

# Cuesta Master Chorale

---

*Dr. Thomas Davies, Conductor*

# WAR REQUIEM

*Benjamin Britten*

Saturday, 18 May 2002 • 8:00 P.M.

*Performing Arts Center, San Luis Obispo*

Sponsored by Cuesta College and the Cuesta College Music Department

# WE HELP PEOPLE MAKE FINANCIAL PLANS

*Invest In Your Future Today!*

- *Mutual Funds*
- *529 Accounts*
- *IRAs—Deductible & Roth*
- *Tax-Sheltered Annuities*

## BLAKESLEE & BLAKESLEE

We believe that financial security provides important benefits to individuals and families. We also believe that financial security is the product of hard work, systematic investing and careful financial planning.

5735 El Camino Real  
Atascadero  
466-4377

299 Madonna Road  
San Luis Obispo  
543-4366

Heritage Oaks Bank  
Paso Robles  
239-4388

136 West Branch Street  
Arroyo Grande  
481-4337

1157 E. Clark Ave.  
Santa Maria  
937-6321

Member of NASD • Registered Investment Advisor • Member SIPC  
<http://www.blakeslee-blakeslee.com>



Dear Friends,

The Psalmist said, "Pray for the peace of Jerusalem." Tonight the Cuesta Master Chorale offers this requiem of peace not only to those in the holy land, but to all throughout the world. We live in troubled times, yet great pieces of music can help us reflect and become instruments of peace ourselves. We hope that this performance will have special meaning to you this evening.

Please assist the Master Chorale in providing works of this nature in the future. Join our Friends of Cuesta Master Chorale. Your contribution is needed and gratefully appreciated.

*Thomas Davies*  
Conductor

# BOO BOO

RECORDS  
TTTTTTTTTTTTTTTTTT

*S Diverse selection of opera, choral, symphonic  
& instrumental music from the 20th to the 21st century*

*S Knowledgeable staff to assist you*

*S Special orders are our specialty*

*S Come in & let us surprise you!*

978 Monterey Street S San Luis Obispo  
541-0657 S Open M-Sat: 10-9, Sun: 11-6



## VANLITH GAMES EXCHANGE

*Comic Books, Video Games  
and Cards*

Buy, Sell, Trade

**2055 9th St. A • Los Osos  
528-1615**

## ENGLE & ASSOCIATES INSURANCE BROKERS, INC.

AUTO • HOME • HEALTH • LIFE • ANNUITIES • BUSINESS  
SINCE 1980

**SCOTT ENGLE**  
805-544-8929

1236 Higuera Street CA Lic. 590831  
San Luis Obispo, CA 93401 FAX: 805-781-6339



**M. Barry Epperson**  
Resident Manager  
Vice President

**Valerie Fishel**  
Senior Registered  
Administrative Assistant

Private Client Group  
Merrill Lynch Life Agency  
California License No. 0522776

1020 Marsh St.  
San Luis Obispo, California 93401  
805 596 2223  
800 695 4903  
FAX 805 596 2234

# Arctic Ice!



## Canadian Diamonds

AGS Certified  
High quality diamonds  
Ideal Cut  
Laser Inscribed  
and best of all...  
mined, cut, & polished in  
North America



751 Higuera Street  
Downtown San Luis Obispo  
543-3431  
Monday through Saturday 9:30 to 5:30



---

# Guest Artists

---

Hector Vásquez, baritone, has performed with most of the major opera companies in the United States (Houston Grand Opera, Boston Lyric Opera, Los Angeles Opera, Seattle Opera, San Francisco Opera, San Diego Opera, Cleveland Opera, the Metropolitan Opera) and has collaborated with many of the world's finest conductors (James Levine, Charles Mackerras, Nello Santi, Richard Bonyngé, Simon Rattle, Valery Gergiev). In 1995 he made his Metropolitan Opera debut as Beaumarchais in John Corigliano's *The Ghosts of Versailles* under the baton of James Levine. He has also appeared in subsequent Met seasons in *Carmen*, *Rigoletto*, *Madama Butterfly*, *Capriccio*, *Khovanschina*, *The Merry Widow* and *La Traviata*.



Upcoming activities include his eighth season at the Met, Ravenal in *Showboat* at the Mendocino Music Festival, Blitch in Carlisle Floyd's *Susannah* with Festival Opera Walnut Creek, Escamillo in *Carmen* with Opera Omaha, and Doctor Malatesta in *Don Pasquale* with Cleveland Opera.

Cynthia Clayton recently debuted with a number of companies, including Central City Opera as Penelope in the North American premiere of Benjamin Britten's *Gloriana*, and Orlando Opera as the Countess in *Le Nozze di Figaro*. She has performed leading roles with New York City Opera (Cio-Cio San in *Madama Butterfly*, Mimi and Musetta in *La Bohème*, the Countess in *Le Nozze di Figaro*) as well as with San Diego Opera—most recently as Mary Willis in Floyd's *Cold Sassy Tree* and Musetta and Micaëla in *Carmen*, conducted by Richard Bonyngé. She has performed with opera companies and symphonies throughout the United States and in Europe.



Her upcoming engagements include debuts with Utah Opera (as Mimi) and Dallas Opera (Donna Anna in *Don Giovanni*), a return to Walnut Creek Festival Opera in the title role of Floyd's *Susannah*, and her first foray into American musical theater as Magnolia in *Showboat* with the Mendocino Music Festival.

She has performed Mimi with Opera Santa Barbara, Poulenc's *Gloria* at the San Luis Obispo Mozart Festival, and solos with the Cuesta Master Chorale and Cal Poly choirs (Brahms' *Requiem*, Hidas' *Requiem*, Mendelssohn's *Elijah*). A native of California, with degrees from UCLA and USC, she currently lives in Santa Maria and New York City.

Jonathan Mack received his music degrees in French horn and voice. His career has taken him throughout the United States, Europe and Australia as a recital, concert and opera singer. He was the leading lyric tenor for the opera houses of Kiel and Dortmund in Germany. His guest engagements took him throughout West Germany and France, including Hamburg, Heidelberg, Stuttgart and Clermont-Ferrand.



Now in his 14th season with the Los Angeles Music Center Opera, he has performed 28 roles, including Ferrando in Mozart's *Così fan tutte*, Kudryas in Janáček's *Káťa Kabanová*, Quint in Britten's *The Turn of the Screw* and Orpheus in Offenbach's *Orpheus in the Underworld*. Mr. Mack is featured as soloist on six recordings for ABC records, three recordings on the Nonesuch label, and most recently on a Crystal CD.

The Central Coast Children's Choir was founded in 1994 and is comprised of 80 boys and girls ranging in age from 6 to 16 from throughout San Luis Obispo County. The singers are divided into choirs based on age and ability. They perform in regular concerts and at a variety of special events each season. CCCC has appeared with the San Luis Obispo Symphony, the Vocal Arts Ensemble, the Cuesta Master Chorale, local TV and radio, and have toured to various festivals and adjudications. The CCCC is directed by Beth Klemm.

# Cuesta Master Chorale

*a division of Cuesta College*

Thomas Davies, conductor  
Dave Mills, president  
Vicki Ewart, vice president  
Sharon Carro, secretary  
Henry Sullivan, treasurer  
James Holloway, media coordinator  
Chuck Hiigel, concert manager  
Victoria Lowrie, publicity



[www.tcsn.net/chorale](http://www.tcsn.net/chorale)  
[chorale@cuesta.org](mailto:chorale@cuesta.org)

Lord, make me an instrument of your peace;  
Where there is hatred, let me sow love;  
Where there is injury, pardon;  
Where there is doubt, faith;  
Where there is despair, hope;  
Where there is darkness, light;  
And where there is sadness, joy.  
O Divine Master, grant that  
I may not so much  
seek to be consoled as to console,  
To be understood as to understand,  
To be loved as to love;  
For it is in giving that we receive,  
It is in pardoning that we are pardoned;  
And it is in dying that we are  
born to eternal life.

**PAX ET BONUM**

*Donated by the friends of the friars in loving memory of*  
**Br. Anthony Pham**  
*A man of love and peace.*

Conventual Franciscans of California  
P.O. Box 820, Arroyo Grande, CA 93421-0820  
(805) 489-1177

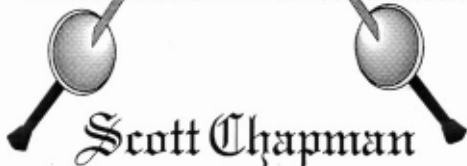
# Salle de Fer Room of Steel

**L'Art d'Escrime Fencing Club**  
Arroyo Grande San Luis Obispo Atascadero

**"Sign Up Today for Summer Classes"**

~Introduction to Fencing~  
~Beginning Fencing~  
~Intermediate Fencing~

Duelling for all Occasions  
Fencing Parties for All Ages  
Private and Group Instruction  
Exhibitions and Demonstrations



**Scott Chapman**  
USFA Certified Instructeur Level II Foil, and Sabre  
voice/fax 805.541.4123 email: [schapman@slonet.org](mailto:schapman@slonet.org)

*Requiem æternam  
dona eius, Domine.*

# NANCY TABB



*Chorale member and friend*

---

# Program Notes

---

On 4 November 1918, one week before the Armistice, a British army officer named Wilfred Owen was killed in battle. The 25-year-old company commander left behind him not only the Military Cross for bravery, awarded the previous October, but also a set of poems that would prove to be the most poignant English poetry written in World War I. Unlike his fellow soldier-poet Rupert Brooke, Owen did *not* write what most readers wanted to read. He rejected what he called “the Old Lie”—that there could be no greater glory than British youth sacrificing itself for its country. Instead, Owen wrote of the horror and inhumanity of war, appalled at the actions taken by ostensibly Christian nations. In the preface to his volume of poems, he wrote:

My subject is War, and the pity of War.  
The Poetry is in the pity.  
All a poet can do is warn.

Owen’s warnings resonated through the years, but were not sufficient to avert any of the subsequent conflicts of the 20th century. The frightfulness of war was brought directly home to the residents of Coventry on 15 November 1940 when German bombers demolished the Cathedral Church of St. Michael. This destruction was a demoralizing event, for the city was unarmed and had no strategic significance; the bombing’s sole purpose seems to have been to terrorize. The citizens rallied together, however, and for the next 16 years they strove to build a new cathedral next to the skeletal remains of the 14th-century building. When the new cathedral was finished, church authorities approached Benjamin Britten, requesting a large-scale piece to be performed on the occasion of the cathedral’s consecration. They told Britten that they wanted the piece to focus on two things: the need to end the cruelty of war, and the urgency of moving toward reconciliation.

There could not have been a commission more suited to Britten’s tastes and deeply-held beliefs. His initial idea was to compose a requiem, music for the traditional service performed for the dead. Its texts are laden with images of penitence and pleas for forgiveness and eternal peace, an ideal response to the second stipulation of Britten’s commission. Then he hit upon the idea of *troping* (inserting additional words) within the requiem liturgical text. He drew the tropes from nine of Owen’s

powerful anti-war poems. With the inserted poems, Britten satisfied the first condition of the commission, for they speak eloquently against the misery and savagery of war. The result was the *War Requiem*, finished on 20 December 1961 and premiered on 30 May 1962 at the cathedral’s consecration. Britten dedicated his score to four of his own friends who had lost their lives in conflict, and he quoted the lines from Owen’s preface, given above, on the score’s title page. Moreover, he arranged for a not-so-subtle symbolism in the choices of solo performers of



*Benjamin Britten*

the work: an Englishman (Peter Pears), a German (Dietrich Fischer-Dieskau) and a Russian (Galina Vishnevskaya). The same trio sang together in several early performances of the *War Requiem*.

Symbolism works in many ways within the *War Requiem* itself. The score functions on three planes, both literally and figuratively. One portion of the stage is occupied by two of the soloists and a chamber orchestra. The tenor part stands at times for a British soldier and at other times for the poet himself; the baritone is a German

soldier. Accompanied by the chamber orchestra, they present Owen’s poems. This is the “real world,” confronted by and reacting to the barbarism of battle.

A separate ensemble consists of the mixed chorus, the soprano soloist, and the larger orchestra. These forces constitute the formal expression of mourning; they perform the ritual of the Latin mass text. A third, detached group is made up of children’s voices and a small organ. Their music, seemingly coming from afar, represents the innocence and purity that exists apart from the battlefield. Their text is also drawn from the mass; they sing of their faith in deliverance and the hereafter.

Britten set six portions of the mass for the dead to music. The first, “Requiem,” opens with ominous chords in the orchestra, accompanied by tolling bells. Musicians

will hear a further portentous message, for the bells are chiming the interval of a tritone. The tritone—a stark, disturbing interval—was forbidden by medieval music theorists; they called it the *diabolus in musica* (devil in music). The tritone is a musical motif used throughout the *War Requiem*, and it functions symbolically as well: because the ear hears it as “unstable,” the tritone cries for resolution, and thus underscores the emotional message of the entire setting. After the chorus repeats portions of the ceremonial requiem text, and the children sing of the promise of salvation, the tenor interrupts with Owen’s bitter question, “What passing-bells for these who die as cattle?” When his lamentations have ended for the unnamed dead of the battlefield, the chorus and bells return with a solemn *Kyrie eleison* (Lord, have mercy).

Brass fanfares announce the second portion—“*Dies iræ*”—of the *War Requiem*. The chorus sings the “day of wrath” text in short, staccato bursts, interspersed with thunderous percussion and further brass fanfares. Trumpets have long been employed in settings of this portion of the requiem text, which addresses the Last Judgment, and Britten uses this symbol as a link to the baritone’s solo, “Bugles sang, sadd’ning the evening air.” The soprano, joined by the chorus, follows with more of the mass text, calling upon the *Rex tremendæ majestatis*



Wilfred Owen

(King of tremendous majesty). In a bravado response, the two male soloists declare, “Out there, we’ve walked quite friendly up to Death.” The chorus resumes the mass text with the *recordare*; the baritone follows by singing, “Be slowly lifted up, thou long black arm”—a condemnation of the cannon and the havoc it wreaks. Drums and trumpets are interjected between each phrase, and the chorus returns with the opening *dies iræ* text. The soprano and the chorus lament mankind’s judgment in the lovely *lacrimosa*, and then the tenor enters with Owen’s heart-breaking poem:

Move him, move him into the sun . . .  
 Always it woke him, woke him  
 even in France, until this morning . . .  
 If anything might rouse him now,  
 the kind old sun will know.

But, of course, the dead soldier cannot be awakened, and the chorus and tenor continue to exchange texts drawn from the mass (“from the dust of earth returning . . .”) and the poem (“Was it for this the clay grew tall?”).

Section III, the “Offertorium,” begins with the children praying for deliverance, succeeded by the chorus singing, in fugal imitation, a petition for St. Michael to lead the dead into heaven. The tenor and baritone enter with “The Parable of the Old Man and the Young.” In Owen’s version of Abraham’s story, an angel interrupts Abraham before his sacrifice of his son Isaac, pointing out the “Ram of Pride” caught in nearby bushes. But Abraham does not heed the angel; instead, he “slew his son—and half the seed of Europe, one by one . . .” The children—voices of the innocent being led to the slaughter?—continue with the *hostias* text, seemingly undisturbed by the soldiers’ repetitive interjections of “half the seed of Europe, one by one.” The children’s words, however, grow fainter and fainter.

The fourth movement, “Sanctus,” opens with the soprano, then adds the chorus, who sing of God’s glory. The chorus enters in increasing layers of volume and intensity, growing to an immense *hosanna*. After this magnificent declaration, the baritone, in despair, asks:

After the blast of lightning from the East,  
 the flourish of loud clouds, the Chariot Throne;  
 after the drums of Time have rolled and ceased,  
 and by the bronze west long retreat is blown,  
 shall life renew these bodies? . . .

The “Agnus Dei” is the fifth movement of the *War Requiem*, but this section begins with Owen’s poem, “At a Calvary Near the Ancre,” which attacks those who give their blessing to war. The tenor sings:

One ever hangs where shelled roads part.  
 In this war He too lost a limb,  
 but His disciples hide apart;  
 and now the Soldiers bear with Him.

He continues with the next two stanzas of the poem, dovetailing with the chorus, who begin to sing the traditional *Agnus Dei* between each stanza. The background rhythm is set to an unstable pattern of five beats—could this be the limp of one who has lost a leg?—and a five-note *ostinato* (repetitive pattern) pervades the movement. The tenor speaks for both himself and the chorus with the concluding phrase, *Dona nobis pacem* (grant us peace).

The last movement, “Libera me,” begins with a slow

and foreboding march that grows in volume and speed as its text ("Deliver me") is sung by the soprano and chorus. Agitated interjections by the soprano capture the frenzy of the chant's fear and trembling. The mood changes completely for Owen's "Strange Meeting." Quietly, the tenor sings, "It seemed that out of battle I escaped," and he dreams of traveling to an eerie subterranean chamber. There, he meets the baritone, who tells him:

I am the enemy you killed, my friend.  
 I knew you in this dark;  
 for so you frowned yesterday through  
 me as you jabbed and killed.  
 I parried; but my hands were loath and cold.  
 Let us sleep now . . .

As the two men repeat their last line, they are joined, for the first time, by all the other vocal forces of this setting, singing *In paradisum deducant te angeli* (into paradise may the angels lead you). This symbolic unification of the three planes conveys the hope that a peaceful world is not simply a dream. Through this masterful declaration against the evils



*The Altar of Reconciliation*

The cross was made of charred beams from the roof of the 14th-century cathedral.

of war, Britten proved that, to paraphrase Owen, "the Music is in the pity" as well.

*Program notes by Dr. Alyson McLamore*



**JOSEPH MERCARDANTE, D.D.S.**  
 Cosmetic & General Dentistry

878 Boysen Avenue  
 San Luis Obispo, CA 93405

(805) 544-9440  
 Fax: (805) 544-9458  
 E-mail: Tooth@jps.net

**Wine Affair**

2905 Burton Drive, Cambria, CA 93428

**Lloyd Needham**


(805) 568-8517 for reservations

Knowledge of the area • Designated driver • Lunch and relaxation

www.traderjoes.com (805) 783-2780

**TRADER JOE'S**

JOHN TRUESDELL CAPTAIN 237 HIGUERA STREET  
 SAN LUIS OBISPO, CA 93401



**Williams Engineering Associates**

2073 Buckskin Drive, Los Osos, CA 93402

**Douglas W. Williams, P.E.**  
 805-528-0131  
 Email: [wmsengr@thegrid.net](mailto:wmsengr@thegrid.net)

Workable • Energy • from • Agriculture

*And he shall judge among the nations  
and shall rebuke many people,  
and they shall beat their swords into plow-shares  
and their spears into pruninghooks:  
Nation shall not lift sword against nation  
nor ever again be trained for war.*

*Isaiah 2:4*

# WAR REQUIEM

I. Requiem æternam

II. Dies iræ

III. Offertorium

IV. Sanctus et Benedictus

V. Agnus Dei

VI. Libera me, Domine et In paradisum



Full Service Tuxedo Salon  
Same Day Service Available

3920 BROAD STREET, SUITE 4  
Marigold Shopping Center  
SAN LUIS OBISPO, CA 93401  
TEL: (805) 782-9620  
FAX: (805) 782-9622



**FRAME WORKS**

Custom picture framing  
studio & art gallery

John Semon  
339 Marsh Street  
San Luis Obispo, CA 93401  
805-542-9000  
www.sloart.com

SUPPORTING FINE ARTS  
for  
SAN LUIS OBISPO

## GILBERT WILKES IV

P.O. Box 2118  
Atascadero, California 93423  
(805) 466-4418



"Top notch ... a good pick." — L.A. Times  
"Imaginative ... a cut above" — Zagat Guide

**BIG SKY CAFE**  
MODERN FOOD

Breakfast, Lunch & Dinner Daily  
1121 Broad St., Downtown SLO, (805) 545-5401, www.bigskycafe.com

**PROUD SUPPORTERS  
OF THE  
MASTER CHORALE**

**Brown's**  
SHOE FIT CO.

General Office  
541-2732

*A Family Business Since 1911*

**Tom Brown — John Kelly**



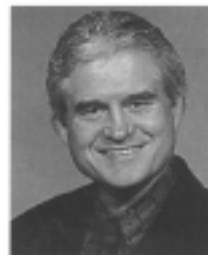
You'll like the  
sound of our prices.

**LAWRENCE A. PENNINGTON**

California State Licensed  
Hearing Aid Dispenser

570 Higuera Street, #19  
San Luis Obispo, CA 93401

Call For An Appointment  
(805) 543-8734



**ADOBE REALTY**  
*"Your Local Broker"*

**ALEX GOUGH**  
Broker/Owner

Day & Night (805) 543-2693  
Toll Free (800) 827-1434  
Fax (805) 549-0894  
E-Mail: adoberealty@thegridnet

In the historic Sauer-Adams Adobe  
964 CHORRO STREET  
SAN LUIS OBISPO, CA 93401



---

# Text and Translations

---

## I. Requiem æternam

### Chorus

Requiem æternam                      Rest eternal  
dona eis, Domine:                      grant them, Lord,  
et lux perpetua luceat eis.              and perpetual light shine on them.

### Children's choir

Te decet hymnus,                      To you, God, shall hymns  
Deus in Sion,                              be sung in Zion  
et tibi reddetur votum                  and to you vows be made  
in Jerusalem:                              in Jerusalem.  
exaudi orationem meam,                Hear my prayers;  
ad te omnis caro veniet.                to you all shall come.

### Chorus

Requiem æternam                      Rest eternal  
dona eis, Domine:                      grant them, Lord,  
et lux perpetua luceat eis.              and perpetual light shine on them.

### Tenor

What passing-bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons.  
No mockeries for them from prayers or bells,  
Nor any voice of mourning save the choirs,—  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.  
What candles may be held to speed them all?  
Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of good-byes.  
The pallor of girls' brows shall be their pall;  
Their flowers the tenderness of silent minds,  
And each slow dusk a drawing-down of blinds.

### Chorus

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

## II. Dies iræ

### Chorus

Dies iræ, dies illa,                      Day of wrath, day of rage  
solvet sæclum in favilla,                consuming the world in ashes,  
teste David cum Sibylla.                as foretold by David with the sibyl.

Quantus tremor est futurus,            What trembling there will be  
quando iudex est venturus,            when the judge shall come  
cuncta stricte discussurus!            to weigh everything strictly!

Tuba mirum                                The trumpet,  
spargens sonum                            scattering its awful sound  
per sepulchra regionum                across the kingdom of the grave,  
coget omnes ante thronum.            summons all before the throne.  
Mors stupebit et natura,                Death and nature shall be stunned  
cum resurget creatura,                when all creation arises  
iudicanti responsura.                to answer the judge.

### Baritone

Bugles sang, saddening the evening air;  
And bugles answered, sorrowful to hear.  
Voices of boys were by the river-side.  
Sleep mothered them; and left the twilight sad.

The shadow of the morrow weighed on men.  
Voices of old despondency resigned,  
Bowed by the shadow of the morrow, slept.

### Soprano

Liber scriptus proferetur,                The written book shall be brought  
in quo totum continetur,                wherein all is contained  
unde mundus                                from which the world  
iudicetur.                                    shall be judged.  
Iudex ergo cum sedebit,                When the judge takes his seat  
quidquid latet, apparebit              all that is hidden shall appear.  
nil inultum remanebit.                Nothing will remain unavenged.

### Chorus

Quid sum miser tunc dicturus?        What shall I, a wretch, answer?  
Quem patronem rogaturus,            To which protector shall I appeal  
cum vix justus                            when even the just  
sit securus?                                are barely safe?

Rex tremendæ majestatis,              King of tremendous majesty,  
qui salvandos                              who freely saves those  
salvas gratis,                              worthy of salvation,  
salva me, fons pietatis.                save me, font of pity.

### Tenor and Baritone

Out there, we've walked quite friendly up to Death;  
Sat down and eaten with him, cool and bland,—  
Pardoned his spilling mess-tins in our hand.  
We've sniffed the green thick odour of his breath,—  
Our eyes wept, but our courage didn't writhe.  
He's spat at us with bullets and he's coughed shrapnel.  
We chorused when he sang aloft;  
We whistled while he shaved us with his scythe.  
Oh, Death was never enemy of ours!  
We laughed at him, we leagued with him, old chum.  
No soldiers paid to kick against his powers.  
We laughed, knowing that better men would come,  
And greater wars; when each proud fighter brags  
He wars on Death—for Life; not men—for flags.

### Chorus

Recordare, Jesu pie,                      Remember, faithful Jesus,  
quod sum causa tuæ viæ:                for me you became mortal;  
ne me perdas illa die.                do not chase me out on that day.  
Quarens me, sedisti lassus:            Seeking me, you sank wearily,  
redemisti crucem passus:                and suffered on the cross to save.  
tantus labor non sit cassus.            Such travail must not be in vain.

Ingemisco, tamquam reus:              I groan, as one guilty,  
culpa rubet vultus meus:              my face blushes with shame.  
supplicanti parce, Deus.                Spare the supplicant, O God.  
Qui Mariam absolvisti,                Your absolving Mary  
et latronem exaudisti,                and hearing the thief  
mihi quoque spem dedisti.            have given me hope.  
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.              placing me on your right hand.

Confutatis maledictis,                When the guilty are confounded  
flammis acribus addictis,            and consigned to flames,  
voca me cum benedictis.              call me with the blessed ones.  
Oro supplex et acclinis,                I pray, suppliant and kneeling,  
cor contritum quasi cinis:            heart as contrite as ashes,  
gere curam mei finis.                take my ending into your care.

*Baritone*

Be slowly lifted up, thou long black arm,  
Great gun towering toward Heaven, about to curse;  
Reach at that arrogance which needs thy harm,  
And beat it down before its sins grow worse;  
But when thy spell be cast complete and whole,  
May God curse thee, and cut thee from our soul!

*Chorus*

Dies iræ, dies illa,  
solvet sæclum in favilla,  
teste David cum Sibylla.

Day of wrath, day of rage  
consuming the world in ashes,  
as foretold by David with the sibyl.

Quantus tremor est futurus,  
quando judex est venturus,  
cuncta stricte discussurus!

What trembling there will be  
when the judge shall come  
to weigh everything strictly!

*Soprano and Chorus*

Lacrimosa dies illa,  
qua resurget ex favilla,  
judicandus homo reus:  
Huic ergo parce Deus.

That day is one of weeping,  
on which shall arise from the ashes  
the guilty man, to be judged.  
Therefore, spare this one, O God.

*Tenor*

Move him into the sun—  
Gently its touch awoke him once.  
At home, whispering of fields unsworn.  
Always it woke him, even in France,  
Until this morning and this snow.  
If anything might rouse him now,  
The kind old sun will know.  
Think how it wakes the seeds—  
Woke, once, the clays of a cold star.  
Are limbs, so dear-achieved, are sides,  
Full-nerved—still warm—too hard to stir?  
Was it for this the clay grew tall? —  
O what made fatuous sunbeams toil  
To break earth's sleep at all?

*Chorus*

Pie Jesu Domine,  
dona eis requiem. Amen.

Faithful Lord Jesus,  
grant them rest. Amen.

**III. Offertorium**

*Children's choir*

Domine Jesu Christe, Rex gloriae,  
libera animas  
omnium fidelium defunctorum  
de pœnis inferni,  
et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:

Lord, Jesus Christ, King of glory,  
deliver the souls  
of all the faithful dead  
from infernal pain  
and the deep abyss.  
Deliver them from the lion's jaws  
or they will be engulfed by the hell  
reserved for criminals.

*Chorus*

Sed signifer  
sanctus Michæl  
representet eas  
in lucem sanctam,  
quam olim Abrahæ promisisti  
et semini ejus.

But the standard-bearer,  
blessed Michael,  
speed them  
into holy light,  
as you promised Abraham  
and his descendants.

*Tenor and Baritone*

So Abram rose, and clave the wood, and went,  
And took the fire with him, and a knife.  
And as they sojourned both of them together,  
Isaac the first-born spake and said, My Father,  
Behold the preparations, fire and iron,  
But where the lamb for this burnt-offering?  
Then Abram bound the youth with belts and straps,

And builded parapets and trenches there,  
And stretched forth the knife to slay his son.  
When lo! an angel called him out of heaven,  
Saying, Lay not thy hand upon the lad,  
Neither do anything to him.  
Behold, a ram, caught in a thicket by its horns;  
Offer the Ram of Pride instead of him.  
But the old man would not so,  
But slew his son,—  
And half the seed of Europe, one by one.

*Children's choir*

Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro  
animabus illis,  
quarum hodie  
memoriam facimus:

We offer you, Lord,  
sacrifices of praise.  
Accept them on behalf  
of those souls  
whom we remember  
before you today.

Fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahæ promisisti  
et semini ejus.

Make them, Lord,  
pass over into life,  
As promised Abraham  
and his descendants.

*Chorus*

... quam olim Abrahæ promisisti  
et semini ejus.

... as promised Abraham  
and his descendants.

**IV. Sanctus et Benedictus**

*Soprano and Chorus*

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

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

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

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

*Baritone*

After the blast of lightning from the East,  
The flourish of loud clouds, the Chariot Throne;  
After the drums of Time have rolled and ceased,  
And by the bronze west long retreat is blown,  
Shall life renew these bodies? Of a truth  
All death will He annul, all tears assuage?—  
Fill the void veins of Life again with youth,  
And wash, with an immortal water, Age?  
When I do ask white Age he saith not so:  
"My head hangs weighed with snow."  
And when I hearken to the Earth, she saith:  
"My fiery heart shrinks, aching. It is death.  
Mine ancient scars shall not be glorified,  
Nor my titanic tears, the sea, be dried."

**V. Agnus Dei**

*Tenor*

One ever hangs where shelled roads part.  
In this war He too lost a limb,  
But His disciples hide apart;  
And now the Soldiers bear with Him.

*Chorus*

Agnus Dei,  
qui tollis peccata mundi:  
dona eis requiem.

Lamb of God,  
who takes the world's sins,  
grant them rest.

*Tenor*

Near Golgatha strolls many a priest,  
And in their faces there is pride  
That they were flesh-marked by the Beast  
By whom the gentle Christ's denied.

*Chorus*

Agnus Dei, Lamb of God,  
qui tollis peccata mundi: who takes the world's sins,  
dona eis requiem. grant them rest.

*Tenor*

The scribes on all the people shove  
And bawl allegiance to the state,

*Chorus*

Agnus Dei, Lamb of God,  
qui tollis peccata mundi . . . who takes the world's sins . . .

*Tenor*

But they who love the greater love  
Lay down their life; they do not hate.

*Chorus,*

. . . dona eis requiem sempiternam. . . . grant them rest forever.

*Tenor*

Dona nobis pacem. Grant us peace.

## VI. Libera me, Domine et In paradisum

*Chorus*

Libera me, Domine, Deliver me, Lord,  
de morte æterna, from eternal death  
in die illa tremenda, in that terrible day  
quando cœli movendi when heaven and  
sunt et terra, earth are dislodged,  
dum veneris iudicare and you come to judge  
sæculum per ignem. the world by fire.

*Soprano and Chorus*

Tremens factus sum ego, Dread and trembling have  
et timeo, gripped me  
dum discussio venerit and great fear about the  
atque ventura ira. judgment and wrath to come.

Libera me, Domine, Deliver me, Lord,  
de morte æterna. from eternal death  
Quando cœli movendi when heaven and  
sunt et terra. earth are dislodged.

Dies illa, dies iræ, Day of wrath, day of rage,  
calamitatis et miseræ, disaster and misery,  
dies magna et amara valde. great and intensely bitter day.

Libera me, Domine. Deliver me, Lord.

*Tenor*

It seemed that out of battle I escaped  
Down some profound dull tunnel, long since scooped  
Through granites which titanic wars had groined.  
Yet also there encumbered sleepers groaned,  
Too fast in thought or death to be bestirred.  
Then, as I probed them, one sprang up, and stared  
With piteous recognition in fixed eyes,  
Lifting distressful hands as if to bless.  
And no guns thumped, or down the flues made moan.  
"Strange friend," I said, "here is no cause to mourn."

*Baritone*

"None," said the other, "save the undone years,  
The hopelessness. Whatever hope is yours,  
Was my life also; I went hunting wild  
After the wildest beauty in the world.  
For by my glee might many men have laughed,  
And of my weeping something had been left,  
Which must die now. I mean the truth untold,  
The pity of war, the pity war distilled.  
Now men will go content with what we spoiled,  
Or, discontent, boil bloody, and be spilled.  
They will be swift with swiftness of the tigress,  
None will break ranks, though nations trek from progress.  
Miss we the march of this retreating world  
Into vain citadels that are not walled.  
Then, when much blood had clogged their chariot-wheels  
I would go up and wash them from sweet wells,  
Even from wells we sunk too deep for war,  
Even the sweetest wells that ever were.  
I am the enemy you killed, my friend.  
I knew you in this dark; for so you frowned  
Yesterday through me as you jabbed and killed.  
I parried; but my hands were loath and cold.  
Let us sleep now . . ."

*Children's choir, Chorus, and Soprano*

In paradisum Into paradise  
deducant te angeli, may angels lead you.  
in tuo adventu At your coming  
suscipiant te martyres, may the martyrs receive you  
et perducant te in and escort you to  
civitatem sanctam Jerusalem. the holy city, Jerusalem.  
Chorus angelorum te suscipiat, Choirs of angels welcome you,  
et cum Lazaro and with Lazarus,  
quondam paupere who was once poor,  
æternam habeas requiem. may you have eternal rest.

*Children's choir*

Requiem æternam Eternal rest  
dona eis, Domine: grant them, Lord,  
et lux perpetua luceat eis. and perpetual light shine on them.

*Chorus*

In paradisum . . . Into paradise . . .

*Soprano*

Chorus angelorum . . . Choirs of angels . . .

*Tenor*

Let us sleep now.

*Chorus*

Requiescant in pace. Amen. Lie asleep in peace. Amen.

Please visit our Web site for  
information about the Master Chorale's  
2002/2003 season.

[www.tcsn.net/chorale](http://www.tcsn.net/chorale)



Locally Owned & Operated

“Free Business Checking”

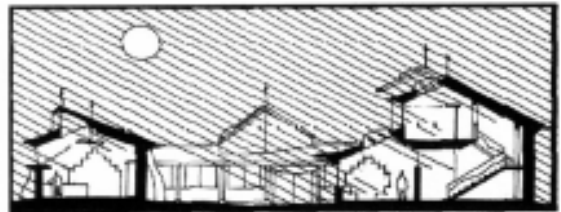
Loans For--SBA • Construction  
Homes • Vineyards  
Accounts Receivable  
Commercial Real Estate & More

[www.santaluciabank.com](http://www.santaluciabank.com)

7480 EL CAMINO REAL ATASCADERO 466-7087  
1240 SPRING ST. PASO ROBLES 239-1140  
1230 GRAND AVENUE ARROYO GRANDE 473-1988  
800 So. BROADWAY, STE. 200 SANTA MARITA LOAN OFFICE 473-1988



MEMBER FDIC EQUAL OPPORTUNITY LENDER



SUSTAINABLE PLANNING  
GREEN ARCHITECTURE  
APPROPRIATE TECHNOLOGY

*In memory of  
Bill Roalman*

SAN LUIS SUSTAINABILITY GROUP  
16550 Oracle Oak Way  
Santa Margarita, California 93453  
805-438-4452

[slog@slonet.org](mailto:slog@slonet.org)  
[www.slosustainability.com](http://www.slosustainability.com)

Polly Cooper - architect  
Ken Haggard - architect  
Scott Clark - bale specialist

# Your Financial Education Begins Here!



**SESLOC**  
FEDERAL CREDIT UNION

(805) 543-1816 (805) 227-1030



• San Luis Obispo • Paso Robles  
• Arroyo Grande • Cal Poly University Union

New on our  
Web site!

Test your financial  
skills with Googolplex:

Games, stories and  
lessons for youth about how  
to make and manage money.

[www.sesloc.org](http://www.sesloc.org)

A member-owned, full-service financial institution,  
serving those who live, work, worship or attend school  
in San Luis Obispo County, and their families.

---

# The Choirs

---

## Cuesta Master Chorale

### Soprano

Jill Anderson  
Christine Austin  
Katherine R. Baker  
Mary Bishop  
Diane Blakeslee  
Kristin Byrd  
Rebecca Christensen  
Barbara Crane  
Sunae Doh  
Vicki Ewart  
Pamela Gordon  
Susan Eno Holty  
Victoria Tafoya Lowrie  
Erica Melton  
Daphne Myers  
Margie Noble-Englund  
Jennifer Peterson  
Nanette Secor  
Judy Wooten

### Alto

Carilyn Anderson  
Cynthia Babb  
Lyn Baker  
Madelyn Bedig-Williams  
Marnie Burkhardt  
Corliss Campbell  
Sharon Carro  
Polly Cooper  
Charlotte Faiola  
Roselyn Harding  
Peggy Hart  
Denine Hicks  
Doris Highland  
Linda Hurd  
Sherry Kaml  
Christine Keightley  
Judy Lautner  
Lydia Marzano  
Mary S. McTaggart  
Janice Mehring  
Dalna Mills  
Janet Peach

### Tenor

Joan Pedersen  
Phyllis Porter  
Dorothy Tomilson  
Amy Wiley  
Linda Wilkes  
Eileen Zachary  
  
Aaron A. (Jim) Baker  
Michael Bierbaum  
Rodrigo Bolanos  
Charles Hiigel  
James D. Holloway  
John Kelly  
Richard King  
Thor Larsen  
David Peach  
Henry Sullivan  
David S. Vrooman  
Terry Wahler  
Doug Williams

### Bass

Andrew Anthony  
Harlan Bell  
Bob Bishop  
John Burkle  
Michael Burrell  
Charles Scott Chapman  
Josef Davidman  
Chungsam Doh  
Calvin Fernandes  
Steve Fleming  
John E. Frey  
George Highland  
Lowell Hoff  
Benjamin Holty  
Roger Ludin  
Dave Mills  
Lloyd Needham  
Roger Osbaldeston  
Stephen Reams  
Richard Schmidt  
John Stevens  
Steinar Svennungsen  
Art Troutman  
Bill Winstanley

*Susan Azaret Davies, rehearsal accompanist*

## Central Coast Children's Choir

Grace Anthony	Leah Howard
Jimmy Anthony	Rachel Lucas
Megan Anthony	Rebecca Lucas
Bryan Baldwin	Gabi Noble-Welch
Tyler Baldwin-Granger	Alissa Olson
Samantha Carmel	Cody Phillips
Kelly Christopherson	Rebecca Robertson
Rose Costello	Laura Sahl
Anna Deis	Jessica Sandretto-Rogers
Lauren Gilbert	Marty Vasquez
Casey Gouveia	Joanna Wagner
Hannah Howard	Susannah Williams

Beth Klemm, director  
Paul Woodring, accompanist

## PolyPhonics

### Soprano

Jenni Cecil  
Marisa Gray  
Valerie Laxson  
Jennifer Macias  
Harmony Murphy  
Brett Ruona  
Sondra Siri  
Lahna Von Epps

### Alto

Emilia Bruzzo  
Haley Cohen  
Maria Green  
Lindsey Hayes  
Rebecca Hurley  
Jamie Romnes  
April Tapper  
Amber Ver Halen  
Christine Ward

### Tenor

David Dexter  
Matthew Gray  
Michael Layton  
Sean McMasters  
Ryan Mosse  
KC Olson  
Jordan Ray  
David Roth

### Bass

Carson Britz  
Lindsey Burrell  
Dallas Carter  
Will Lakow  
Jonathan Lopez  
Jamie Marx  
Justin Penza  
Brandon Silar  
Terry Spaulding  
Ganesh Subramanyam

---

# *The Orchestras*

---

## Violins

Ginette Reitz, concertmaster  
Judy Beaver  
Ellie Malzahn  
Patty Manion  
Michele Meyers  
Eva Werner  
Sally Anderson  
Valarie Koos  
Tanya Streder  
Patricia Tallman  
Mi Young Shin

## Viola

Mary Elliott James, principal  
Pat Lamprecht  
Dorothy Rose

## Cello

Nancy Nagano, principal  
Nan Hamilton  
Barbara Lees  
Drew Van Duren  
Kristen Harris

## Bass

Ken Hustad, principal  
Ed Harris  
Tim Farrell

## Flute

Alice McGonigal, principal  
Sara Finsten  
Nancy Smee

## Oboe

April Cap, principal  
Jessica Getman

## English horn

Sandra Loyde

## Clarinet

Caroline Tobin, principal  
Jackie Pithart  
Ron Romero

## Bassoon

John Dilworth  
George Croy

## Contra bassoon

Cyrle Perry

## Horn

Debbie Middleton, principal  
Jim Christensen  
Jane Sullivan  
Pat Gibson  
Andrea Besenfelder  
Kelli Johanneson

## Trumpet

Jerry Boots, principal  
Rich Ward  
Al Streder  
Adam Green

## Trombone

Dean Werner, principal  
Bryce Tingle  
Vic Steelhammer

## Tuba

Tony Clements

## Percussion

Marshall Granger  
Dennis Cementina  
David Newman  
Sarah Basiletti

## Piano

Susan Azaret Davies

## Organ

Paul Woodring

## Chamber Orchestra

Paul Severtson, violin  
Pam Dassenko, violin  
Nancy Hartley, viola  
Jeanne Shumway, cello  
Clifton Swanson, bass  
Curtis Pendleton, flute  
Paul Sherman, oboe  
Virginia Wright, clarinet  
Andrew Radford, bassoon  
Jane Swanson, horn  
Henry Spiller, harp  
Ross Sears, percussion

## *Special Thanks*

Dr. Marie Rosenwasser, President/Superintendent  
Dr. Barbara George, Executive Director Institution  
Advancement, Resource Development and Marketing  
Dr. Ann Grant, Dean of Instruction, Sciences, Mathematics,  
Nursing, & Physical Education  
Yvonne Smith, Director Public Information,  
College Publications & Community Relations  
Harry Schade, Dean of Instruction, Humanities  
Nella Girolo, Chair of Performing Arts Division  
Bea Anderson, Performing Arts Division Assistant  
KCBX FM 90.1  
Betty Field-Haley, Charter Cable Access TV

Carilyn Anderson, proofreading coordinator  
Lyn Baker, Friends of Master Chorale coordinator  
Madelyn Bedig-Williams, hospitality and attire  
Sharon Carro, graphic artist, poster design  
Central Coast Children's Choir  
Vicki Ewart, program specialist, ad coordinator  
James Holloway, media coordinator  
Hunt & Associates  
Beth Klemm  
Thor Larsen, photograph enhancement  
Judith Lautner, Web page design  
Lloyd Needham, membership, Web site hosting  
Paul Woodring

---

# Friends of Cuesta Master Chorale

---

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

## Master Chorale Circle

Blakeslee Foundation

## Benefactor

Lyn and Jim Baker

## Soloist Sponsor

Mr. and Mrs. A. Stephen Balent

Mr. and Mrs. Paul Christensen

Dennis Russell Davies

Peggy and Gerry Peterson

## Orchestra Sponsor

Larry Edwards

Mr. & Mrs. Warren Sinsheimer, III

Mary Stallard

Mr. & Mrs. James R. Talbot

Allan E. Voigt \*

San Luis Symphony Guild

Dr. Ann B. Grant

Mr. & Mrs. Matthew C. Harding

Mr. & Mrs. William L. Winstanley

Rosemary Maino

Dr. & Mrs. Frank R. Martinez

Joanna Frawley

Roger Pond

Jeanne Potter

Mr. & Mrs. Jim Sargen

Nancy Victor

## Contributor

Carilyn Anderson

Carolyn S. Baker

Mary and Robert Bishop

Jerome Boots

Dr. William S. Carnazzo

Judith Chumlea-Cohan

Irene Duralde

Mr. & Mrs. Michael Fairbrother

Mr. & Mrs. John Frey

Ms. Henriette Groot, Ph. D.

M. Ellen Harper

Mr. & Mrs. N. James Hawthorne

George and Doris Highland

Mrs. Harry D. Hines

Christine and William Keightley

Mr. & Mrs. Richard A. King

Mr. & Mrs. Larry M. Larsen

Mr. & Mrs. Roger Ludin

Mr. & Mrs. William Mehring

Dr. Anthony J. Moye

Marilyn Nelson

Opera Lovers Meet

Marion Rooney-Rodman

Mr. & Mrs. David E. Shaw

Dr. Jan William Simek

Mr. & Mrs. Robert Staller

Kathleen Warfield

Mr. & Mrs. Gilbert Wilkes

Karen A. Wood

Patricia C. Wyse

Mr. & Mrs. Robert B. Young

*\* In honor of Lyn and Jim Baker*

---

We invite you to invest in the future of music on the Central Coast by becoming a member of the Friends of Cuesta Master Chorale. No matter how large or small, a gift for membership in the Friends of Cuesta Master Chorale can make a difference. It will enable us to continue to contribute exceptional music to our community. To become a member of the Friends of Cuesta Master Chorale or be placed on our mailing list, please complete this form and mail it to:

Friends of Cuesta Master Chorale

P.O. Box 8106

San Luis Obispo, CA 93403

Attn: Lyn Baker

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip code: \_\_\_\_\_ - \_\_\_\_\_

Day telephone: ( \_\_\_\_\_ ) \_\_\_\_\_

Evening telephone: ( \_\_\_\_\_ ) \_\_\_\_\_

Please put me on the mailing list.

I wish to support the Cuesta Master Chorale:

Contributor (\$35+)

Orchestra Sponsor (\$150+)

Soloist Sponsor (\$500+)

Benefactor (\$1,000+)

Master Chorale Circle (\$5,000+)

*For gifts of \$500 and above, monthly payments are accepted.*

Enclosed is my check/money order for  
 full amount  first of four payments

To donate via credit card, please visit the secure site at:  
<https://www.cuesta.org/commtty/foundation/ccard.htm>

(Yes, it **is** https)

1) Remove this check mark:

Use my gift where the need greatest

2) In the "Optional Designation" box:  
type MASTER CHORALE.



*Programme layout and design by*



*Bee Right Studio*

© copyright 2002 Bee Right Studio