



SAN LUIS OBISPO  
**MASTER CHORALE**

THOMAS DAVIES - *conductor*

***Franz Joseph Haydn***

Missa in Angustiis (Nelson Mass)

***George Frideric Handel***

Dettingen Te Deum

**SATURDAY, MAY 21, 2016**

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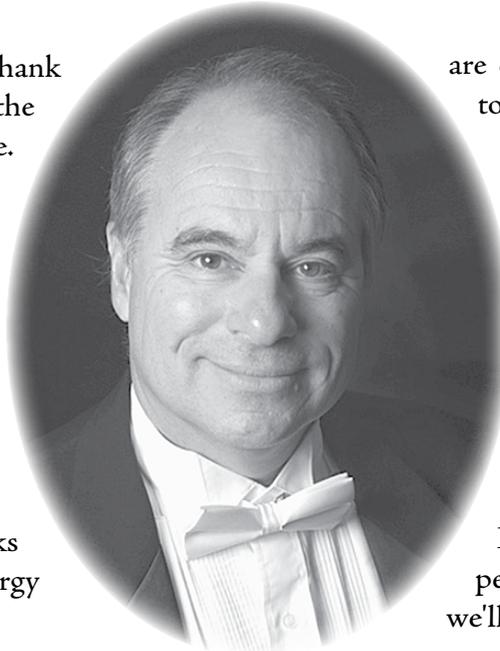
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## FROM THE CONDUCTOR

**W**HAT A YEAR THIS HAS BEEN!! A sold out “Sing-along Messiah”; being a part of OperaSLO’s very successful “Opera Gala”; performing with the San Luis Obispo Symphony in their performance of Mahler’s 2nd Symphony; and tonight, Handel and Haydn.

I would like to take a moment to thank all of the wonderful musicians of the San Luis Obispo Master Chorale. Your dedication to our choral/orchestral literature is to be commended. These are not easy works and you always rise to the occasion. It is indeed an honor to lead you at our Monday-night rehearsals and our many performances.

To our board of directors, my thanks are not enough. Your time and energy



*Thomas Davies*

are deeply appreciated. A special welcome to James Davis, our new general manager.

And finally, I personally want to thank Carilyn Anderson, program; Sharon Carro, graphic art and design; section leaders Mary Bishop (soprano), Dana Kruse (alto), Chuck Hiigel (tenor), Bob Bishop (bass); and the unsung choristers who exert extra effort to make our concerts successful.

I hope you all enjoy tonight’s performance. Have a great summer, and we’ll see you in the fall!!

**D**R. THOMAS DAVIES HAS BEEN THE MUSICAL DIRECTOR and conductor of the Cuesta Master Chorale, now San Luis Obispo 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 San Luis Obispo 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 and 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.



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as our trust is in thee.”

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## GUEST ARTISTS



**KATHRYN SUMMERSETT**, SOPRANO AND CERTIFIED McCLOSKEY VOICE TECHNICIAN, is currently in Bloomington, Indiana, earning her doctorate in music at the Indiana University Jacobs School of Music. She received her master's degree in music from the University of North Texas and her bachelor's degree from the University of Massachusetts. She has enjoyed being a featured soloist in Boston Early Music Festival 2009-2013, performing by invitation in Córdoba, Argentina, alongside singer Patricia Gonzalez in 2010, as well as regularly soloing with groups such as Pro-Arte Saint Louis, Fort Wayne Bach Collegium and Les Touches. She has been heard as soloist at other notable programs such as the Florence Voice Seminar (Italy), Amherst Early Music (New London, Connecticut), Accademia d'Amore (Seattle), Berkeley Early Music Festival (2014) and the Lute Society of America conference. During her time at Indiana University, she has performed roles in J.B. Lully's *Le Bourgeois gentilhomme*, Massenet's *Cendrillon*, John Blow's *Venus and Adonis*, as well as directing and producing her own productions of *Purcell Project: A Masque* in 2013, *Musica Dolce* for the 2014 Bloomington Early Music Festival and Hildegard von Bingen's *Ordo Virtutum*.

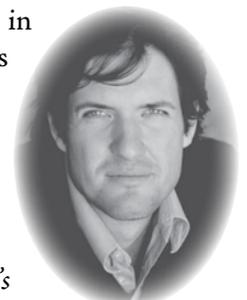
**SUSAN AZARET DAVIES** HOLDS BACHELOR AND MASTER OF MUSIC DEGREES in piano performance and accompanying from the University of Southern California where her principal teachers were Carol Rosenberger and Gwendolyn Koldofsky. She enjoys an active career as a pianist and singer. Her festival appearances include the Oregon Bach Festival, Festival Mozaic, the Cabrillo Festival, Idyllwild Summer Arts and the Festival Internacional de Música de Morelia, Mexico. She served as the music director/pianist for the Educational Opera Association of Los Angeles, which won an Emmy for its KCET television special "Opera for Children". She has appeared as mezzo-soprano soloist in oratorio performances in Santa Barbara, Santa Maria, Beverly Hills, San Luis Obispo, Fremont, and Eugene, Oregon, and as collaborative pianist in recitals throughout California and in Carnegie Hall, New York City. She has been on the Cal Poly music faculty since 1984, is a staff accompanist at Cal Poly, principal keyboard player for the San Luis Obispo Symphony, accompanist for the San Luis Obispo Master Chorale and choir director/organist at St. Paul's Catholic Church in Pismo Beach. She resides in Pismo Beach with her husband, Tom, and their two sons, Peter and Andrew.



**PAUL OSBORNE** HAS BEEN A CHORAL DIRECTOR, TENOR SOLOIST AND COMPOSER/ARRANGER on the central coast since 2006. He received his degree at Concordia College in Moorhead, Minnesota, where he studied choral conducting with René Clausen and voice with David Hamilton. He was the choral director at San Luis Obispo High School from 2007 to 2012. He is currently the chorus master for Opera San Luis Obispo, the founder/director of Resonance Vocal Ensemble and the worship leader at Paso Robles Church of the Nazarene. He performs regularly with the San Luis Obispo Master Chorale and in the annual "Bach in the Mission" concerts with the Cal Poly Early Music Ensemble. He recently performed the role of Camille de Rossillon in *The Merry Widow* and Beppe/Arlecchino in *Pagliacci* with OperaSLO. In June, he will be appearing as Frederic in Central Coast Gilbert and Sullivan's *The Pirates of Penzance*. He resides in Atascadero with his wife, Katrina, and daughter, Emelyn.



**BARITONE GABRIEL MANRO** MADE HIS PROFESSIONAL OPERATIC DEBUT as Third Inmate in Heggie's *Dead Man Walking* for Opera Pacific with Frederica von Stade and followed that as the Inquisitor in Bernstein's *Candide*. Recent roles have included Sergente in *La bohème* and Silvio in *Pagliacci*. With California Opera Theater he has sung Valentin in *Faust*, Sharpless in *Madama Butterfly* and Count Almaviva in *Le nozze di Figaro*. He made his European operatic debut in Greece as Doctor Bartolo in Rossini's *Il barbiere di Siviglia*. Besides many other operatic roles, he has soloed in the Brahms *Requiem*, Mozart *Requiem*, Bach B minor Mass and Orff *Carmina Burana*, among others. Numerous musical theater roles include Tony in *The Most Happy Fella*, Lockit in *The Beggar's Opera* and Abner in *Li'l Abner*. Upcoming engagements include Joel Lynch/Father Jackson in *A Death in the Family* and Scarpia in *Tosca*. A graduate of Atascadero High School, he makes his home in Los Angeles.



## PROGRAM NOTES

FIFTY-FIVE YEARS SEPARATE THE TWO PIECES TO be performed this evening, and they come from different musical eras—what we now call the Baroque and the Classic periods. Yet, they have some surprising points in common: both works were written by composers with Germanic backgrounds who traveled widely; both men grew to be revered in their lifetimes; both works were produced when their composers were recovering from serious illness; and both compositions have come to have associations with British military conquests. Moreover, both pieces are beautiful—thus begging the question: “Why aren’t they better known today?”

In 1743, George Frideric Handel was thoroughly established in England, despite his birth in Halle, Germany, in 1685. As a young man, he had abandoned the sensible legal training his father had urged him to pursue and devoted himself instead to music, travelling to Italy where exciting developments were taking place in opera. Londoners, in particular, were anxious to obtain their own examples of these new Italian operas, and starting in 1710, Handel was happy to oblige. Of course, having also just been hired as *Kapellmeister* for the Elector of Hanover, it was a bit awkward for Handel to keep absenting himself to travel to England—especially when he never returned at all to Hanover from his second trip across the Channel in 1712. In mid-1713, Handel was dismissed from the *Kapellmeister* post. He entered the service of England’s Queen Anne instead—but barely a year later, the same Hanoverian ruler who had fired Handel assumed the British throne as George I. It took some maneuvering for Handel to retain his royal post, but negotiations were successful, and Handel served the king faithfully up to George’s death in 1727.

The heir, George II, shared his father’s taste in music, so Handel’s status continued to be secure. However, as the decades progressed, British enthusiasm for opera had begun to wane. Handel’s ingenious solution was to present oratorios in English, employing the fine solo operatic singers he had recruited from the continent, but also incorporating majestic choral numbers to appeal to British taste. *Messiah* is, today, the most famous of Handel’s oratorios, but it was not the most popular

initially; that honor went to *Samson*, which set a record by being performed seven times in its first season, starting in February 1743.

Two months after finishing *Samson*, though, Handel suffered what his contemporaries called a “Paralytic Disorder, which affects his head and speech”—most likely some sort of stroke. By July, he had largely recovered, undoubtedly to his great relief. Meanwhile, the nation as a whole was also rejoicing over a military victory. Britain had joined forces with Austria and Hanover (forming the “Pragmatic Army”) to battle the Prussians and French in the War of the Austrian Succession. On June 27, 1743, the outnumbered Pragmatic Army defeated the French in a battle that took place near the village of Dettingen, along the River Main. George II himself took part in the fighting—even leading one charge, apparently inadvertently, when his horse was startled by musket fire and bolted toward the French lines. To his credit, the British monarch continued to fight on foot, declaring that “he knew his own legs would never run away with him.” (No reigning English monarch has led the British Army in combat since the Battle of Dettingen, sometimes known—justifiably—as “George’s War.”)



Battle of Dettingen

Handel immediately started to work on suitably festive music. English composers had a long tradition of setting the “*Te Deum*” text for public rejoicing; in fact, Handel’s own 1713 *Te Deum* for the Peace of Utrecht had been a favorite for thirty years, and it had supplanted a much-loved 1694 *Te Deum* by Purcell. Handel looked at both of these older models while composing his new work, and he also drew inspiration from an early eighteenth-century Italian setting by a Franciscan monk named Antonio Urrio. In late 1743, Handel arranged for several public rehearsals of his new *Te Deum* (some of which took place in the Banqueting House, still standing in Westminster today), and the work premiered on November 27, 1743. Initially, the *Te Deum* was intended to celebrate the king’s safe return to England, but almost immediately, the public associated it with the recent military conquest. The “Dettingen” *Te Deum* quickly surpassed the “Utrecht” *Te Deum* in popularity and became a regular feature in British music festivals for the next century.

## PROGRAM NOTES

DESPITE ITS LATIN TITLE, THE *TE DEUM* IS SET in English. Even before the first vocal phrase of the choir, however, the powerful brass and percussion convey the *Te Deum*'s triumphant spirit (and a distinct whiff of the battlefield as well). The choir declares "We Praise Thee, O God" in what is sometimes nicknamed the "Battle Hymn," filled with dynamic contrasts for extra drama. "All the Earth Doth Worship Thee" changes the mood, seeming to skip light-heartedly until building in strength. "Angelic" upper voices illustrate the message of "To Thee All Angels Cry Aloud," while the lower voices convey "all the pow'rs therein." A trumpet fanfare ushers in "To Thee Cherubim and Seraphim Continually Do Cry"; alert listeners will count some eighty reiterations of the word "continually." As if to clear that jumble from our ears, Handel inserts a grand pause—a brief total silence for the ensemble—after the "holy, holy, holy" declaration.

Handel's creativity continues to suit the spirit of each line of text. Men's voices usher in "The Glorious Company of the Apostles," with cascading higher voices singing "Praise Thee." A sudden tempo change allows Handel to underscore "the Father of an infinite majesty," before launching into an energetic choral fugue on "Thine honourable, true, and only Son." The organ and trumpet usher in "Thou Art the King of Glory," but the mood quiets as a soloist reflects on the miracle of the virgin birth. Handel paints a darker atmosphere for the "sharpness of death"—again articulated by a silence—but a new choral fugue rejoices over the opening of "the kingdom of Heaven to all believers." A gentler atmosphere pervades "Thou Sittest at the Right Hand," but another striking moment occurs when the orchestral ensemble drops away as the choir proclaims, "We believe that Thou shalt come." A pair of trumpets punctuates the declaration, and the movement ends with the quietest of prayers in the unaccompanied upper voices. The solemnity continues in "Make Them to be Number'd with Thy Saints," reminding us, perhaps, that some two thousand British troops had fallen at Dettingen.

The festive mood returns in "Day by Day," which also has its abrupt silences and changes of pulsation. A bass soloist then solemnly prays for God's help in avoiding

sin. In the finale, the trumpets help to lift our spirits as a soloist asks God, "Let me never be confounded"—a plea taken over by the choir with ever-increasing urgency and emphasis, reinforced by the trumpets and drums once again. The *Te Deum*, overall, is an outstanding work, and we may well agree with a witness at the "heavenly" premiere performance who reported, "everybody says it is the finest of [Handel's] compositions."

THE SECOND WORK ON TONIGHT'S PROGRAM has been held in similar esteem. One of the twentieth century's foremost Haydn scholars, H.C. Robbins Landon, believed the *Missa in angustiis* to be "arguably Haydn's greatest single composition," while Arthur Jacobs—a prominent choral music scholar—called it "Haydn's supreme masterpiece in the choral field." As with Handel's "Dettingen" *Te Deum*, however, it

took the interweaving of many threads to arrive

at the work known today as the "Nelson" Mass. Like Handel, Haydn served a royal court—the Esterházy family, members of the Austro-Hungarian nobility—and Haydn also rose in time to the position of *Kapellmeister*.

His primary patron, Prince Nicolaus, spent lavishly on the court orchestra, and Haydn composed hundreds of works for the family's secular entertainment and sacred edification.

Some of Haydn's compositional focus changed because of royal decree. Austrian Emperor Joseph II wanted churches to practice more economy, so he issued a 1782 edict that put restrictions on the performance of large-scale masses with orchestral accompaniment. Although such masses were not completely forbidden, Haydn stopped writing them altogether for fourteen years, focusing instead on instrumental and some operatic music. He sold much of that repertory to various publishers throughout Europe, and his international fame grew steadily. When Prince Nicolaus died in 1790, his son Anton—not a big fan of music—dissolved the Esterháza court orchestra and theater. Anton kept Haydn on salary, probably because of the prestige derived from Haydn's stature, but Haydn no longer had any official duties to perform. This freedom allowed Haydn in 1791 to accept a long-standing invitation to travel to London.



Schloss Esterházy

## PROGRAM NOTES

THE TRIP ACROSS THE CHANNEL was mind-boggling for Haydn. Not only was he lionized by the British as the greatest composer of his day, but he also relished the chance to be “his own man” as a musician. He wrote his dozen “London” symphonies to be showcased in the metropolis’s vibrant concert life; moreover, he heard commemorative performances of Handel’s outstanding sacred pieces. Those compositions inspired Haydn to return to sacred music himself; the outstanding *Creation* was one of his most impressive results. Back on the continent, moreover, Prince Anton had died in 1794, and his son, Nicolaus II, persuaded Haydn to resume the *Kapellmeister* position with extremely light duties. Emperor Joseph II’s edict had been revoked in 1795, so Haydn’s primary obligation was to produce a new mass each year in honor of the prince’s wife’s name day.

Haydn needed to have his third annual mass ready by early September 1798—but he had spent an exhausting spring finishing *The Creation* and arranging for its premiere performances. The effort took its toll, and his physician ordered bed rest for the sixty-six-year-old composer. The summer recuperation was not entirely relaxing; although Nicolaus II had rebuilt the orchestra that his father had disbanded, he had to reduce his costs in 1798 and decided to dismiss the wind players, thus limiting the performers Haydn had available for the next mass. And, all Austrians were anxious about the French general Napoléon Bonaparte, who had been leading several victorious campaigns against their country.

Haydn finally felt well enough to start work on the annual mass on July 10, and finished on August 31—a mere fifty-three days. Officially, the new work was simply titled “Missa,” but in Haydn’s personal catalogue, he listed it as the *Missa in angustiis*. The Latin word “angustus” has many meanings, such as “constraint,” “distress,” and “uncertainty.” Therefore, the mass’s title has been translated many ways, but one English version is “Mass in Troubled Times.” It is not entirely clear what troubles Haydn had in mind—his own poor health, the diminished orchestral ensemble, or the general political uncertainty—but the mass’s stormy opening in the key of d minor suits the mood of any of those discomforts. However, by the time the mass premiered on September 23, 1798, Austria had heard wonderful news: British Admiral Horatio Nelson had been able to defeat

Napoléon in the Battle of the Nile. Almost immediately, listeners linked the “Kyrie’s” opening trumpets and drums with military imagery, and the “Nelson” nickname was not far behind. Two years later, Nelson himself visited Haydn in Eszterháza, and it is believed that this was the mass performed on that occasion as well.

The dramatic “Kyrie” is proof of Haydn’s ability to make a virtue out of necessity. At the mass’s premiere Haydn was able to hire only three trumpeters and a local timpanist to supplement the court’s string orchestra and organ. So, Haydn put his focus on the bombastic trumpets and drums at the very start—making this a much more exciting mass than most worshipers would have expected to hear. As if to balance this powerful opening, the subsequent soprano solo is very flamboyant as well. Haydn then shifts from d minor to D Major for the three-part “Gloria,” using the same celebratory melody for the first and last sections (“Gloria in excelsis Deo” and “Quoniam”). The central “Qui tollis,” however, is a sober meditation on the sins of the world.

Although Haydn was renowned throughout Europe for his cutting-edge symphonies, he was well-versed in older compositional practices as well. The “Credo,” for example, is crafted as an enormous canon, with the altos and basses quickly imitating the melody introduced by the sopranos and tenors. The story of Christ’s life (“Et incarnatus”) shifts to a reverential spirit, while His resurrection (“Et resurrexit”) is met with excited astonishment; the chorus sings in rhythmic unison much of the time.

Haydn exploits the Classic era’s love of dynamics with the prolonged swelling and ebbing of volume at the start of the “Sanctus”—which allows its second section, “Pleni sunt coeli,” to burst in with a glorious impact. The same d minor mode that began the “Nelson” Mass returns for the “Benedictus,” as do the trumpets and timpani. The final section of the mass—“Agnus Dei”—has a three-part text that twice asks for God’s mercy and then asks Him to “grant us peace.” Haydn lets the soloists make the first two pleas, and then he unleashes the full ensemble once again for a lively “Dona nobis pacem”—a joyful recognition of “peace” that had special resonance for those first hearing the mass in 1798.

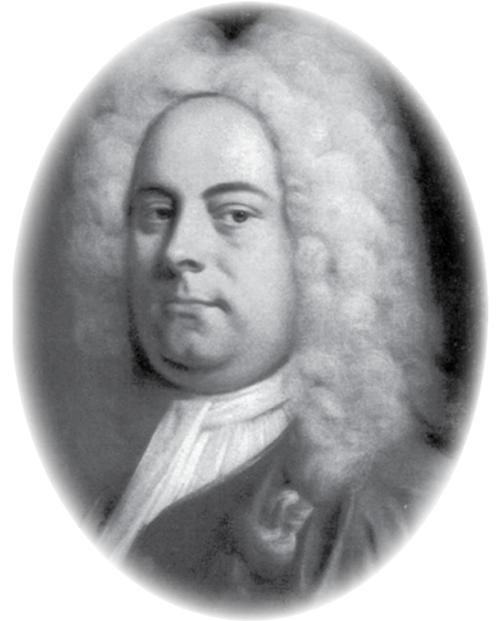
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# TE DEUM IN D MAJOR, HWV 283

*Te Deum for the victory of Dettingen*

George Frideric Handel (1685-1759)

1. We praise thee, oh God.
2. All the earth doth worship thee.
3. To thee all angels cry aloud.
4. To thee Cherubim and Seraphim continually do cry.
5. The glorious company of the apostles praise thee.
6. Thou art the King of glory.
7. When thou tookest upon thee to deliver man
8. When Thou hadst overcome the sharpness of death
9. Thou sittest at the right hand of God.
10. Sinfonia
11. We therefore pray thee: help thy servants.
12. Make them to be number'd with thy saints.
13. Day by day we magnify thee.
14. Vouchsafe, oh Lord, to keep us this day.
15. Oh Lord, in thee have I trusted.



∞ INTERMISSION ∞

## MISSA IN ANGUSTIIS (NELSON MASS)

*Mass for troubled times*

Franz Joseph Haydn (1732-1809)



|               |               |
|---------------|---------------|
| Kyrie         | Et resurrexit |
| Gloria        | Sanctus       |
| Qui tollis    | Benedictus    |
| Quoniam       | Osanna        |
| Credo         | Agnus Dei     |
| Et incarnatus | Dona nobis    |

# TEXT AND TRANSLATIONS

## ∞ Handel: *Dettingen Te Deum* ∞

1. We praise thee, oh God,  
we acknowledge thee to be the Lord.
2. All the earth doth worship thee, the Father everlasting.
3. To thee all angels cry aloud,  
the heav'n and all the pow'rs therein.
4. To thee Cherubim and Seraphim continually do cry:  
Holy, holy, holy, Lord God of Sabaoth!  
Heav'n and earth are full of the majesty of thy glory.
5. The glorious company of the apostles praise thee;  
the goodly fellowship of the prophets praise thee;  
the noble army of martyrs praise thee; the holy church  
throughout all the world doth acknowledge thee,  
the Father of an infinite majesty; thine honourable true  
and only Son, also the Holy Ghost, the comforter.
6. Thou art the King of glory, oh Christ,  
thou art the everlasting Son of the Father.
7. When thou tookest upon thee to deliver man,  
thou didst not abhor the Virgin's womb.
8. When Thou hadst overcome the sharpness of death,  
Thou didst open the kingdom of Heaven to all believers.
9. Thou sittest at the right hand of God, in the glory  
of the Father. We believe that thou shalt come to be  
our judge.
10. Sinfonia
11. We therefore pray thee: help thy servants, whom  
thou hast redeemed with thy precious blood.
12. Make them to be number'd with thy saints in glory  
everlasting. Oh Lord, save thy people, and bless thine  
heritage. Govern them and lift them up for ever.
13. Day by day we magnify thee and we worship thy  
name ever world without end.
14. Vouchsafe, oh Lord, to keep us this day without sin.  
Oh Lord, have mercy upon us; oh Lord, let thy mercy  
lighten upon us, as our trust is in thee.
15. Oh Lord, in thee have I trusted, let me never be  
confounded.

## ∞ Haydn: *Missa in angustiis* ∞

### Kyrie

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

### Gloria in excelsis

Gloria in excelsis Deo, Glory to God in the highest,  
et in terra pax hominibus bonæ voluntatis. and on earth peace to men of good will.

Laudamus te, benedicimus te. We praise you; we bless you;  
adoramus te, glorificamus te. we adore you; we glorify you.  
Gratias agimus tibi propter magnam gloriam tuam. We give thanks for the greatness of your glory.

Domine Deus, Rex cœlestis, Deus Pater omnipotens. Lord God, king of heaven, God the Father almighty.  
Domine Fili unigenite, Jesu Christe. Lord, the only-begotten Son, Jesus Christ.  
Domine Deus, agnus Dei, filius Patris. Lord God, Lamb of God, Son of the Father.

### Qui tollis

Qui tollis peccata mundi, Who takes the world's sin,  
miserere nobis. have mercy upon us.  
Qui tollis peccata mundi, Who takes the world's sin,  
suscipe deprecationem nostram. receive our prayer.

### Quoniam

Quoniam tu solus sanctus, tu solus Dominus; For you alone are holy; you alone are the Lord.  
tu solus altissimus, Jesu Christe! You are the highest, Jesus Christ;  
Cum sancto Spiritu in gloria Dei Patris. with the Holy Spirit in the glory of God the Father.  
Amen. Amen.

# TEXTS AND TRANSLATIONS

## Credo

Credo in unum Deum, Patrem omnipotentem,  
factorem cœli et terræ, visibilium omnium  
et invisibilium omnium,  
et ex Patre natum ante omnia sæcula:  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero; genitum,  
non factum, consubstantialem Patri,  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem descendit de cœlis.

I believe in one God, Father almighty,  
creator of heaven and earth and of all things visible  
and invisible  
and born of the father before all worlds.  
God of God, Light of Light,  
true God of true God, begotten,  
not made, of the same substance as the Father,  
by whom all things were made,  
who, for humankind,  
and necessary for our salvation, descended from heaven.

## Et incarnatus est

Et incarnatus est de Spiritu sancto  
ex Maria virgine, et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato  
passus et sepultus est.

And was incarnate of the Holy Spirit  
and the Virgin Mary and was made human.  
Crucified for us under Pontius Pilate,  
suffered and was buried.

## Et resurrexit

Et resurrexit tertia die  
secundum scripturas.  
Et ascendit in cœlum,  
sedet ad dexteram Patris,  
et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.

And rose on the third day,  
in accordance with the scriptures,  
and ascended into heaven,  
sits at the right hand of the Father,  
and shall return with glory  
to judge the quick and the dead;  
whose reign shall have no end.

Et in Spiritum sanctum,  
Dominum et vivificantem; qui cum Patre  
et Filio simul adoratur  
et conglorificatur, qui locutus est per Prophetas.  
Et unam sanctam Catholicam et Apostolicam ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum  
et expecto resurrectionem mortuorum  
et vitam venturi sæculi. Amen.

And in the Holy Spirit,  
the Lord and Lifegiver, who with the Father  
and Son together is worshipped  
and glorified, who spoke by the prophets.  
And one holy catholic and apostolic Church.  
I confess one baptism for the remission of sins,  
and expect the resurrection of the dead  
and life forever. Amen.

## Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.  
Pleni sunt cœli et terra gloria tua!  
Osanna in excelsis.

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

## Benedictus

Benedictus qui venit in nomine Domini.

Blessed is the one who comes in the Lord's name.

## Osanna

Osanna in excelsis!

Hosanna in the highest.

## Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem!

Lamb of God, who takes the world's sin,  
have mercy on us.  
Lamb of God, who takes the world's sin,  
grant us peace.

## Dona nobis

Dona nobis pacem.

Grant us peace.



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## Soprano

Jill Anderson  
Christine Austin  
Mary Bishop  
Suzan Boatman  
Meredith Brammeier  
Ji Yun Choe  
Rebecca Christensen  
Jayne Cohen  
Vicki Ewart  
Susan Flewelling  
Susan Funk  
Nancy Kington  
Jennifer Klay  
Marti Lindholm  
Sara Loven  
Diane Ludin  
Lennie Michelson  
Lorna Mumper  
Daphne Myers  
Margie Noble-Englund  
Sarah Reggiardo  
Theresa Riforgiate  
Debora Schwartz  
Raelene Sheehy  
Kristi Spicer  
Arlene Stone  
Nancy Taber

Bernadette Tellefson  
Sue White  
Judy Wooten

## Alto

Carilyn Anderson  
*sponsored by Kerry  
and Bonnie Nelson*  
Lyn Baker  
Madelyn Bedig-Williams  
Marnie Burkhardt  
Lynde Carrington  
Sharon Carro  
Colleen Chester  
Sue Childers-Kraft  
Lily Clark  
Susan Azaret Davies  
Terri Fisher  
Jean Goodrich  
Cricket Handler  
Yvonne Hoffmann  
Marcy Irving  
Dana Kruse  
Miranda Lahr  
Brenna Lin  
Lydia Marzano  
Dalna Mills  
Joan Pedersen  
Kathy Rougeot

Bonnie Sheehy  
Cathy Stettler  
Brenna Swanston  
Dorothy Tomilson  
Linda Wilkes  
Sharon Williams  
Sally Woelper  
Jane Wu  
Donna Young

## Tenor

John Cribb  
Samuel Dennis  
Mark Fugate  
George Gorrindo  
Charles Hiigel  
James Holyfield  
Thor Liland Larsen  
Robert McCain  
Paul Osborne  
D.K. Philbin  
Jonathan Presley  
Rouvaishyana  
Chad Ruyle  
Jerry Vest  
David Vogel  
Terry Wahler  
Doug Williams

## Bass

Bob Bishop  
John Burkle  
Dennis Carrington  
Steven Cohen  
Liam Daley  
Peter Davies  
Calvin Fernandes  
Marv Gross  
Joe Howell  
Steven Jobst  
Rob Keim  
Aaron Kromhout  
Bradley Kyker  
Rob Livick  
Roger Ludin  
Dave Mills  
Lloyd Needham  
Nick Seawater  
Jim Solomon  
Ron Tarica  
Craig Updegrove  
Richard Wagner  
Bill Winstanley

## Accompanist

Susan Azaret Davies

# SAN LUIS OBISPO MASTER CHORALE ORCHESTRA

## Violin I

Paul Severtson  
Pam Dassenko  
Sharon Holland  
Carol Kersten  
Grace Seng  
Michele Meyers

## Violin II

Emily Lanzone  
William Alpert  
Ginette Reitz

Pam Sheffler  
Tanya Streder

## Viola

David Hennessee  
Pat Lamprecht  
Joseph Shanks  
Margaret Whitson

## Cello

Barbara Spencer  
Rosslyn Thorp-Clauson  
Andrew Davies

## Bass

Lara Lehmer  
Ken Hustad  
Clifton Swanson

## Oboe

Jessica Hoffman  
Linda Ashworth

## Bassoon

John Dilworth

## Trumpet

Jerry Boots  
Rich Ward  
Al Streder

## Timpani

John Astaire

## Organ

Paul Woodring

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American scientist, botanist, educator, inventor

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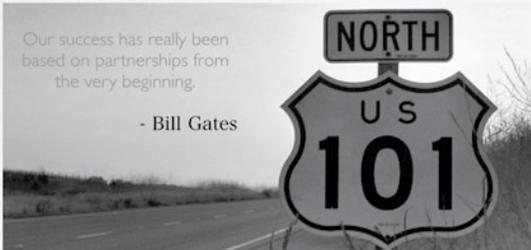


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Wendy Anderson, Janice and Rex Wolf, Carylyn Anderson, Lloyd Needham, Doris White  
Kimberly and Phillip Nico, Steven Jobst and Jill Anderson, Roger Pond, Janet Peach



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*In memory of Neville Baxter by Rosemary Baxter*  
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Madelyn Bedig-Williams, hospitality



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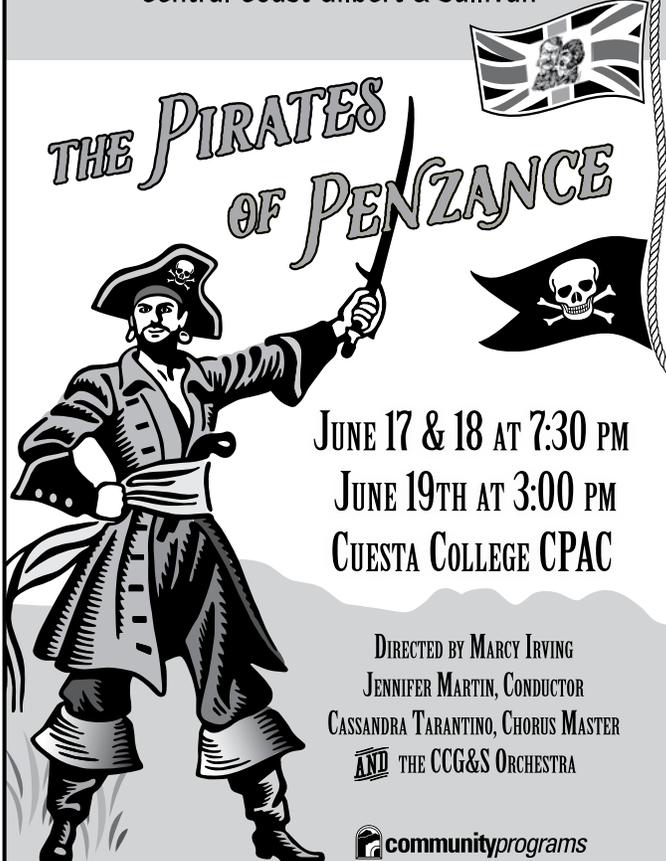
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