

The Full Score



Verdi Requiem

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Don't Forget !

Spring Concert

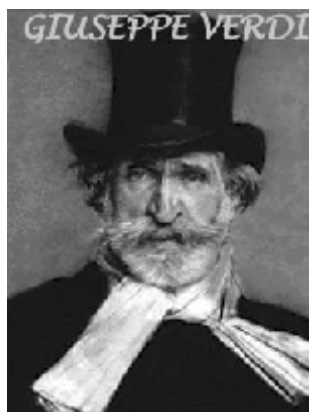
**Verdi
Requiem**

May 15

by Larry Bolef

Why does Verdi's sole requiem mass honor an obscure Italian novelist? The story begins with the death of a much more famous man—great Italian composer Gioachino Rossini—perhaps most widely known for his *William Tell Overture*. About Rossini's death, Verdi wrote a friend, "A great name has disappeared from the world! Rossini's reputation was the most widespread and most popular of our time; it was one of the glories of Italy. When the other like it no longer exists, what will re-

main to us?" The 'other like it' reputation was that of the Italian poet



and novelist Alessandro Manzoni (1785-1873), author of the popular historical novel "*I Promessi Sposi*" (*The Betrothed* - 1827), Verdi's favorite work of literature. Though now we can

say that Italy's musical reputation is well secured by Verdi himself, in the mid-19th century, Verdi, a great Italian patriot, was concerned that his country be considered a cultural light on a level with France and Germany. There was more than pride at stake. Italy had only recently unified under a central government. It was weak, divided by ethnic and regional tension. Many Italian intellectuals, reformers, and patriots were fearful that Italy could be conquered and divided up by stronger states. Though some

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The Man Behind the Music

by Lydia Marzano

Giuseppe Fortunino Francesco Verdi was born into a family of innkeepers and grocers in Le Roncole, Italy, on October 10,

1813. At a very young age, Verdi showed an interest in music, especially the organ music at church. His parents managed to get him an old spinet and it became his most

precious possession. He soon learned to play the organ well enough to play for church services. Verdi's father recognized his talent and

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Requiem Soloists by Mary Bishop

**Jonathan Mack,
Tenor**



**Hector Vasquez,
Baritone**

**Cynthia
Clayton,
Soprano**



**Jacalyn Kreitzer,
Mezzo-Soprano**



A Central Coast resident, Jacalyn has brought her “voice of molten gold” (*San Francisco Chronicle*) to grace many of the world’s greatest opera houses, including Deutsche Oper Berlin, Barcelona’s Gran Teatro del Liceu, and the Los Angeles Music Center. She has performed under the baton of Simon Rattle, Zubin Mehta, Edo de Waart, and others, in works by Bach, Brahms, Verdi, Wagner, Mozart, Prokofiev, Ravel, and Vaughn-Williams, to name a few.

Jacalyn lives in Morro Bay with her husband, celebrated artist David Krietzler, and their two children, Anatol and Fredricka.

The Man Behind the Music

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sent him to nearby Busseto to attend a music school when he was twelve years old. Two years later, at 14, he was teaching music at the school. At this time he was also composing some tunes, marches, cantatas, and smaller vocal pieces. At 15, Verdi wrote his first orchestral overture. The citizens of Busseto provided funding for Giuseppe to study at the Conservatory in Milan, but he was not admitted—not enough talent, they said! So he studied privately with Vincenzo Lavigna, a local opera composer of considerable renown.

In 1836 he married Margherita Barezzi, his childhood sweetheart. They had two children, both of whom died in infancy. Margherita died in 1840.

The production of Verdi’s first opera, *Oberto*, was in 1839 at La Scala in Milan. Over the next 55 years he composed 27 more operas, including *Aida*, *Falstaff*, *Rigoletto*, and *La Traviata*. With the wide acceptance of his music, Verdi became rich as well as fa-

mous. He acquired a large farm close to where he was raised and where he felt he belonged. He would often remark that if he had not been a composer he would have liked to be a farmer. Nowhere was he as happy as on that farm, inspecting the fields, barnyards, crops, and breeding horses and attending to his gardens. There were no music scores on the farm—only a piano with broken strings. He made money from his farm and was prouder of this income than of the great wealth gathered by his operas.

When his second wife, Giuseppina Strepponi died in 1897, Verdi lost the will to live. He left the farm and took up residence in Milan.

Verdi often remarked that if he had not been a composer he would have liked to be a farmer.

Giuseppe Verdi died on January 27, 1901, at the age of 87. His death was mourned throughout Italy—schools closed for the day and thousands of Verdi’s compatriots lined the streets as his body was carried to the Musicians Home where it was buried.

CUESTA MASTER CHORALE ENDOWMENT

The THOMAS AND SUSAN DAVIES MASTER CHORALE ENDOWMENT has been created to honor the Davies' sterling leadership for the past twenty years. It is hoped that by "growing the endowment" the Chorale will achieve financial stability in the years to come.

We are offering the opportunity for you to join in honoring Tom and Susan's commitment and high expectations by contributing to the endowment. All contributions, great and small, are most welcome. Your contribution is also tax deductible as the Cuesta College Foundation manages the fund. Questions regarding the fund may be directed to Lyn Baker, a current member of the Chorale, at 927-8298, or by calling the Cuesta College Foundation at 546-3279.



The Thomas and Susan Davies Master Chorale Endowment

Name: _____

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Your name as you wish it to appear in our program: _____

Please mail to: Cuesta Master Chorale
Cuesta College
P.O. Box 8106
San Luis Obispo CA 93403

“A Trip Down Memory Lane” stories from fellow Master Chorale members

Marnie Burkhardt remembers: Back in the early days when we were singing on risers at the San Luis Mission, I used to haul the risers to and from Cal Poly in our old hay truck. After one of these concerts, the men loaded the risers in my truck and I headed north on Palm. When I got to Pepper St., I turned left and headed up the hill. The risers rolled to the back of the truck, hit the tailgate with a crash, and flew out onto street. There I was, at eleven or so at night, in my concert garb, trying to load the risers back into the truck and trying not to rouse the neighbor-



hood with my swearing. Then when I got back to Cal Poly, the men had the nerve to ask me where I'd been!

Then there was the time when we were touring in Spain and our tour bus was trying to take us to a party after a concert. The bus barely made the turn onto a very narrow street. Then, once on the street, the bus driver realized there was a VW parked at the corner and no way to get around it. So some of us hopped out of the bus, picked up the VW, and set it on the sidewalk next to a building. Amid cheers from the choir, we proceeded on our way, wondering what the owner would think when he came back and found his car reparked on the sidewalk.

Verdi *Requiem* continued from page 1

of historic northern Italy was indeed annexed, much of Italy survived intact. But the outcome did not seem certain in Verdi's time. Even before services for Rossini were held, Verdi wrote in the *Gazzetta Musicale* of Milan, suggesting that the musicians of Italy come together to publicly honor their master. A large group of Italian (only Italian!) composers, drawn by lot from a list, would each compose a section of a requiem mass, to be performed on the first anniversary of Rossini's death in 1869. All, including the performers, producers, and composers, would donate their services. A committee was formed, composers chosen, and all the sections quickly finished. Verdi himself composed the final “Liberate me, Domine”. Verdi relied on his old friend, the conductor Angelo Mariani, to arrange for a chorus, but Mariani dithered. The opportunity passed; the project was a public fiasco. Alberto Mazzucato, the director of the Milan Conservatory and a composer in his own right, had been a member of the Rossini memorial committee. He had read the musical submissions for the *Requiem Mass*, and greatly admired Verdi's own contribution. On February 2, 1871, he wrote a letter to Verdi using lavish praise to suggest a new requiem based on the material in the “Liberate me,

Domine” section previously written. Verdi replied on February 6: “...such is a composer's ambition, your words arouse in me the desire, one day, to write the entire Mass; particularly since, with a little further expansion, I would find I had already completed the “Requiem” and the “Dies Irae”, whose recapitulation I have composed in the “Liberate”. Consider then, and be remorseful at the deplorable consequences your praise might have! But stay calm after all: it's a temptation that will pass, like many others. I am not fond of useless things. There are so many, many Masses for the Dead. It would be pointless to add one more.”

But there was one occasion that would change Verdi's mind. On May 22, 1873, Alessandro Manzoni died. The two men met only once, in 1868. Verdi wrote a friend, “What can I say to you about Manzoni? How can I describe the extraordinary, indefinable sensation the presence of that Saint, as you call him, produced in me? I would have knelt in front of him, if one could adore a



Alessandro Manzoni

Meet the Members



George and Doris Highland

George shares their story: We had both signed up with a dating service called "Together". After filling out an extensive questionnaire and going through a thorough interview, each of us was guaranteed a specific number of introductions to "compatible" members of the op-

by *Christy Whiting*

posite sex. Doris' was the last name I received—in June of 1996. We met for coffee in San Luis and spent a couple of hours talking and getting acquainted. I was smitten with her by the end of our first meeting. By late August we had decided "this was it", but since I was mayor of Atascadero at the time and prohibited from moving out of the city unless I resigned, we waited until Dec. 14 to be married.

Unknown to me, we had sung in the same group three or four times prior to our introduction. Although I didn't remember seeing her, she remembers me. She thought I "looked" married and so wasn't available!

We're glad to be together and enjoy that togetherness in Master Chorale each Monday evening.



Matt Carlton

Matt Carlton is one of our newest members of the Master Chorale. Matt was born and raised in Carmichael, California. He received his bachelor's degree in math from U.C. Berkeley (1994) and completed his graduate studies at UCLA. He has been a statistics professor at Cal Poly for five years and decided to audition for the Master Chorale because he enjoys classical and madrigal singing and was excited to find an adult chorus dedicated to classical choral music.

Matt enjoys the "SLO Life" because after living in big cities for most of his life, it is nice to live somewhere quiet with lots of scenery and minimum amounts of traffic. He lives in Los Osos and enjoys being so close to the bay, Montana de Oro, and Morro Rock.

Verdi's *Requiem* continued from page 4

man. . . When you see him, kiss his hand for me and tell him about all my reverence." Verdi wrote to his music publisher, Giulio Ricordi, suggesting a requiem mass be performed on the first anniversary of Manzoni's death. This time there would be no committee, no group of composers, and, most important of all, no public fiasco.

Verdi started work on the *Requiem* in Paris during the summer of 1873—at the age of 60. It was complete by April 16, 1874. On May 22, 1874, exactly one year after Manzoni's death, Verdi

conducted the premiere of the *Requiem* at the Church of San Marco in Milan. The piece was a great success. Verdi conducted performances in Italy and throughout Europe in the next two years. Though the *Requiem* was infrequently performed until the 1930s, it is now a staple of choral concerts

Regarding Alessandro Manzoni, the Italian writer honored by the Verdi *Requiem*, Verdi wrote a friend, "What can I say to you about Manzoni? . . . I would have knelt in front of him, if one could adore a man."

Cuesta Master Chorale

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To order tickets
Call the PAC Ticket Office
756-ARTS or 1-888-233-2787
Or order online at www.pacslo.org

Verdi *Requiem* — May 15, 2004

Cuesta
Master Chorale 2003 - 2004
Season

The Mind Behind the Design

by Christy Whiting

A special thank you to one of our most loyal and dedicated members: Sharon Carro. Vicki Ewart, our board chairman enthuses, "Not only is she an outstanding mezzo, but she is the most amazing artist. Wait 'til you see the poster for this concert!"

Year after year Sharon puts much hard work into designing a poster and the advertising. Each paper has different sizes and requirements, so Sharon has to redesign the advertising for every single venue.



On top of everything she does for the chorale, she helps her husband run Comco Computers, doing all the accounting and helping out on the sales floor. She just became a grandmother last year and does the books for her son's art gallery in Morro Bay, as well. All this, and she still finds time to go to voice lessons and prepare several recital pieces twice a year.

After discussing the lengthy details that go into making our programs, I took a long shot and asked her what she enjoys do-

ing with her free time. She shared with me that she couldn't remember the last time she had free time, but if she did have any, she would love to garden.

As a new member of the Master Chorale it was a privilege for me to get to know Sharon beyond her name and her lovely mezzo-soprano voice. I think we can all appreciate that it is members like Sharon that keep this choir operating so efficiently.

Thank you, Sharon Carro!

