



SAN LUIS OBISPO
MASTER CHORALE
THOMAS DAVIES, CONDUCTOR

Classically Speaking
Mozart and Stravinsky



November 24, 2019

Performing Arts Center, San Luis Obispo



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Welcome

Welcome to the opening concert of our 2019-20 season. I am so pleased you have come to join us as we bring you the most-performed choral/orchestral works by Mozart and Stravinsky. The 106-member chorus comes from all over our central coast. From Paso Robles and Cambria to Arroyo Grande and Morro Bay. Every Monday evening these dedicated choral musicians drive to Pismo Beach for our two-and-a-half hour rehearsal. I am extremely thankful to them and to our fabulous orchestral musicians as well.



I want to give a big central coast welcome to David Levy and Philip Mackowiak, our guest speakers for our Beyond the Notes series. Both have traveled from the East Coast to join us this weekend and share with us their thoughts about Mozart's final days. Thank you, David and Philip, for taking time to be with us.

We hope to see you all on December 21 for our annual Sing-along *Messiah* as well as a performance of John Rutter's famous "Gloria". Westwood Brass returns to dazzle us with their fantastic playing.

Enjoy this afternoon's performance.

Thomas Davies, November, 2019

Thomas Davies has been the music director and conductor of the San Luis Obispo Master Chorale since the fall of 1984. He was a faculty member at California Polytechnic State University, San Luis Obispo, from 1983 to 2017. Now professor emeritus, he was a recipient of the university's Distinguished Teacher Award for 2010-11.

He and David Arrivé, conductor of the Cal Poly Symphony, were co-founders of Cal Poly's annual Bach Week held each January. He has been a guest conductor for Opera San Luis Obispo, leading performances of *Le Nozze di Figaro*, *Così fan tutte*, *Die Fledermaus* and *Red Cloud*. With the Cal Poly Theater Department, he conducted *Guys and Dolls*, *Into the Woods*, *Fiddler on the Roof* and *The Apple Tree*.

He served as associate director and director for the Oregon Bach Festival Master Class in Choral/Orchestral Conducting from 2005 to 2011 as well as the director of the Taipei Bach Festival Master Class in Conducting in 2010 and 2012. He was the choral conductor of the San Luis Obispo Mozart Festival 1996-2007, served as a conductor with the Central Coast Children's Choir program from 2008 through the spring of 2012 and was a member of the choral faculty at the Idyllwild Summer High School Choral Festival 2004-2007. He is a former president of the American Choral Directors Association Western Division.

Born in Toledo, Ohio, he received his Bachelor of Music Education from Bowling Green State University and his Master of Music and Doctor of Musical Arts from the University of Southern California. He lives in Pismo Beach with his wife, Susan. They are extremely proud of their two sons: Peter, who lives in Fresno, and Andrew, who is a third-year student at California State University, Long Beach.





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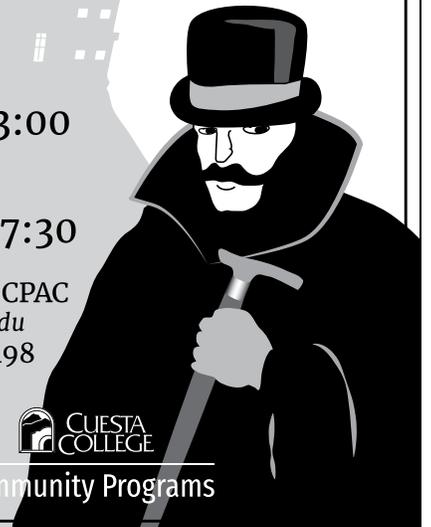
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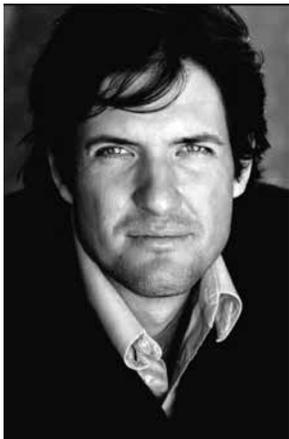
Guest Artists

Soprano **ALBA FRANCO-CANCEL** is making her debut performance with the San Luis Obispo Master Chorale. A native of Puerto Rico, Alba is currently a resident artist with Opera SLO with whom she was seen as Queen of the Night in *The Magic Flute*. Other recent performances include her European debut as Christine in *The Phantom of the Opera*, and Sarah in *La Llorona* with Opera Culture. In 2018, Alba performed the leading role in a Los Angeles original production of the mariachi opera *Cruzar la Cara de la Luna*. Alba has received awards as a semifinalist in the James Toland Vocal Arts Competition and a finalist in the



American Prize Vocal Competition. Alba received her doctorate in voice from the Conservatory of Music and Dance at the University of Missouri, Kansas City, under the guidance of world-renowned tenor, Vinson Cole. She is currently a member of the voice faculty at Cuesta College.

Once a member of the San Luis Obispo Master Chorale, it is wonderful to have baritone **GABRIEL MANRO** return for a second time as a soloist (Haydn's *Lord Nelson Mass*). Local Opera SLO audiences will remember him as as Tonio/Alfio (*Pagliacci/Cavalleria Rusticana*), Curly (*Oklahoma*) and most recently as Emile De Becque (*South Pacific*).



Gabriel made his professional operatic debut as Third Inmate in Jake Heggie's ground-breaking opera *Dead Man Walking* for Opera Pacific with Frederica von Stade. In recent years, he has appeared in numerous world premiere operas including *The Computer* in Los Angeles Opera's *The Fly*, by renowned film composer Howard Shore (*Lord of the Rings Trilogy*), *The Chauffeur* in Opera Santa Barbara's *Séance on a Wet Afternoon* by Stephen Schwartz (*Wicked, Godspell*), and as *Angry Voter* in Los Angeles Opera's *Il postino*, released on Sony Classical DVD. Gabriel created the role of President Lincoln in Golden Gate Opera's world premiere Civil War epic: *Lincoln and Booth*. Equally at home in musical theater, he has performed numerous roles including Tony (*The Most Happy Fella*), Abner (*Li'l Abner*), Schroeder (*You're a Good Man Charlie Brown*) and the Governor (*Man of La Mancha*).

SUSAN AZARET DAVIES has been a frequent soloist with the San Luis Obispo Master Chorale since its inception in 1984 and has also appeared as soloist in oratorio performances in Santa Barbara, Santa Maria, Beverly Hills, Fremont and Eugene, Oregon. Her festival appearances include the Oregon Bach Festival, Festival Mozaic, the Cabrillo Festival, Idyllwild Summer Arts and the Festival Internacional de Musica 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".



Susan has performed as collaborative pianist in recitals throughout California and in Carnegie Hall, New York City. She is principal keyboard player for the San Luis Obispo Symphony, accompanist for the San Luis Obispo Master Chorale, choir director/organist at St. Paul's Catholic Church in Pismo Beach and was adjunct music faculty and staff accompanist at Cal Poly for 34 years. She 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. Susan resides in Pismo Beach with her husband, Tom, when not visiting their two grown 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. He is currently the Chorus Master for Opera San Luis Obispo as well as Central Coast Gilbert and Sullivan, the founder/director of Resonance Vocal Ensemble, the director of the Young Men's Ensemble with the Central Coast Youth Chorus, and the worship leader at Paso Robles



Church of the Nazarene. He performs locally with the San Luis Obispo Master Chorale, Central Coast Gilbert & Sullivan, and in the annual "Bach in the Mission" concerts with the Cal Poly Early Music Ensemble. By day, he can be found pouring wine at Adelaida Vineyards and Winery in Paso Robles. He resides in Atascadero with his wife, Katrina, and daughter, Emmy.

Beyond the Notes

A fascinating introduction to the music

Mozart struggled as he worked on his final composition, a Requiem Mass, which he began to fear was for his own funeral. Accompanying our performance of this legendary masterpiece were lectures by scholars who explored two perspectives: the rumors and scandals followed by the more likely cases of Mozart's untimely death at the age of 35. On Friday evening, Dr. David Levy presented an enlightening presentation on "*Mozart's Requiem: Myths, Motives, and Movies*" on the Cal Poly campus. On Saturday evening at the SLO City-County Library, Philip Mackowiak, MD, presented a physician's perspective on *why Mozart died so young*. Both lectures were free and open to the public.

Thank you to our featured speakers, and all who were able to join us at the **Beyond the Notes Lecture Series** on Friday and Saturday this weekend. Thank you to the sponsors of the Beyond the Notes series: Libbie Agran, The Community Foundation of San Luis Obispo County and the Harold J. Miozzi Trust.

DAVID B. LEVY is professor of music at Wake Forest University in Winston-Salem, North Carolina, where he has taught since 1976 and served as chair of the department of music and associate dean of the college. Levy also served as program director for Wake Forest's overseas program in Vienna. He received his Ph.D. in musicology from the University of Rochester in 1980. A prominent Beethoven scholar, he is the founder of the New Beethoven Research conferences that bring Beethoven scholars together from around the world.



Levy has written articles and reviews for several prestigious journals, including *19th Century Music*, *Beethoven Forum*, *Historical Performance*, *Music Library Association Notes*, and is the author of *Beethoven: The Ninth Symphony*. He also contributed to *Berlitz Studies* (Cambridge University Press), the *Dictionnaire Berlioz* (2003), and the second edition of the *New Grove Dictionary of Music and Musicians*. Levy also has been the program annotator for the Winston-Salem Symphony for close to 40 years and began his duties as program annotator for the Chautauqua Symphony Orchestra (New York) in 2015. He is currently nearing completion of a monograph on all nine of Beethoven's symphonies for Yale University Press.

DR. PHILIP MACKOWIAK, MD, is director of medical care at the Veterans Administration Maryland Health Care System in Baltimore. Dr. Mackowiak has become so interested in history



and the deaths of famous people that he is reinventing himself as a medical historian. Fascinated by accounts of the deaths of various famous people, he organized the first Historical Clinicopathological Conference 11 years after he became interested in Edgar Allen Poe's mysterious death.

After Dr. Mackowiak read an account of Edgar Allen Poe's bizarre death, he thought it would make an interesting clinicopathological conference. "It was such a terrific success," Dr. Mackowiak says. Since then he has hosted nine other conferences plumbing the depths of history to debate the mysterious deaths of Alexander the Great, Beethoven, Mozart and Claudius. He even revisited the trial of Joan of Arc to determine if she was mentally competent for her alleged criminal acts. About 250 people attended. The conference "has become my passion," Dr. Mackowiak says.

A frequent lecturer on Mozart's health, Dr. Mackowiak explores Mozart's childhood diseases, the confluence of his health and musical compositions, and, ultimately, the period of *The Magic Flute*, *Requiem*, and final days.

The San Luis Obispo Master Chorale will present its next Beyond the Notes free lectures on April 24 & 25, with Prof. Ursula Rehn Wolfman. Professor Wolfman will discuss the relationship between music and the arts with a focus on the music of Gabriel Fauré and Francis Poulenc - the two composers featured in SLO Master Chorale's **French Connection** concert on Sunday, April 26, 2020.

San Luis Obispo Master Chorale Orchestra

Violin I

Brynn Albanese,
Concertmaster
Patricia Bromberger
Daniel Cima
Grace Seng
Eva Werner

Violin II

Tanya Streder ◊
Valarie Koos
Ginette Reitz
Michele Meyers
Sally Dalke

Viola

David Hennessee ◊
Karen Loewi Jones
Margaret Whitson
Peter Liepman

Cello

Jeanne Shumway ◊
Hillary Clark
Min Lee
Nancy Nagano
Barbara Spencer
Rosslyn Thorp-Clauson

Bass

Lara Lehmer ◊
Ken Hustad
Clifton Swanson

Flute

Suzanne Duffy
Miriam Grisso
Carol Houchens
Nancy Smee
Kathryn Levy

Oboe

Jessica Hoffmann
Linda Ashworth
Paul Sherman
Rachel Van Amburgh

English Horn

Heidi Butterfield

Clarinet

Caroline Tobin
Nancy Mathison

Bassoon

Emelia Banninger
Mark Lehmer
Jim Bernhardt

Contrabassoon

Benjamin Hulbert

French Horn

Jennifer Galvan
Larisa Vredevoe
Greg Magie
Marianna Pallas

Trumpet

Chris Woodruff
Rich Ward
Al Streder
David Johns
Kelly Carroll

Trombone

Bruce Wagner
Michael Johnson
Charles Brunson

Tuba

Rod Mathews

Timpani

John Astaire

Percussion

Gena Laird

Harp

Jennifer Sayre

Piano / Organ

Susan Davies
Paul Woodring

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San Luis Obispo Master Chorale

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|----------------------|------------------------|-------------------------|---------------------|
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| Ruth Baillie | Madelyn Bedig-Williams | Paul Burkle | John Burkle |
| Mary Bishop | Kim Bumen | John Cribb | Michael Burrell |
| Chris Bisson | Marnie Burkhardt | Mark Fugate | Dennis Carrington |
| Meredith Brammeier | Corliss Campbell | George Gorrindo ◊ | Scott Chapman |
| Sarah Bridger | Lynde Carrington | Thomas Hamm | Steven Cohen |
| Jayne Cohen | Sharon Carro | Charles Hiigel | Todd Corgill |
| Nancy Cook | Renee Dispensa | Lewis Hiigel | Calvin Fernandes |
| Lisa Flynn | Michaela Donofrio | Eric Hoit | Jerime Ford |
| Anne Janzer | Stephanie Drexler | Thor Liland Larsen | Rob Keim |
| Nancy Kington | Judith Dunlore | Brian Lawler | Aaron Kromhout |
| Jennifer Klay | Carolyn Eaton | D. K. Philbin | Bradley Kyker |
| Marti Lindholm | Terri Fisher | Robert Raynor | Rob Livick |
| Jacqueline Llewellyn | Yvonne Hoffman | Rouvaishyana | Roger Ludin |
| Sara Loven | Christine Keightley | Derek Sellers | Mark McAlister |
| Diane Ludin | Jaime Lewis | Anthony Toohey | Richard Schmidt |
| Rachel Mann | Brenna Lin ◊ | Terry Wahler | Spud Schroeder |
| Rebecca McKinley | Amber Long | Doug Williams | Jim Solomon |
| Danielle McNamara ◊ | Dalna Mills | Alto (continued) | Brian Spolarich ◊ |
| Daphne Myers | Emily Oetting | Cathy Stettler | Steinar Svennungsen |
| Kimberly Nico | Clare Olson | Deborah Stewart | Ron Tarica |
| Margie Noble-Englund | Joy Patterson | Alison Stuart | Robert Umphenour |
| Debora Schwartz | Joan Pedersen | Dorothy Tomilson | William Umphenour |
| Raelene Sheehy | Jeanne Potter | Kalila Volkov | Craig Updegrove |
| Ruby Skarin | Linda Robertson | Aimee Ware | Accompanist |
| Jeri Stalford | Kathy Rougeot | Wendy Wendt | Susan Azaret Davies |
| Cassandra Tarantino | Bonnie Sheehy | Sharon Williams | |
| Kristen Telling | Hannah Slobodnik | Donna Young | ◊ Section Leaders |
| Theresa Toohey | Dawn Sutton Spare | | |
| Judy Wooten | | | |



**SAN LUIS
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CHORALE**
THOMAS DAVIES, CONDUCTOR

Saturday, December 21 at 7:00 pm
Holiday Tidings with Handel's *Messiah Sing-along*

Sunday, April 26 at 3:00 pm
The French Connection
Gabriel Fauré, *Requiem* and Francis Poulenc, *Gloria*

Tickets available **now** at pacslo.org or by calling the ticket office 805-756-4849

Program Notes

Igor Stravinsky (1882–1971) *Symphony of Psalms* (1930)

Anyone who remembers when “dialing” a phone used to involve a circular motion understands that the meanings of words can change over time. This evolution is certainly true in the case of the word “symphony,” which today conjures up images of an orchestra playing a multi-movement composition. In the ancient world, though, “symphonia” meant simply “an agreement of sounds.” In the distant past, those sounds sometimes came from a mixture of voices and instruments, and Stravinsky employs that older meaning in his *Symphony of Psalms*—probably *not* what the Boston Symphony Orchestra was expecting when they commissioned Stravinsky to write a piece for their fiftieth season.

The notion of returning to one’s origins was very much on Stravinsky’s mind when he accepted the commission in 1929. He had rejoined the Russian Orthodox Church in 1926 and proceeded



to write several works with religious texts. The “psalm symphony” idea had been percolating in his imagination, so the BSO commission seemed to be the perfect opportunity to bring it to life, using verses from the Latin Bible’s Psalms 38, 39, and 150 (39, 40, and 150 in the King James version).

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Despite these texts, the orchestra does not “accompany” the singers, since Stravinsky wanted the chorus and orchestra to be on an equal footing. Stravinsky also wanted the *Symphony of Psalms* to be objective, almost austere in its approach. Therefore, audience members will look in vain for violins and violas onstage, since they contribute to an “emotional” sound that Stravinsky wanted to avoid.

Wolfgang Amadeus Mozart (1756–1791) *Exsultate, jubilate*, K.165/158a (1773)

“Performance practice” is the modern attempt to replicate musical customs that prevailed when a work premiered. However, we are challenged by Mozart’s *Exsultate, jubilate*—for this motet was written for the (male) castrato Venanzio Rauzzini. Castrati are in short supply today, so we now turn to (female) sopranos to meet Mozart’s vocal demands.

Mozart first heard Rauzzini when the singer starred in Mozart’s opera *Lucio Silla*. Mozart’s father—never one to gush—claimed that Rauzzini “sang like an angel.” With Rauzzini’s voice in mind, Mozart composed *Exsultate, jubilate*, and Rauzzini debuted the motet in the Theatine Church of San Antonio in Milan (the Theatine order was founded to combat Lutheranism). Despite the sacred text, Mozart’s setting is dazzling, almost theatrical—partly to showcase Rauzzini’s astonishing flexibility and also to serve the Theatine church’s desire to inspire its congregation.

Exsultate, jubilate—the most popular of Mozart’s early sacred pieces—is structured like an instrumental concerto, with three sections in contrasting tempos (fast, slow, fast); there is even a cadenza in the first movement. Nevertheless, the speech-like recitative before the lovely second movement reminds us that this is vocal music, while the florid brilliance of the closing “Alleluia” evokes



the opera house even more than the church. Admittedly, Pope Benedict XIV had opened the door to this sort of lush vocal display: in a 1749 papal

letter, he reasoned that such “splendor of sound” foreshadowed “eternal bliss.” Certainly, the beauty of the joyful “Alleluia” does seem to offer us a glimpse of a higher plane—not bad for a sixteen-year-old composer!

Mozart *Requiem*, K.626 (1791)

Ten days from now—but 228 years ago—three friends gathered around the bedside of Wolfgang Amadeus Mozart. As skilled vocalists, they were there to help him “sing through” the new Requiem he had been struggling to complete, even as he grew weaker and weaker. With Mozart taking the alto part, they had made it to the last section of the Sequence. But, only partway into the exquisite “Lacrimosa,” Mozart had

Program Notes continued on page 12

Program

Symphony of Psalms

Igor Stravinsky (1882-1971)

Psalm 38:13-14 Exaudi orationem meam, Domine

Psalm 39:2-4 Expectans expectavi Dominum

Psalm 150 Alleluia. Laudate Dominum

Exsultate, jubilate (KV 165)

Wolfgang Amadeus Mozart (1756-1791)

Allegro Exsultate, jubilate

Secco recitativo Fulget amica dies

Andante Tu virginum corona

Allegro Alleluja

Alba Franco-Cancél, soprano

INTERMISSION

Requiem (KV 626)

Wolfgang Amadeus Mozart

Introitus

Requiem

chorus, soprano solo

Kyrie

chorus

Sequenz

Dies irae chorus

Tuba mirum solo-quartet

Rex tremendae chorus

Recordare solo-quartet

Confutatis chorus

Lacrimosa chorus

Offertorium

Domine Jesu chorus, solo-quartet

Hostias chorus

Sanctus

chorus

Benedictus

solo-quartet

Agnus Dei

chorus

Communio

Lux aeterna soprano solo, chorus

Soloists: Alba Franco-Cancél, soprano | Susan Azaret Davies, alto

Paul Osborne, tenor | Gabriel Manro, bass

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Program Notes

Continued from page 10

to stop, overcome by tears. He could sing no more, and by early the next morning, he had died.

For the past two centuries, Mozart's demise during this poignant (and unfinished) composition has seized the public's imagination, even as some of the "facts" slipped out of posterity's grasp. Nineteenth-century writers circulated the claim that the Requiem had been commissioned by a "mysterious stranger" (it was actually Count Franz Walsegg-Stuppach). Retrospective essays claimed (sixty-five years after the fact) that the weather raged and stormed during Mozart's funeral (in truth, the day was actually quite

mild). The reason for Mozart's death also became the subject of rumor and speculation: "He was poisoned by a jealous rival!—or by the Freemasons, in revenge for Mozart's betrayal of lodge secrets in *The Magic Flute!*—or by the Jews!" (Mozart was *not* poisoned.)

It is true that the Requiem was incomplete when Mozart died, and that his widow Constanze was anxious to see it finished so she could retain the commission funds. However, there are numerous mysteries about the portions that are not in Mozart's handwriting: how much verbal guidance had he given to the later contributors before his passing? How much music came purely from others' imagina-

tions? We will probably never have definitive answers, so many performances today rely on the "Süssmayr" score, the earliest complete version of this beautiful and powerful work.

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by Dr. Alyson McLamore

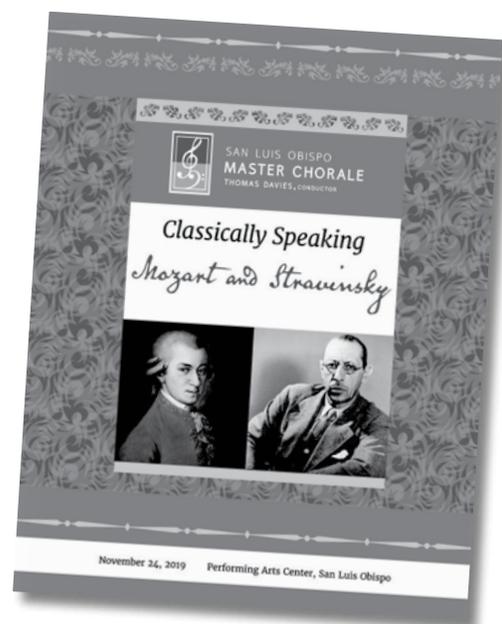
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Text and Translations

Symphony of Psalms

Psalm 39

| | |
|---|--|
| Exaudi orationem meam, Domine, et deprecationem meam; | Hear my prayer, O Lord, and my supplication: |
| auribus percipe lacrimas meas. | give ear to my tears. |
| Ne sileas, quoniam advena ego sum apud te, | Be not silent: for I am a stranger with Thee |
| et peregrinus sicut omnes patres mei. | and a sojourner as all my fathers were. |
| Remitte mihi, ut refrigerer | O forgive me, that I may be refreshed, |
| prius quam abeam et amplius non ero. | before I go hence, and be no more. |

Psalm 40

| | |
|--|--|
| Expectans expectavi Dominum, | With expectation I have waited for the Lord, |
| et intendit mihi. | and he was attentive to me. |
| Et exaudivit preces meas, | And he heard my prayers, |
| et eduxit me de lacu miseriae et de luto faecis. | and brought me out of the pit of misery and the mire of dregs. |
| Et statuit super petram pedes meos, | And he set my feet upon a rock, |
| et direxit gressus meos. | and directed my steps. |
| Et immisit in os meum canticum novum, | And he put a new canticle into my mouth, |
| carmen Deo nostro. | a song to our God. |
| Videbunt multi, et timebunt, | Many shall see, and shall fear: |
| et sperabunt in Domino. | and they shall hope in the Lord. |

Psalm 150

| | |
|--|---|
| Alleluia. | Alleluia. |
| Laudate Dominum in sanctis ejus; | Praise the Lord in his holy places: |
| laudate eum in firmamento virtutis ejus. | praise him in the firmament of his power. |
| Laudate eum in virtutibus ejus; | Praise him for his mighty acts: |
| laudate eum secundum multitudinem magnitudinis ejus. | praise him according to the multitude of his greatness. |
| Laudate eum in sono tubae; | Praise him with sound of trumpet. |
| Laudate eum in tympano et choro; | Praise him with timbrel and choir: |
| laudate eum in chordis et organo. | praise him with strings and organs. |
| Laudate eum in cymbalis benesonantibus; | Praise him on high-sounding cymbals: |
| laudate eum in cymbalis jubilationibus. | praise him on cymbals of joy: |
| Omnis spiritus laudet Dominum! | let every spirit praise the Lord. |
| Alleluia. | Alleluia. |

Exsultate, jubilate

Allegro

| | |
|---|--|
| Exsultate, jubilate, O vos animae beatae, dulcia cantica canendo; | Rejoice, resound with joy, O you blessed souls, singing sweet songs. |
| cantui vestro respondendo psallant aethera cum me. | In response to your singing let the heavens sing forth with me. |

Recitative

| | |
|--|--|
| Fulget amica dies, jam fugere et nubila et procellae; | The friendly day shines forth, both clouds and storms have fled now; |
| exortus est justis inexpectata quies. | for the righteous there has arisen an unexpected calm. |
| Undique obscura regnabat nox, | Dark night reigned everywhere [before]; arise, happy at last, |
| surgite tandem laeti qui timuistis adhuc, et jucundi aurorae fortunatae, | you who feared till now, and joyful for this lucky dawn, |
| frondes dextera plena et lilia date. | give garlands and lilies with full right hand. |

Andante

| | |
|---|---|
| Tu virginum corona, tu nobis pacem dona, | You, O crown of virgins, grant us peace, |
| tu consolare affectus, unde suspirat cor. | Console our feelings, from which our hearts sigh. |

Allegro molto

Alleluja. Alleluja!

Text and Translations

Requiem

I. Introit: Requiem

| | |
|---------------------------------|--|
| Requiem aeternam | Eternal rest |
| dona eis, Domine, | grant them, O Lord, |
| et lux perpetua luceat eis. | and let perpetual light shine on them. |
| Te decet hymnus, Deus, in Sion, | A hymn befits Thee, O God, in Zion, |
| et tibi reddetur votum | and to Thee shall the vow be fulfilled |
| in Jerusalem. | in Jerusalem. |
| Exaudi orationem meam, | Hear my prayer, |
| ad te omnis caro veniet. | and to Thee shall all flesh come. |
| Requiem aeternam | Eternal rest |
| dona eis, Domine, | grant to them, O Lord, |
| et lux perpetua luceat eis. | and let perpetual light shine on them. |

II. Kyrie

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

III. Sequenz

Dies irae

| | |
|-----------------------------|--------------------------------------|
| Dies irae, dies illa, | Day of wrath, that day |
| solvat saeculum in favilla, | will dissolve the earth in ashes, |
| teste David cum Sibylla. | as David and the Sybil bear witness. |
| Quantus tremor est futurus | How great the trembling will be |
| quando iudex est venturus, | when the Judge shall come |
| cuncta stricte discussurus! | to judge all things strictly. |

Tuba mirum

| | |
|-------------------------------|--|
| Tuba mirum spargens sonum | A trumpet, spreading a wondrous sound |
| per sepulcra regionum, | through the graves of all the lands, |
| coget omnes ante thronum. | will summon all before the throne. |
| Mors stupendit et natura, | Death and Nature shall be astonished |
| cum resurget creatura, | when all creation rises again, |
| judicanti responsura. | to answer the Judge. |
| Liber scriptus proferetur, | A book, written in, will be brought forth, |
| in quo totum continetur, | in which all shall be contained, |
| unde mundus iudicetur. | out of which the world shall be judged. |
| Judex ergo cum sedebit, | When therefore the judge takes his seat, |
| quidquid latet apparebit, | whatever is hidden will reveal itself. |
| nil inultum remanebit. | Nothing will remain unavenged. |
| Quid sum miser tunc dicturus? | What then shall I say, wretch that I am? |
| Quem patronum rogaturus, | What advocate entreat to speak for me, |
| cum vix justus sit securus? | when even the just are hardly secure? |

Rex tremendae majestatis

| | |
|------------------------------|---------------------------------|
| Rex tremendae majestatis, | King of awful majesty, |
| qui salvandos salvas gratis, | who freely savest the redeemed, |
| salve me, fons pietatis. | save me, O fount of goodness. |

Recordare

| | |
|------------------------------|--|
| Recordare, Jesu pie, | Remember, merciful Jesus, |
| quod sum causa tuae viae; | that I am the cause of Thy pilgrimage, |
| ne me perdas illa die. | do not forsake me on that day. |
| Quaerens me, sedisti lassus, | Seeking me Thou didst sit down weary, |
| redemisti crucem passus; | redeeming me, suffering the cross; |
| tantus labor non sit cassus. | let not such toil be in vain. |

| | |
|-----------------------|------------------------------|
| Juste iudex ultionis, | Just and avenging Judge, |
| donum fac remissionis | grant remission |
| ante diem rationis. | before the day of reckoning. |

| | |
|--------------------------|----------------------------|
| Ingemisco, tamquam reus: | I groan like a guilty man. |
| culpa rubet vultus meus; | Guilt reddens my face. |
| supplicanti parce, Deus. | Spare a suppliant, O God. |

| | |
|---------------------------|---------------------------------------|
| Qui Mariam absolvisti, | Thou who didst absolve Mary Magdalene |
| et latronem exaudisti, | and didst hearken to the thief, |
| mihi quoque spem dedisti. | to me also hast Thou given hope. |

| | |
|------------------------------|--|
| Preces meae non sunt dignae, | My prayers are not worthy, |
| sed tu, bonus, fac benigne, | but, Thou, in Thy merciful goodness, grant |
| ne perenni cremer igne. | that I burn not in everlasting fire. |

| | |
|----------------------------|---------------------------------|
| Inter oves locum praesta, | Place me among Thy sheep |
| et ab haedis me sequestra, | and separate me from the goats, |
| statuens in parte dextra. | setting me on Thy right hand. |

Confutatis

| | |
|---------------------------|---|
| Confutatis maledictis, | When the accursed have been confounded, |
| flammis acerbis addictis, | and given over to the bitter flames, |
| voca me cum benedictis. | call me with the blessed. |

| | |
|----------------------------|-------------------------------------|
| Oro supplex et acclinis, | I pray in supplication on my knees. |
| cor contritum quasi cinis, | My heart contrite as the dust, |
| gere curam mei finis. | safeguard my fate. |

Lacrimosa

| | |
|-------------------------|--------------------------------|
| Lacrimosa dies illa, | Tearful that day |
| qua resurget ex favilla | when from the dust shall arise |
| judicandus homo reus. | guilty man to be judged. |
| Huic ergo parce, Deus, | Therefore spare him, O God, |
| pie Jesu Domine, | Merciful Jesus, |
| dona eis requiem. Amen. | Lord grant them rest. Amen. |

Text and Translations

IV. Offertorium

Domine Jesu

| | |
|--|--|
| Domine Jesu Christe, Rex gloriae libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. | Lord Jesus Christ, King of glory, deliver the souls of all the faithful, departed from the pains of hell and from the bottomless pit. |
| Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. | Deliver them from the lion's mouth, neither let them fall into darkness nor the black abyss swallow them up. |
| Sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti et semini ejus. | And let St. Michael, Thy standard bearer, lead them into the holy light which once Thou didst promise to Abraham and his seed. |

Hostias

| | |
|---|---|
| Hostias et preces tibi, Domini laudis offerimus, Tu suscipe pro animabus illis, quarum hodie memoriam facimus. | We offer unto you this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. |
| Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus. | Allow them, O Lord, to cross from death into life which once Thou didst promise to Abraham and his seed. |

V. Sanctus

| | |
|--|---|
| Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli 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. Osanna in excelsis. | Blessed is he who comes in the name of the Lord. Hosanna in the highest. |
|--|--|

VI. Agnus Dei

| | |
|--|---|
| Agnus Dei, qui tollis peccata mundi, dona eis requiem. | Lamb of God, who takes away the sins of the world, grant them rest. |
| Agnus Dei, qui tollis peccata mundi, donna eis requiem. | Lamb of God, who takes away the sins of the world, grant them rest. |
| Agnus Dei, qui tollis peccata mundi, dona eis requeim sempiternam. | Lamb of God, who takes away the sins of the world, grant them eternal rest. |

VII. Communio

| | |
|---|--|
| Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. | Eternal light shine on them, Lord, with your saints in eternity, because you are merciful. |
| Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, cum Sanctis tuis in aeternum, quia pius es. | Grant them eternal rest, Lord, and perpetual light shine on them, with your saints in eternity, because you are merciful. |



Special Thanks

St. Paul the Apostle Catholic Church,
Pismo Beach, for rehearsal space
Fr. Jacob Carazo, OFM Conv.,
pastoral administrator

Zion Evangelical Lutheran Church
(LCMS), San Luis Obispo
for rehearsal and meeting space
Rev. John Gross, pastor

Carilyn Anderson, proofreading
Madelyn Bedig-Williams, hospitality
John Cribb, music librarian
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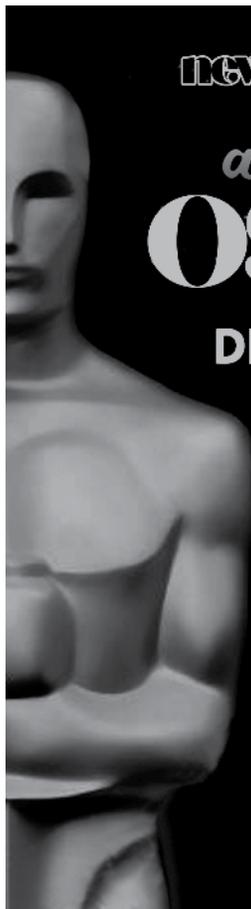
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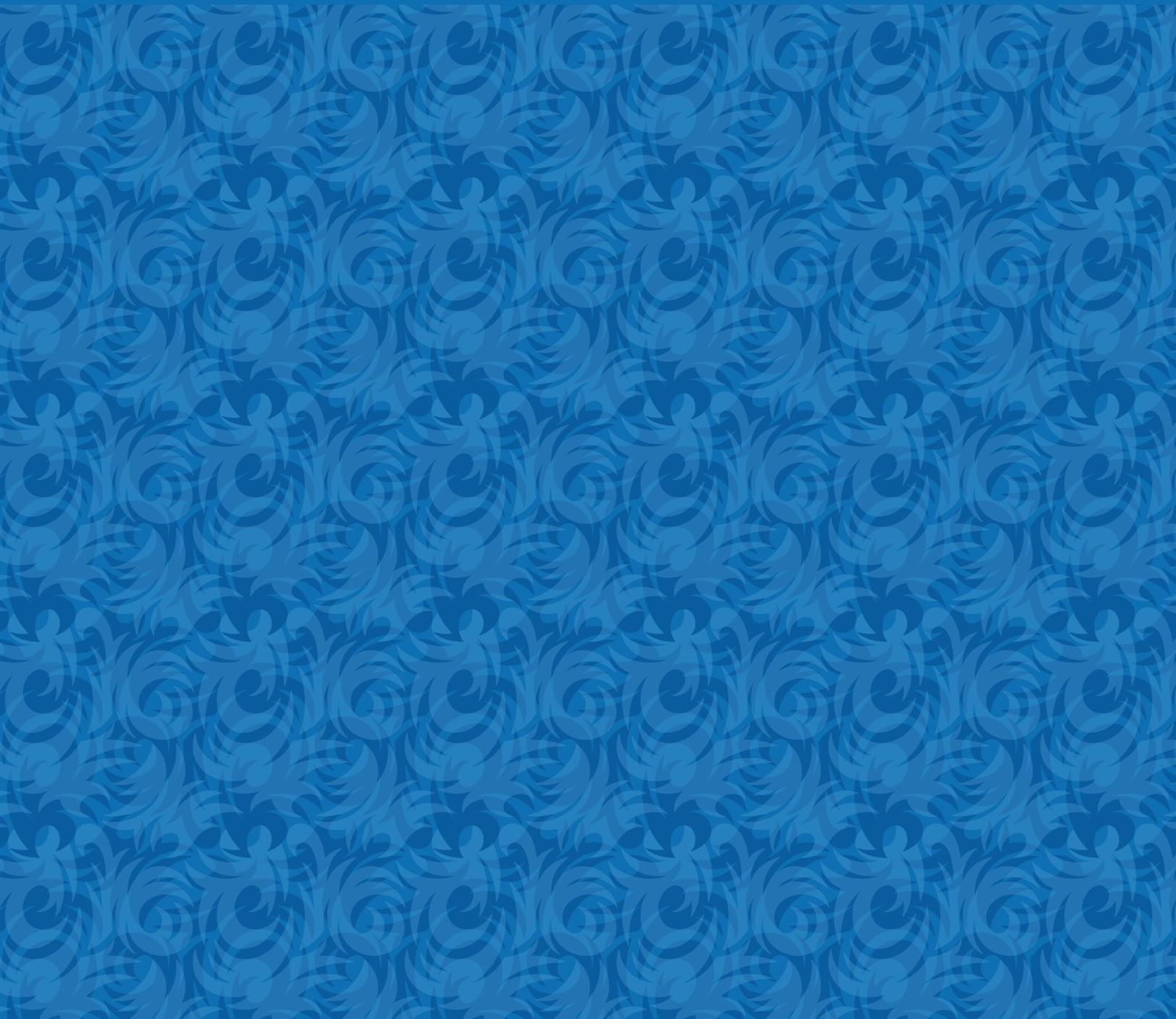
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