZZO-SOPRANO **JACALYN KREITZER** BEGAN HER PROFESSIONAL CAREER with Simon Rattle and the Los Angeles Philharmonic in the orchestral transcription of Schoenberg's String Quartet #2 in F# minor. She sang leading roles in Europe for many years, was with the Metropolitan Opera for four seasons, performed over 40 operatic roles with some of the world's great opera houses and symphonies, has collaborated with myriad well-known conductors, performs an extensive number of works in recital, has recorded with several labels and received prestigious awards. She was the mezzo soloist under the baton of Dr. Thomas Davies in the Master Chorale's 2013 Beethoven *Missa solennis*.



Ms. Kreitzer is the vocal consultant for OperaSLO; a teacher of applied voice at Cal Poly State University; the founder and producer of Cal Poly Student Opera Theatre; has produced master classes featuring Marilyn Horne, Jubilant Sykes, Frederica von Stade, Rod Gilfry, Juliana Gondek and Erik Stein, Casting Director for PCPA. She has an active private voice studio, was recently selected as one of five honorees devoted to "Excellence in the Arts" in San Luis Obispo County and was one of 222 quarterfinalists—out of an initial 7,000 nominees—for the 2015 Grammy Music Educator Award.



TENOR **CHRISTOPHER CAMPBELL** DEBUTED WITH THE LOS ANGELES MASTER CHORALE in the role of Guajardo in the world premiere of Don Davis' *Rio de Sangre*. In 2008 he sang the title role in another new opera, Tony Caruso's *Final Broadcast*. He has appeared with New York City Opera National Company, Glimmerglass Opera, Opera Pacific and many other companies throughout the U.S. Some signature roles include Canio in *Pagliacci*, Rodolfo in *La Bohème*, Don Jose in *Carmen*, Hoffmann in *Les Contes d'Hoffmann* and Cavaradossi in *Tosca*. Other credits include Alfred in *Die Fledermaus*, Tall Prisoner in *From the House of the Dead*, Il familiare in *L'incoronazione di Poppea* and Amante in *Amelia Goes to the Ball*. His oratorio repertoire includes works of Handel, Berlioz, Bach, Honegger, Dubois, Beethoven and many others. Mr. Campbell studied at the University of Southern California and has worked with master teachers French baritone Martial Singher, Metropolitan Opera stars Blanche Thebom, Giorgio Tozzi, Dorothy Kirsten, Herta Glaz, Joan Sutherland and Maestro Richard Bonyngé. He apprenticed with Michigan Opera Theater, Glimmerglass Opera and Opera Pacific. He is a graduate of OperaWorks, the prestigious performance training program directed by Ann Baltz.

BARITONE **HECTOR VASQUEZ** RENEWS HIS LONG AND FRUITFUL ASSOCIATION with the Cuesta Master Chorale and Maestro Thomas Davies in this evening's performance of Verdi's *Requiem*. He has appeared with major opera companies and orchestras, including The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Utah Opera, Seattle Opera, Opera Colorado, Los Angeles Opera, Los Angeles Philharmonic, San Francisco Symphony, Santa Fe Chamber Music Festival and the Ojai Festival. He has multiple world premiers to his credit and has been featured on many commercial audio and video recordings. In demand as an adjudicator and panelist, Mr. Vasquez has been a judge or panelist for the Metropolitan Opera National Council Auditions, Classical Singer Competition and Opera America, among others. He is currently an affiliate artist at the Moores School of music at the University of Houston. He is on the faculty of the Taos Opera Institute and gives master classes to young singers throughout the country.



PROGRAM NOTES

WHEN A GREAT COMPOSER IS INSPIRED to write a memorial tribute for another great composer, magic often happens. Sometimes, though, it takes a while for the magic to unfold—and, occasionally, the final product is far removed from the first conception of the piece. This certainly was the case with tonight’s masterpiece, the *Messa da Requiem* by Giuseppe Verdi, which had to overcome considerable initial stumbling blocks before being transformed into the much-beloved work it is today.

The first big obstacle that confronted the *Requiem* was that it wasn’t going to be solely by Verdi. Rather, it would be a type of “potluck”—the product of a large group of composers, each responsible for a different portion of the work. Verdi proposed this collaborative project four days after the death of noted opera composer Gioachino Rossini in 1868. A committee was formed, and the various portions of the requiem mass text were divvied up into thirteen sections; each of “the most distinguished composers of Italy” was given key, tempo and performing force specifications. Since Verdi was the scheme’s mastermind, he was assigned the final portion of the mass, the “Libera me.” Verdi looked forward to seeing the work presented in Bologna on the first anniversary of Rossini’s death.

But, like most culinary enterprises undertaken by too many chefs, things didn’t work out quite as planned. The fault was not Verdi’s; even though he had never before composed sacred choral music, he applied himself earnestly to his portion and finished it quickly. Not so with many of his colleagues; the other sections trickled in more slowly, with some arriving only a short time before the anniversary. Despite the professional expertise of the composers, the caliber of the various portions was uneven. And then the bickering *really* began as the costs for the proposed performance began to be tallied. The anticipated bill for the large orchestra, chorus and solo singers grew so large that it eventually stopped the project dead in its tracks; the planned performance of the “Rossini Mass” was cancelled. The thirteen musical manuscripts were relegated to a drawer in the offices of Giulio Ricordi, a prominent Italian music publisher, where they languished for more than a century. (The combined work premiered at last in Stuttgart in 1988, followed by a 1989 performance in the United States. The *New York Times* reviewer called the *Messa per Rossini* a “musical camel, an improbable animal designed by a committee.”)

By 1869, however, it looked as if Verdi’s “Libera me” would be consigned to oblivion along with the rest of the movements. A friend, Alberto Mazzucato, suggested that Verdi salvage his effort by composing the entire Rossini

mass himself. But Verdi, by this point, had decided to embark on writing one last opera before retirement: the exotic *Aida*, inspired in part by the opening of the Suez canal. *Aida* proved *not* to be Verdi’s final opus, since he was later persuaded to compose both *Otello* and *Falstaff*. Nor, as it turned out, did Verdi hold firm to his initial rejection of Mazzucato’s suggestion.

THE EVENT THAT REIGNITED the requiem project—or at least Verdi’s participation—was the death of another Italian luminary, the poet and novelist Alessandro Manzoni in 1874. Verdi had admired the writer from the age of sixteen, and when he had finally met Manzoni in person in 1868, he wrote, “What can I say of Manzoni? How to describe the extraordinary, indefinable sensation the presence of that saint...produced in me? I would have knelt down before him if we were allowed to worship men.” It is little wonder that Verdi was anxious to do something to mark the passing of such a respected individual, but the Rossini experience had taught him caution. He wanted time to think about a plan instead of hurriedly devising something in time for Manzoni’s funeral. After weighing his

strength (for he was now in his sixties), Verdi decided that he *would* write a requiem mass single-handedly, rather than risk another failure with a cumbersome collaborative endeavor.

Once again, Verdi wanted to present the *Requiem* as a tribute on the first anniversary of the honoree’s passing. But, to avoid another financial fiasco, Verdi offered to donate his services as conductor, and he also proposed paying for the copying and printing of the sheet music. However, he asked Ricordi to contact the mayor of Milan (Manzoni’s final resting

place) to see if the city would pay for the performers. The mayor acquiesced enthusiastically, so Verdi set to work on his new *Messa da Requiem*. He retrieved his existing score for the “Libera me” movement and made various revisions, but he used nothing at all from his colleagues’ work; he composed his own music for all the other sections. He visited all the leading Milan churches, selecting one for the performance on the basis of its acoustics. He persuaded two stars of *Aida* to sing the female solo parts. Modestly, he told one of them, “You would gain neither reputation nor money from it,” but, he hoped, “this is something that will make history, certainly not because of the merit of the music but because of the man to whom it is dedicated.”

The day for the *Requiem*’s premiere arrived at last, and a powerful 120-voice chorus and a 100-piece orchestra supported the four soloists in a magnificent rendition of



Giuseppe Verdi

the funeral mass. The work was received in silence, however—for applause was strictly forbidden in the church. Fortunately for the egos of the performers, several repeat performances had been arranged at La Scala opera house. There, the reaction was overwhelming, with the audience demanding encores of the “Offertorio” and “Sanctus” movements. Verdi was persuaded to conduct the work in its Paris, London, Vienna and Cologne premieres; in fact, he would conduct the *Requiem* more often than any other of his works.

The *Requiem* had come a long way from its seeming failure as a Rossini memorial. It must have been gratifying for Verdi to see his efforts in the earlier project at last bearing fruit. Interestingly, the frustrating history of the work may have actually contributed to its ultimate success, for when Verdi started work on the “Manzoni version,” he had at hand a majestic finale already finished. He was then able to mine various nuggets from the “Libera me” and work his way backward, using them as the inspiration for the preceding movements.

IT DOESN'T REALLY MATTER IN WHAT ORDER the movements were written; by reusing beautiful or exciting material in several locations, Verdi established a high degree of unity throughout the overall work. The solemn melody that opens the “Requiem æternam” serves as bookends, since echoes of the same theme were already in place in the closing “Libera me.” The thundering chords that drive the “Dies iræ” also reappear in the finale (where, of course, they had actually originated).

In between the moments of repeated textures, however, Verdi devised plenty of new material. He sustains the listener's attention (and protects the soloists' voices!) by varying the performers from section to section; he also indulges in a little aural imagery by letting powerful brass fanfares underscore the “Tuba mirum” portion of the “Dies iræ.” Throughout, Verdi created gorgeous melodies for the voices to sing, allowing the soloists to display their *bel canto* (beautiful singing) abilities. (It is little wonder that conductor Hans von Bülow described the *Requiem* as an “opera in ecclesiastical clothing.”) Indeed, a portion of the *Requiem* literally is operatic: after a final recurrence of the pounding “Dies iræ” chords, Verdi reused a duet from *Don Carlos* (which had been cut before that opera's premiere) as the basis for the haunting “Lacrymosa” melody. The “Lacrymosa” then ends with “Dona eis requiem. Amen”—a whispered prayer to close the second movement.

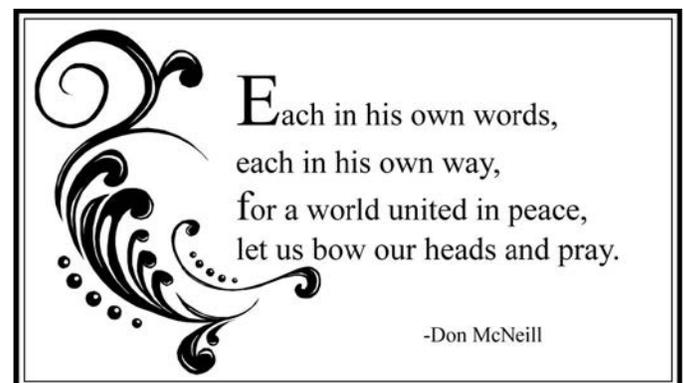
VERDI WAS ADEPT AT USING the musical languages of many historical eras, as he demonstrates in the succeeding movements of the *Requiem*. The “Offertorio's” quartet for the soloists has a quintessentially Verdian flavor, but this yields in turn to a double fugue for the chorus

during the “Sanctus,” evoking the Baroque contrapuntal techniques of a bygone J.S. Bach. The occasional jauntiness of the melody keeps the “Sanctus” grounded in the Romantic era, however. Listeners are then propelled back to the practices of the Middle Ages as the female soloists sing the “Agnus Dei” in an a cappella unison. Even when they are joined by the chorus and orchestra, several more phrases of the text are sounded in unison and octaves, evoking the austere world of Gregorian chant. A similar solemnity is heard in the minor chords that harmonize “Lux æterna,” featuring the lower three soloists whose voices interweave and punctuate each other's prayers for the departed spirit.

At last comes the “Libera me,” seemingly a recapitulation of the ideas that have gone before, but in actuality their genesis. The soprano leads the chorus through the dramatic text; the frequent silences increase the dramatic contrast between sections. Although the tempestuous “Dies iræ” passage makes a final appearance after the opening “Libera me,” it soon yields to the plaintive “Requiem æternam” of the first movement. The astonishing fugue that ensues, returning with the “Libera me” text, at last tapers away to a barely audible final plea for deliverance, drawing the mass to a close.

VERDI'S *REQUIEM* FOR MANZONI (by way of Rossini) has earned a richly deserved permanent place in the repertory. It had its initial detractors—von Bülow condemned various features of the composition, while Pope Pius X lamented the vogue for a “theatrical style” in sacred music—but they were soon overwhelmed by the tide of approval for the work. In fact, years later, von Bülow felt compelled to apologize for his earlier criticism, which he called his “bestialità giornalistica” (bestial journalism). Certainly a measure of the work's continued esteem could be seen in the 1997 funeral for England's Princess Diana: the only portion of her service that was *not* in English was the performance of the *Requiem*'s finale—the same “Libera me” that had launched the composition in the first place.

Program notes by Dr. Alyson McLamore



The office of
Thomas A. Hurd, D.D.S.
 applauds
Cuesta Master Chorale's
 excellence in music.



Excellence in dentistry
 can be found in Lompoc.

1111 East Ocean Avenue, #11
 805.736.6579

HARMONY IN HEALTH
NEURO MUSIC THERAPY, INC.
 presents

**CAMP
 HARMONY**

A day camp
 using art and music
 in creative ways
 for
 special needs
 in our
 community

Thurs., Fri.
 July 30-31, 2015
 10 a.m.-2 p.m.
 Grover Beach, CA

Mon., Tues., Wed.
 July 27-29, 2015
 10 a.m.-2 p.m.
 Atascadero, CA

For more information contact:
 Victoria Lowrie (805) 550-9484
 E-mail: harmonyinhealth@gmail.com

Central Coast
 Gilbert & Sullivan

AT THE CUESTA COLLEGE CPAC
 June 20 & 21

IOLANTHE

FOR TICKETS
 PLEASE VISIT
 WWW.CPACTICKETS.
 CUESTA.EDU

communityprograms

Bravo Cuesta Master Chorale!

Celebrating more than 30 years of
 elevating the arts in our community!
 Thank you for enriching the lives of so
 many through your music.



A very special thank you to Cuesta
 Master Chorale Member Lyn Baker,
 whose dedication to the arts has helped
 our community create the magnificent
 Performing Arts Center we call home.



PO Box 1137 San Luis Obispo, CA 93406 (805) 541-5401
www.fpacsl.org

REQUIEM

Giuseppe Verdi
(1813-1901)

- | | |
|-------------------------------------|---------------------------------|
| I. REQUIEM AND KYRIE | <i>Quartet and Chorus</i> |
| II. DIES IRÆ | |
| Dies iræ | <i>Chorus</i> |
| Tuba mirum | <i>Chorus</i> |
| Liber scriptus | <i>Mezzo-soprano and Chorus</i> |
| Quid sum miser | <i>Trio</i> |
| Rex tremendæ | <i>Quartet and Chorus</i> |
| Recordare | <i>Duet</i> |
| Ingemisco | <i>Tenor</i> |
| Confutatis | <i>Bass</i> |
| Lacrymosa | <i>Quartet and Chorus</i> |
|
~ <i>INTERMISSION</i> ~

 | |
| III. OFFERTORIO | <i>Quartet</i> |
| IV. SANCTUS | <i>Chorus</i> |
| V. AGNUS DEI | <i>Duet and Chorus</i> |
| VI. LUX ÆTERNA | <i>Trio</i> |
| VII. LIBERA ME | <i>Soprano and Chorus</i> |

TEXT AND TRANSLATIONS

I. *Requiem et Kyrie*

Requiem æternam dona eis, Grant them eternal rest,
Domine, et lux perpetua Lord, and perpetual light
luceat eis. shine upon them.

Te decet hymnus, Deus in Sion, To you a hymn, God in Zion,
et tibi reddetur votum and a vow paid
in Jerusalem; in Jerusalem;
exaudi orationem meam, hear my prayer;
ad te omnis caro veniet. all earthly flesh will come to you.

Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy.

II. *Dies iræ*

Dies iræ

Dies iræ, dies illa, Day of wrath, that day
solvet sæclum in favilla, when earth dissolves into ash,
teste David cum Sybilla. as David and the Sibyl told.

Quantus tremor est futurus, How great will be the terror
quando iudex est venturus, when the judge returns
cuncta stricte discussurus! to examine everything closely!

Tuba mirum

Tuba mirum spargens sonum, The trumpet will send its sound
per sepulchra regionem, through the tombs of every land
coget omnes ante thronum. as all come before the throne.

Mors stupebit et natura, Death and Nature shall stand amazed
cum resurget creatura, when all creation rises again
judicanti responsura. to answer to the judge.

Liber scriptus

Liber scriptus proferetur, A book will be brought forth,
in quo totum continetur, which contains everything
unde mundus iudicetur. for which the world will be judged.

Judex ergo cum sedebit, When the judge takes his seat,
quidquid latet apparebit: the hidden shall be revealed:
nil inultum remanebit. nothing shall remain unavenged.

Quid sum miser

Quid sum miser tunc dicturus? What can a wretch like me say?
Quem patronum rogaturus, Whom shall I ask to intercede for me,
cum vix justus sit securus? when even the just ones are unsafe?

Rex tremendæ

Rex tremendæ majestatis, King of awesome majesty.
qui salvandos salvas gratis, who freely saves by grace,
salva me, fons pietatis. save me, font of pity.

Recordare

Recordare Jesu pie, Recall, merciful Jesus,
quod sum causa tuæ viæ, that I was the cause for your journey;
ne me perdas illa die. do not forget me on that day.
Quærens me sedisti lassus, Let me sit beside you,
redemisti crucem passus; who redeemed me by your cross;
tantus labor non sit cassus. let your labor not be in vain.

Iuste iudex ultionis, Righteous judge of vengeance,
donum fac remissionis, grant the gift of forgiveness
ante diem rationis. before the day of reckoning.

Ingemisco

Ingemisco tanquam reus, I lament like a guilty one,
culpa rubet vultus meus; my faults cause me to blush;
supplicanti parce, Deus. spare the supplicant, O God.
Qui Mariam absolvisti, As you absolved Mary Magdalen,
et latronem exaudisti; and heard the thief,
mihi quoque spem dedisti. give me the same hope.

Preces meæ non sunt dignæ, Do not cast me away,
sed tu, bonus, fac benigne, but in your goodness, be benevolent,
ne perenni cremer igne. lest I burn forever.

Inter oves locum præsta, Give me a place among the sheep,
et ab hædis me sequestra, and separate me from the goats,
statuens in parte dextra. by placing me at your right.

Confutatis

Confutatis maledictis, The malefactors stand confounded,
flammis acribus addictis, consigned to the flames;
voca me cum benedictis. speak to me with blessings.

Oro supplex et acclinis, Be inclined to my supplications,
cor contritum quasi cinis, do not crush the contrite heart;
gere curam mei finis. take my ending into your care.

Lacrymosa

Lacrymosa dies illa, That day of weeping in anguish,
qua resurget ex favilla when creation is restored from ashes

judicandus homo reus. and the culprit is sentenced.
Huic ergo parce Deus, Therefore, spare us, God,

pie Jesu Domine, merciful Lord Jesus:
dona eis requiem. Amen. grant them rest. Amen.

III. *Offertorio*

Domine Jesu Christe, rex gloriæ, Lord Jesus Christ, King of Glory:
libera animas omnium deliver the souls of all
fidelium defunctorum the faithful dead
de pœnis inferni from the pains of hell
et de profundo lacu. and from the bottomless abyss.

Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repræsentet eas in lucem sanctam, quam olim Abrahæ promisisti et semini ejus.	Deliver them from the lion's mouth, lest they be devoured in the underworld, lest they fall into obscurity; but the banner of blessed Michael call them back into blessed light; as promised to Abraham and his descendents.
---	---

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam, quam olim Abrahæ promisisti et semini ejus.	Sacrifices and prayers to you, Lord, we offer with praise. Accept them for the souls in whose memory today this sacrifice we make, Lord; from death transmute them to life as promised to Abraham and his descendents.
---	---

Libera animas omnium fidelium defunctorum de pœnis inferni; fac eas, de morte transire ad vitam.	Deliver the souls of all the faithful dead from the pains of hell; make them pass from death to life.
--	---

IV. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt cœli et terra gloria tua. Hosanna in excelsis! Benedictus, qui venit in nomine Domini. Hosanna in excelsis!	Holy, holy, holy, Lord God of Sabaoth. heaven and earth are filled with your glory. Hosanna in the highest! Blessed are those who come in the name of the Lord. Hosanna in the highest!
--	--

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Lamb of God, who takes the world's sin, grant them rest. Lamb of God, who takes the world's sin, grant them everlasting rest.
--	--

VI. Lux æterna

Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es.	Eternal light shine upon them, Lord, eternally with the saints, for you are holy.
---	---

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.	Grant them eternal rest, Lord, and may perpetual light shine upon them.
--	--

VII. Libera me

Libera me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra. Dum veneris judicare sæculum per ignem, tremens factus sum ego et timeo, dum discussio venerit atque ventura ira, quando cœli movendi sunt et terra.	Deliver me, Lord, from eternal death on that awful day when the heavens and earth are moved. When you come to judge the world by fire, I tremble and fear as the violent shaking comes, and I see the fury when the heavens and earth are moved.
--	---

Dies iræ, dies illa, calamitatis et miseræ, dies magna et amara valde.	Day of wrath, that day of calamity and misery, that great and bitter day.
--	---

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.	Grant them eternal rest, Lord, and may perpetual light shine upon them.
---	---

Libera me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra. Dum veneris judicare sæculum per ignem, libera me.	Deliver me, Lord, from eternal death on that awful day, when the heavens and earth are moved. When you come to judge the world by fire, deliver me.
---	---



In loving memory of
Steven Seybold
6/13/51 to
2/17/14
He lives forever in
the hearts of many.
Requiem Aeternam

In memory of my wife,
Jeanne Needham
Found eternal peace October 27, 2014
Thanks for the memories.
Lloyd Needham

CUESTA MASTER CHORALE

Soprano

Carol Andersen
Christine Austin
Mary Bishop
Meredith Brammeier
Rebecca Christensen
Jayne Cohen
Nancy Kington
Jennifer Klay
Marti Lindholm
Sara Loven
Victoria Lowrie
Diane Ludin
Lennie Michelson
Susan Mullen
Lorna Mumper
Daphne Myers
Margie Noble-Englund
Theresa Riforgiate
Lynne Robinett
Arlene Stone
Nancy Taber
Cassandra Tarantino

Alto

Sue White
Judy Wooten
Carilyn Anderson
*Sponsored by Kerry
and Bonnie Nelson*
Lyn Baker
Madelyn Bedig-Williams
Marnie Burkhardt
*Sponsored by
Darlene Hagenow*
Lynde Carrington
Sharon Carro
Sue Childers-Kraft
Susan Azaret Davies
Jean Goodrich
Mary Kaye Harlan
Marcy Irving
Dana Kruse
Miranda Lahr
Brenna Lin
Lydia Marzano
Holly Matecki

Dalna Mills
Joan Pedersen
Kathy Rougeot
Bonnie Sheehy
Dorothy Tomilson
Linda Wilkes
Sharon Williams
Jane Wu
Donna Young

Tenor

John Cribb
Mark Fugate
George Gorrindo
Charles Hiigel
Thor Liland Larsen
John Morrow
Paul Osborne
D.K. Philbin
Rouvaishyana
Jerry Vest
David Vogel
Terry Wahler
Doug Williams

Bass

Bob Bishop
John Burkle
Dennis Carrington
Scott Chapman
Steven Cohen
Liam Daley
Peter Davies
Calvin Fernandes
Marvin Gross
Thomas D. Gutierrez
Joe Howell
Roger Ludin
Dave Mills
Lloyd Needham
Jim Solomon
Steinar Svennungsen
Ron Tarica
Thomas Villa
Bill Winstanley

Accompanist

Susan Azaret Davies

CAL POLY CHOIRS

Soprano

Amy Bellinghiere
Naomi Catterlin
Lacey Christophersen
Dana Clarke
Gabby Crolla
Sarah De Rosier
Elaine Abigail Fisher
Sam Foulk
Katharine Gardias
Ashlyn Harris
Amanda Jenkins
Charlotte Kunde
My-Lan Le
Shaina Levin
Yoko Matsuda
Megan McBrien
Sienna Mok-Reader
Kelly O'Shea
Vineetha Ramesh
Sarah Rose Reggiardo
Caroline Rein
Alexis Rubell
Sadie Serdahl
Lynda Tesillo

Keltron Dodge
Danielle Geving
Jennifer Gsell
Leah Ginsky
Ashley Gonzalez
Lauren Hartog
Megan Hornbacker
Kelly Iaquinta
Kelsey Ishimatsu Jacobson
Jennifer Jang
Abby Kienle
Brianna Li Fo Sjoe
Colleen McAdams
Dana Marie Ocampo
Clare Olson
Lexi Ongman
Danielle Randolph
Sarah Roy
Jenna Schwartz
Brenna Swanston

Tenor

Tim Ambrosio
Kenneth Bakken
Erick Balde
Anthony Bardessono
Nick Basiago
Brandon Colona
Zach Davis
Ryan Doebler
Tyler Drysdale
Connor Hanlon

Jorim Huang
Nathan Klammer
Reyvin Macala
Earvin Ramos
John Riffle
Josiah Shelton
Keenan Swafford
Christopher Wall
Richard Williams

Bass

Leland Bailey
Matthew Boer
Andrew Boydston
Michael Friedman
Corey Hable
Ryan Hartzell

Kevin Hegyi
Ryan Hicken
Luke Holmes
Kyle Kenny
Brandon Kirklen
Jeffrey Lee
Andrew Mikkelsen
Christopher Morales
Peter Nelson
Jacob Nichols
Kaleo Salinas
Dat Tran
Tyler van Iderstein

Accompanists

Susan Azaret Davies
Paul Woodring

Alto

Emelia Banninger
Annika Borg-Sundstrom
Allison Chang
Courtney J. Chu
Jocelyn Davies

James Wiest, DVM	Deborah Wiest, DVM
	
<i>"Your Other Family Doctor"</i>	
www.pasovets.com (805) 238-4622	725 Walnut Drive Paso Robles, CA 93446

CUESTA MASTER CHORALE ORCHESTRA

Violin I

Paul Severtson
concertmaster
William Alpert
Pam Dassenko
Carol Kersten
Grace Seng
Sharon Holland
Pamela Sheffler
Mario Ojeda

Violin II

Emily Lanzone
principal
Tanya Streder
Ron Kiel
Margaret Berrio
Michele Meyers
Ginette Reitz
Timothy Shanks

Viola

David Hennessee
principal
Peter Jandula-Hudson
Karen Loewi Jones
Pat Lamprecht
Joseph Shanks
Peggy Whitson

Cello

Jeanne Shumway
principal
Robe Barnhart
Hilary Clark
Rosslyn Thorp-Clauson
Andrew Davies
Titus Shanks
Barbara Spencer

Bass

Lara Lehmer
principal
David George
Ken Hustad
Clifton Swanson
Flute/Piccolo
Alice McGonigal
principal
Bonnie Richan
Suzanne Duffy

Oboe

Jessica Hoffman
principal
Linda Ashworth

Clarinet

Caroline Tobin
principal
Abraham Perez

Bassoon

Lisa Nauful
principal
Mark Lehmer
BriAnna Webb
Emelia Banninger

French Horn

Jennifer Galvan
principal
Greg Magie
Jane Swanson
Larisa Vredevoe

Trumpet

Jerry Boots
principal
Al Streder
Rich Ward
Dylan Weddle

Balcony Trumpet

Christopher Woodruff
principal
Burlie Fisher
Taylor O'Hanlon
Gavin Scott

Trombone

Michael Johnson
principal
Jennifer Martin
Santino Galvan

Tuba

Tony Clements

Timpani

John Astaire

Bass Drum

Marshall Granger

SPECIAL THANKS

Dr. Gil Stork, superintendent/president
Shannon Hill, Cuesta College Foundation, executive director
Karen Urquhart-Tacket, director foundation programs
Matthew Green, Community Programs, director
Nanette Piña, Community Programs, division assistant
Wes Martin, community education coordinator
Sharon Carro, graphic design, Facebook page administrator
Judy Wooten, ad coordinator
Carilyn Anderson, program
Madelyn Bedig-Williams, hospitality
Bonnie Sheehy, ladies' concert attire

Cuesta Master Chorale Board of Directors

Sue Childers-Kraft, president
Linda Wilkes, vice president, historian, publicity chair
Kimberly Knowles Nico, secretary
Diane Brocato, treasurer
Lyn Baker
Vicki Ewart
John Frey
Clifton Swanson

CHILDERS-KRAFT & ASSOCIATES

COMPREHENSIVE FUND DEVELOPMENT

SUE CHILDERS-KRAFT
SUECKRAFT@GMAIL.COM

1181 6TH STREET
BAYWOOD PARK, CA 93402

805.459.4205

SAVE THE DATE

Canzona
WOMEN'S
ENSEMBLE

We're looking forward
to singing for you
at our next concert!

November 8, 2015

Location to be announced

Celebrating Women's Voices

canzonawomen.org

THOMAS AND SUSAN DAVIES ENDOWMENT

THE THOMAS AND SUSAN DAVIES ENDOWMENT was established to honor the Davieses' sterling leadership since 1984. It is hoped that by "growing the endowment," the chorale will achieve financial stability for the years to come.

Carilyn Anderson
 Thomas and Pauline Azaret
 Aaron and Lyn Baker
 Clifford and Carolyn S. Baker
 Larry B. Baldwin, M.D.
 Katrin Belenky Peck and Samuel Peck
 Larry Bolef and Debora Schwartz
 Walter D. Bremer
 Joe and Diane P. Blakeslee Brocato
 Margaret J. and Sam W. Brown
 John Burkle and Kathleen Clark
 Janet Carpenter
 Ernie and Helma Cementina
 Don and Elaine Coats
 Cuesta College Music Department
 Irene L. Duralde
 John and Yvonne Edmisten
 Albert and Charlotte Faiola
 Joanna Frawley
 John and Mary Frey
 Mark and Stephanie Fugate
 Ann B. Grant
 G.A. and Sandra Halverson
 Cricket Handler and Jerry Boots
 Mr. and Mrs. Stanley F. Harkins
 Dr. and Mrs. M. Ellen Harper
 N. James and Dorothy Hawthorne
 Mrs. Harry D. Hines
 ♪ Torre C. Houlgate-West and Laurene D. Houlgate
 ♪ Ronald W. and Emily Jackson
 Esther Janowicz
 Steven Jobst and Jill Anderson

John E. Kelly
 William and Sue Kraft
 ♪ Nicole and Bradley Kyker
 ♪ Marti Lindholm
 Judith Lautner
 Sara L. Loven
 Robert and Wendy Lucas
 ♪ Kathryn A. Marcum
 Frank and Lois Martinez
 Cathy and Jeff McAlister
 Dawnna and Michael McDougall
 Thomas Miller and Pam Dassenko
 Anthony J. Moyer
 Roger Osbaldeston
 Peter Parchem
 Gerry and Peggy Peterson
 Lawrence and Beth Peterson
 Kathryn Pezo
 Richard and Armida Robb

Marion R. Rodman
 San Luis Obispo County Community Foundation
 David and Lynn Shaw
 ♪ Bonnie and Roy Sheehy
 Jan William Simek
 Warren and Carol Sinsheimer
 Mrs. Carol Steacy
 John E. Stevens
 Arlene and Greg Stone
 St. Paul's Catholic Church choir
 Paul T. Suhr
 Henry and Jane Sullivan
 Clifton and Jane Swanson
 Transunion Interactive, Inc.
 Jean Uhey
 Craig and Susan Updegrove
 ♪ Robert Weber, PhD
 William and Patricia Winstanley
 Robert and Sally Young

In memory of William A. Clugston by Bob and Wendy Lucas
In memory of Harry Alfred Davies by Aaron and Lyn Baker ♪ *new contributor*
In memory of Roger Lee Osbaldeston by Roger Osbaldeston ♪ *repeat contributor*
In memory of Milton and Teresa Piuma by Rev. Peter Parchem
In memory of Harry Rodman by Marion Rooney Rodman
In memory of Thomas L. Azaret by Elaine and Barry Osterbur
In honor of Tom and Susan Davies by Aaron and Lyn Baker
In memory of Mr. and Mrs. Keith Anderson by Steven Jobst and Jill Anderson
In memory of Deborah S. Dorian by Sara L. Loven
In memory of Amos and Sanora Anderson by Carilyn Anderson
In honor of Kyle Jackson by Ronald W. and Emily Jackson
In memory of Joshua Houlgate by Torre C. Houlgate-West and Laurene D. Houlgate
In memory of Marcia Weber by Robert Weber, PhD

FRIENDS OF CUESTA MASTER CHORALE

*Your financial support is vital to making the chorale a success.
 Cuesta Master Chorale gratefully acknowledges and thanks the following for their generous gifts.*

Sustainer

Aaron and Lyn Baker
 Handler and Steiner Family Fund
 Joan Sargen
*Sponsor of Jacalyn Kreizer,
 in memory of Cindy Sargen*

Benefactor

Paul and Rebecca Christensen
 Mark and Stephanie Fugate

Sponsor

Jerry Boots and Cricket Handler
 Lennie Michelson
 PG&E
 David and Lynn Shaw
 Linda Wilkes

Supporter

Carilyn Anderson
 Bob and Mary Bishop

Catherine Blaney
 Joe and Diane Brocato
 John Burkle and Kathleen Clark
 Honorio and Erlinda Cacabelos
 Janet Carpenter
 Thomas and Susan Davies
 Vicki L. Ewart
 John and Mary Frey
 Darlene Hagenow
 Laurene D. Houlgate
 Torre C. Houlgate-West
 Nancy and Michael Kington
 Sara L. Loven
 Roger and Diane Ludin
 Frank Martinez
 Jack and Lydia Marzano
 Kimberly and Phillip Nico
 Lawrence and Beth Peterson
 Ron Tarica/Chevron

Sharon Williams
In memory of Claudia Boberdorf

Contributor

Nicki Edwards
 Doris A. Highland
 Thomas A. Hurd
 Lillian M. Johnston and Catherine Kissinger
 Gina Kirk
 James E. and Catherine L. Kissinger
 Ron and Dana Kruse
 Kathleen Lenski
 Bonnie Nelson
 Kerry Nelson
 Peter Sarafian
 Bonnie and Roy Sheehy
 Bernadette Tellefson

Friend

Anonymous
 Sue Childers-Kraft

Baton Society

Recognizing people who have mentioned Cuesta Master Chorale in their estate planning

Gerry and Peggy Peterson Charitable Giving Trust

True Artistry...



*Vision
Skill
Precision
Heart*

For an outstanding performance

John Cribb, REALTOR®
805.235.6204 JohnCribb@Realtor.com

License #00979401 San Luis Obispo Realty
www.JohnCribbRealtor.com



**Mankey Family
Chiropractic**

Dr. Graham V. Mankey, D.C.
Dr. Allison Mankey, D.C.

Emphasis in Sports Chiropractic and Pediatrics

502 Spring Street
Paso Robles, CA 93446
www.MankeyFamilyChiropractic.com

T (805) 226-5100
F (805) 227-7177

Lux æterna

Svennungsen Electric

Original Art & Fine Crafts



**FIONA
BLEU
GALLERY**

900 Embarcadero • Morro Bay, CA
805.772.0541 • Open daily 10-6 • www.fionableu.com

*Cuesta
Master Chorale*



Sing-along

Messiah
and Holiday Favorites
December 19, 2015

Hallelujah!



**Will your nest egg B^b
when you retire?**

**If so, it's time to stop
fiddling around...**

**B[#] and fine-tune
with the
investment
professionals
you can trust!**

BLAKESLEE & BLAKESLEE

Member FINRA

Member SIPC

*The Central Coast's Independent
Financial Planning Firm*

1101 Marsh Street
San Luis Obispo
543-4366