

*Cuesta*  
**Master Chorale**

Thomas Davies, conductor

Igor Stravinsky  
**LES NOCES**



Wolfgang Amadeus Mozart  
**REQUIEM**



May 21, 2005

8:00 PM

Performing Arts Center  
San Luis Obispo

Will your nest egg  $B^b$  when you retire?  
If so, it's time to stop fiddling around...

$B^\sharp$  and  
fine-tune with the investment professionals  
you can trust!



**BLAKESLEE & BLAKESLEE**

The Central Coasts Independent Financial Planning Firm since 1971

299 Madonna Road San Luis Obispo 543-9001 Member NASD/SIPC



Dear Friends,

**O**N BEHALF of the Cuesta Master Chorale, thank you for attending tonight's performance. I especially want to thank Dr. Marie Rosenwasser, President of Cuesta College, Dr. Gil Stork, Interim Dean of Humanities, and the entire Cuesta Music Faculty for their continued support. I would also like to give a special thanks to Bea Anderson, Music Department Secretary, for her many hours of work on our behalf. Cuesta is filled with wonderful faculty and staff of which the Master Chorale is most appreciative!

*Thomas Davies*

Conductor

## COMCO Computers

7355 El Camino Real, Atascadero  
466-0542 Open 9-6 Mon.-Fri, 9-5 Sat.



We do the extra things to ensure smiles. For example, we pre-test each system before delivery!

New Computer Systems, Repairs & Onsite Calls  
Ink Cartridges, Books, Cables and Supplies

*Serving the North County  
Since 1985*

Join  
THE LEVINE MUSIC ACADEMY  
at Divine Appointment Guitars!

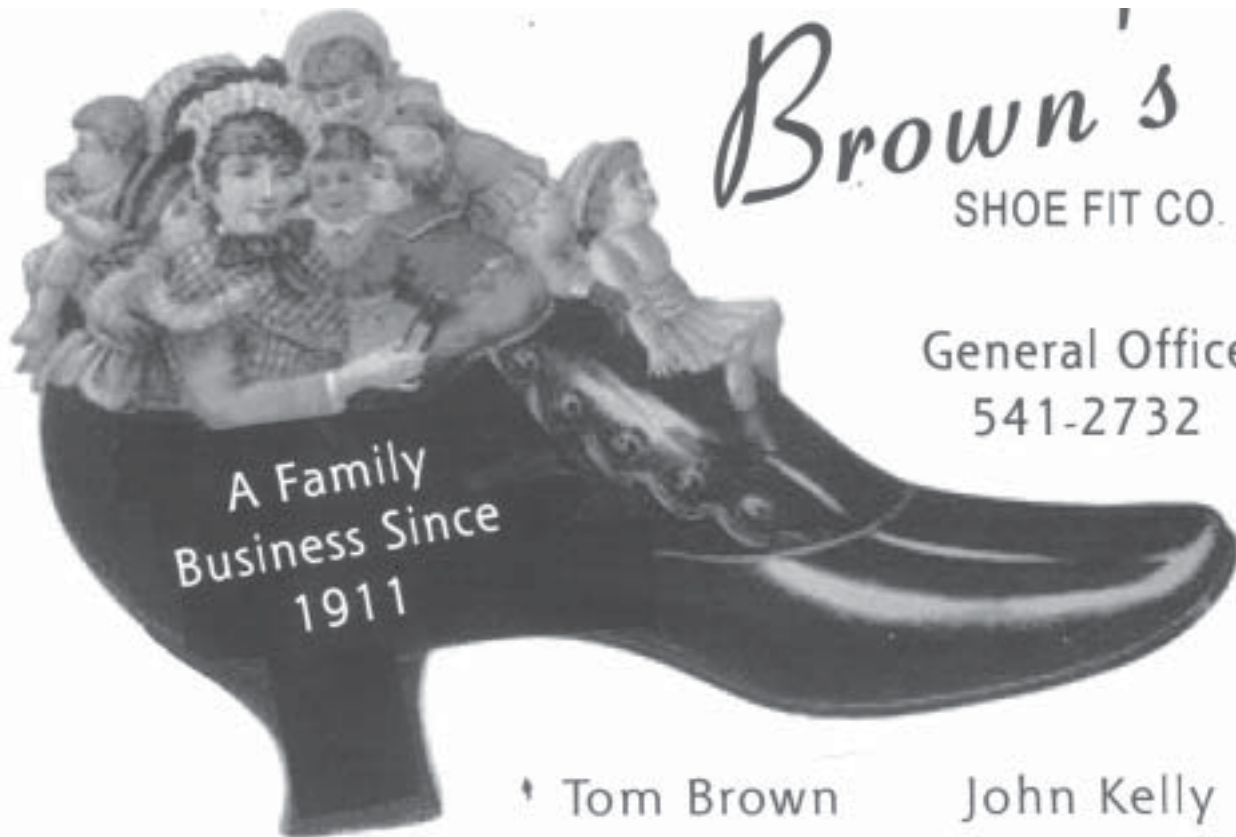
GUITAR  
BASS  
SONGWRITING  
ROCK, BLUES, JAZZ

*Currently enrolling students for  
our next term starting  
the 2nd week of January*

To provide a firm foundation of musicianship, our lessons are POWER PACKED with lots of playing, practical techniques, and a dose of music theory sprinkled in along the way. Adam Levine, director of the Levine Music Academy has over 30 years of teaching experience and teaches beginning through master level.

And for lots of personalized instruction, classes are 60 minutes and are limited to 10 students per class. Cost is \$170 for an 8 week series.

[www.divineappointmentguitars.com](http://www.divineappointmentguitars.com) 237-0054



A Family  
Business Since  
1911

# Brown's

SHOE FIT CO.

General Office  
541-2732

† Tom Brown

John Kelly

# GUEST ARTISTS

**JILL ANDERSON**, soprano, is best known as founder and director of Pacific Repertory Opera, with which she has sung several roles. She has also performed with Cuesta Master Chorale, the Vocal Arts Ensemble, and the Cal Poly Baroque Ensemble. Ms. Anderson has been a recitalist on the “Music for a Sunday Afternoon” series. She has sung with the San Francisco Opera chorus, the Los Angeles Master Chorale, the New York City Opera and the San Luis Obispo Mozart Festival chorus. Ms. Anderson maintains a private voice studio and is currently on the voice faculty at Cuesta College.



Tenor **JONATHAN MACK** is well known to San Luis Obispo audiences, having sung on numerous occasions with both the San Luis Obispo Mozart Festival and the Cuesta Master Chorale. 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., and his guest engagements took him throughout West Germany and France, including Hamburg, Heidelberg, Stuttgart and Clermont-Ferrand.



The Croatian mezzo-soprano **TIHANA HERCEG** was born in Paris, France. She began her music studies at Fran Lhotka Music School in Sisak, Croatia. She graduated from the Music Academy of Zagreb, Croatia and made her operatic debut in the United States in 1993. Ms. Herceg is a winner of numerous vocal competitions including the Metropolitan Opera Competition, Santa Barbara Performing Arts Foundation, the Loren Zackary National Vocal Competition and is a recipient of two prestigious Zagreb University Presidential Awards.



Soprano **KATHERINE ARTHUR** received her M.A. in Voice from the University of California Santa Barbara where she studied with Elisabeth Mannion and Michael Ingham. Her solo appearances include the Southwest Chamber Music Ensemble, Santa Barbara Oratorio Society, Pacific Repertory Opera, and many more. She was a featured guest artist in Europe, where she has recorded works for the Austrian Radio, as well as performing for many international music festivals and opera companies.



Frequently seen on the opera stage, Filipino-American baritone **ROBERTO PERLAS GOMEZ** has most recently been seen in the title role of PRO's production of *Red Cloud* and as Angelotti in last month's production of *Tosca*. In December of 1995 Mr. Gomez went to Manila to create the title role of *Rizal* in a world premiere celebrating the centennial of the Philippine national hero. During the 2000-2001 season he performed frequently with companies on the West Coast including Nevada Opera, Tijuana Opera and Santa Barbara Grand Opera—three companies where he performed his signature role, Figaro, in *Il Barbiere di Siviglia*.



Susan Azaret Davies enjoys a dual career as a pianist and a singer. She has most recently appeared as mezzo soprano soloist with the San Luis Obispo Symphony in March 2005, and as pianist for Pacific Repertory Opera's *Opera in the Mission Gala* in February 2005. She has appeared frequently as mezzo soprano soloist with the Cuesta Master Chorale, most recently in the Bach *Christmas Oratorio* in December 2004. Ms. Davies teaches piano at Cal Poly, is on the music faculty at Idyllwild Summer Arts, and is the the choir director /organist at St. Paul the Apostle Catholic Church in Pismo Beach.



**PAUL WOODRING** is a Southern California native who specialized in organ performance at California State University, Northridge, studying under Dr. Sam Swartz and Dr. David Britton. While at CSU Northridge, Mr. Woodring won several prestigious awards and competitions, including First Prize in the American Guild of Organists Competition (Western Regional). While studying in Austria, he was the student of Otto Bruckner and Elfriede Stadlmann. He has also performed widely throughout Europe and the Western United States. He is an active composer, arranger and teacher. Mr. Woodring currently serves the congregation of Mt. Carmel Lutheran Church as Director of Music, and he is the Principal Accompanist and music theory teacher for the Central Coast Children's Choir.

Prize-winner in international piano competitions. **DR. W. TERENCE SPILLER** has performed across the country as soloist, recitalist, chamber musician, and accompanist. The L.A. Times reviewed his performance at the Long Beach Bach



Festival as "polished, genteel". The Torrance Daily Breeze called his performance with the Peninsula Symphony Orchestra as "spirited, whimsical and intense...From flowing sensuality to pounding drama, soloist and orchestra matched wits in a vigorous joint effort." The Milwaukee Sentinel cited a chamber music performance as "breathtaking, soul-stirring." The San Luis Obispo Telegram-Tribune called him "inspired...a musical powerhouse."



A native of Traverse City, Michigan, **PATRICK CHRISTIANS** came to San Luis Obispo in 2003 after earning a piano performance degree from Michigan State University. He is currently working with the vocal and choral departments of Cal Poly, the choral program at San Luis Obispo High School, and the Vocal Arts Ensemble. Mr. Christians also serves as organist and choir director of St. Barnabas Episcopal Church in Arroyo Grande. Patrick currently resides in San Luis Obispo with his wife, Lindsay, and two insufferable cute kittens.

**WP**  
**WILKINS PRINTING**  
 Full Service Printing  
 SHORT RUN DIGITAL COLOR - OFFSET - FOIL  
*We Do It All!*  
 Visit Our  
**Photo & Art Gallery**  
 6405 El Camino Real • Atascadero, CA • 805/466-1440

**WINERY EVENT TRANSPORTATION & TOURS**

**The Wine Wrangler**  
*"Let's Go Rustle Up Some Wine"*

**COY & SARAH BARNES**  
 805.238.5700 • FAX 805.238.9003 • [www.thewinewrangler.com](http://www.thewinewrangler.com)

**EN VISION**  
 OPTOMETRY

**RONALD W. KYKER, F.N.A.O.**  
 CERTIFIED OPTICIAN

1245 Broad Street, San Luis Obispo, California 93401  
 (805) 542-0700/Fax (805) 784-9309

**ARROYO MEDICAL GROUP**  
 INCORPORATED  
 PRIMARY CARE PHYSICIANS

**David Ruiz, M.D.**  
 Diplomate of the  
 American Board of Family Practice

931 Oak Park Blvd., Suite 101  
 Pismo Beach, California 93449  
 (805) 474-2600  
 (805) 474-2605 Fax

# PROGRAM NOTES

In December 2004, the Cuesta Master Chorale performed Johann Sebastian Bach's *Christmas Oratorio*. Although the majority of the work contemplates and celebrates the birth of Jesus, a sobering anticipation of the baby's destiny comes when Bach incorporates a chorale melody associated with the crucifixion of Christ. In a similar way, tonight's program reflects two important stages of life—marriage and death—and it demonstrates how effectively composers can respond to both of these powerful moments in human existence.

We can find tonight's cantata by Stravinsky filed under several names—as *Svadebka*, since Stravinsky based the work on Russian wedding songs; as *Les Noces*, since its premiere performance in 1923 took place in Paris; and as *The Wedding*, its English title (and the language in which it will be sung this evening). Although the work is most often presented in a concert version, the premiere featured choreography to enhance the unfolding story, that of a young couple preparing for their nuptials. However, the events in *Les Noces* are rather different from the wedding rituals of America today; Stravinsky's wedding takes place under the auspices of the Russian Orthodox Church, and it is a peasant wedding (a *svad'ha*). To be sure, this is actually a *svadebka*, or a *fine* wedding, but it still has many rustic elements that are remote from the experience of modern Westerners.

Our ears may be taken aback by the very first notes of *Les Noces*, which sound almost Asian with their sparse, percussion-centered texture. The vocal line also has the sharp descents often associated with eastern languages. However, as more instruments and voices join in, the sound gradually swells into more familiar territory. Still, the eventual participation of

large groups of people, chanting various Russian prayers and blessings, generates a kaleidoscopic whirl of sound at times.

The words, too, may take us by surprise. *Les Noces* opens with the solo bride-to-be, who sobs “Woe is me!” throughout the opening tableau. Her lamentations are unexpected—at least, from our cultural perspective, which often regards a wedding day as “the happiest day of one's life”—but, in truth, the bride is acting out her conventional role in the proceedings. Russian peasant brides were expected to rue the loss of their familiar homes, their parents, even their virginity. (We should also recall that the typical peasant marriage was no love match, but rather an alliance arranged by matchmakers working on behalf of both families.)

Not only are the bride and her family expected to weep and wail at the prospect of their coming separation, but certain ritual actions take place as part of the wedding preparation; these, too, are depicted in Stravinsky's score. With much care, the bride's mother and the bridesmaids undertake the traditional unbraiding of the bride's hair. After lovingly brushing it out, they reraid it—but this time into *two* braids, symbols of the coming partnership. These are then wound around the bride's head and tied with colorful ribbons. It is easy to hear the intertwining vocal and percussion lines as representing the gradual plaiting of the bride's long hair.

We move without pause to the second tableau, set at the groom's home. Similar rituals are underway there, too. Like the bride's tresses, the groom's hair is carefully oiled and dressed, with his attendants straightening and rearranging his curls. Like the bride's parents, the groom's father and mother lament



the impending loss of their son (even though it was traditional for the bride to come reside with her husband's family); their grief focuses on the prospect that his heart will no longer be theirs, but instead will be given to a rosy-lipped maiden.

The prayers (and lamentations) continue in the third tableau, as the bride departs for her new home. The assembled witnesses call upon the Virgin Mary and various saints to give their blessings to the new couple, and the interweaving of the vocal lines may now resemble the way the couple must learn to cling to each other.

The mood lightens in the final tableau, which depicts the nuptial feasting (and drinking) and the ritual preparations for the couple's wedding night. During the many toasts, the marriage bed is warmed by another couple, and once the newlyweds are led to their wedding chamber, the four parents are positioned outside to guard the door and ensure that the couple is not interrupted. They sing with great joy about the new love blossoming within the room, which brings *Les Noces* to a close.

The effect of the chanting, singing, weeping, and percussion effects can be dizzying. Adding to the confusion is the fact that Stravinsky didn't always let the same soloist depict the same character (the groom's lines, for instance, are usually sung by a tenor, but at the end his sentiments are expressed by a bass). It may well be that this flexibility resembles how weddings can unite us all (although the technique can be found in other works by Stravinsky, and it may be his way of keeping the story "abstract").

Weddings bring people together; so, alas, do funerals, and here, too, composers have long applied their talents to enhancing the emotional impact of these ceremonial rituals. One of the most celebrated settings of a funeral mass was the *Requiem* left unfinished by a dying Mozart. The power of this work is twofold: the music itself is beautiful and at times glorious; moreover, the drama and mystery surrounding the work's composition have long caught the public's imagination. The imagery is almost irresistible: a gravely-ill Mozart struggles to complete a secret commission for a piece that is associated with death. Thanks to many romanticized depictions of Mozart's final days—most recently in the play (and movie) *Amadeus*—the *Requiem* has acquired even more associations (most of which are complete fictions) with manipulation, intrigue and even murder. Even without its many extramusical images, however,



Igor Stravinsky (1882-1971)

Mozart's *Requiem* would stand as a masterpiece on the strength of its music alone.

Or would it? The *Requiem* was not complete when Mozart died, and only portions of it would be performable as he left them. We know that Mozart discussed some of his intentions for the unfinished sections with his student Franz Xaver Süssmayr; we have to take it on faith that Süssmayr was diligent in incorporating Mozart's plans. Actually, though, Mozart left quite a bit of material in sketch form, so Süssmayr's task wasn't as completely daunting as it might have been. Nevertheless, Süssmayr seems to have had only himself (and perhaps some verbal instruction) to rely on in the "Sanctus," "Benedictus" and "Agnus Dei" movements. Süssmayr was not the first to try completing the work, however. Mozart's widow, Constanze, initially gave the task to others, for reasons that are one of the mysteries surrounding the *Requiem*. When those other efforts came up short, Süssmayr was given the responsibility at last. Nor is Süssmayr's version the only "full" edition; several other completions have been produced in recent years—but Süssmayr's edition still has pride of place in being the "first" completed version.

There has been much scholarly fussing over the years about the extent and skill of Süssmayr's contributions; regardless of these concerns, Constanze was sufficiently satisfied with Süssmayr's version that she sent it (complete with Süssmayr's forgery of Mozart's signature) to Count Walsegg, who had commissioned it. Perhaps Süssmayr's portions *aren't* quite as good as Mozart at his best, but certainly—after comparing these parts with other



# GBR&B

Glenn, Burdette,  
Phillips & Bryson

CERTIFIED PUBLIC ACCOUNTANTS  
TAX AND BUSINESS ADVISORS



## *In Tune with Your Accounting Needs*

Tax Planning & Preparation ♪ Estates & Trusts ♪ Audit ♪ Accounting & Bookkeeping  
Internal Control Review ♪ Litigation Support ♪ Mergers & Acquisitions ♪ Software Consulting  
Information Technology Consulting ♪ Collections Consulting

530 10th St., Paso Robles • (805) 237-3995  
8375 Morro Rd., Atascadero • (805) 466-3008  
1150 Palm St., San Luis Obispo • (805) 544-1441  
2222 S. Broadway, Suite B, Santa Maria • (805) 349-0585  
[www.gpb.com](http://www.gpb.com)

## PETE JOHNSTON AUTO CENTER



**BREAKTHROUGH**

**QUICK LUBE EXPRESS**



**24 Hour TOWING**

**veri on** wireless

*Authorized Agent*

## CHEVROLET AN AMERICAN REVOLUTION

2485 Theater Drive  
Paso Robles, Ca 93447  
(800)669-8120  
[www.petejohnston.com](http://www.petejohnston.com)



**M. Barry Epperson, CFM**  
Resident Manager  
Vice President -  
Investments

Private Client Group

Merrill Lynch Life Agency  
California License No. 0522776

**Michael D. Stenvall, CFM**  
Senior Financial Advisor  
Vice President -  
Investments

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

## THREE SHEETS TO THE WIND



"Songs of the Sea"

Sidney Willson Young  
vocals, guitar, banjo  
Jack Beardwood  
vocals, percussion

1346 12th St. • Los Osos, CA 93402 • 805-528-0790

## SUPPORTING FINE ARTS FOR SAN LUIS OBISPO

THE LAW OFFICES OF

## GILBERT WILKES IV

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

# Business Checking *free for life!*\*

We want  
your account  
and we  
mean  
business.

No Monthly Service Charge

No Minimum Balance

No Analysis Charge

No Charged Back

Check Charges

*If someone writes you a bad check*

SLB

SANTA LUCIA BANK

www.santaluciabank.com

\* Offer may not be available for accounts with very high volume or transfer accounts.

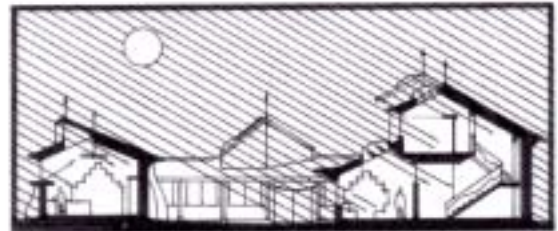


1740 EL CAMINO REAL 1240 SPRING ST. 1230 GRAND AVENUE 1825 SO. BROADWAY

ATASCADERO PASO ROBLES ARROYO GRANDE SANTA MARIA

466-7087 239-1140 473-1988 614-9100

FDIC



SUSTAINABLE PLANNING  
GREEN ARCHITECTURE  
APPROPRIATE TECHNOLOGY

*In Support of Music-  
A Vital Ingredient in Sustainability*

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

slog@slonet.org  
slosustainability.com

Polly Cooper - architect  
Ken Haggard - architect  
Scott Clark - designer

# CUESTA MASTER CHORALE

## Soprano

Jill Anderson  
Mary Bishop  
Diane P. Blakeslee  
Rebecca Christensen  
Katrín Colamarino  
Vicki L. Ewart  
Ruth Goodnow  
Christine Marchant  
June Morgan  
Daphne Myers  
Kimberly Nico  
Margie Noble-Englund  
Lynne Robinett  
Juliette Weston  
Judy Wooten

## Alto

Carilyn Anderson  
Madelyn Bedig-Williams  
Marnie Burkhardt  
Corliss Campbell  
Sharon Carro  
Sue Childers-Kraft  
Polly Cooper  
Charlotte Faiola

Doris Highland  
Janine Holt  
Linda Hurd  
Marceline Irving  
Sherry Kaml  
Christine Keightley  
Judy Lautner  
Katie Lombard  
Lydia Marzano  
Janice Mehring  
Dalna Mills  
Christine Rael O'Meara  
Christine Parker-Kennedy  
Janet Peach  
Jeanne Potter  
Dorothy Tomilson  
Amber Ver Halen  
Linda Wilkes  
Sharon Williams

## Tenor

Don Aronson  
Aaron (Jim) Baker  
Matthew Carlton  
Chuck Hiigel  
James F. Holyfield

John Kelly  
Richard King  
Thor Liland Larsen  
David Peach  
Michael Ross  
Robert Silva  
Bernard H. Singsen  
David S. Vrooman  
Terry Wahler  
Doug Williams

## Bass

Harlan Bell  
Bob Bishop  
John Burkle  
David M. Butz  
Charles Scott Chapman  
Calvin Fernandes  
Jerime Ford  
John Frey  
George Highland  
Lowell Hoff  
Benjamin Holty  
Bradley Kyker  
Roger Ludin  
Dave Mills

Lloyd Needham  
Timothy Newkirk  
Roger Osbaldeston  
Stephen Reams  
Richard Schmidt  
Steinar Svennungsen  
Craig Updegrove  
Toby Weston  
Bill Winstanley

## Accompanist

Susan Azaret Davies

*Cuesta Master Chorale is sponsored by the  
Cuesta College Performing Arts Division.*

---

# POLYPHONICS

---

## Soprano

Yohanna Bartel  
Rachael Beckner  
Stephanie Davies  
Chloe Gill  
Hannah Juul-Borre  
Jessica Reed  
Shaina Stevens  
Melody Svennungsen  
Amanda Tredger  
Christy Whiting  
Laura Zapata  
Alisa Zichterman

## Alto

Melissa Buckel  
Haley Cohen  
Annemarie Cordeiro  
Catherine Daly  
Lauren Groff  
Carolyn Jorstad  
Christine Nasol  
Holly Nelson  
Kimberly Nicola  
Hannah Payken  
Andrea Terry  
Jessica Weiss

## Tenor

Ryan Ernst  
Matt Fulbright  
Martin Garona  
Trevor Gilliland  
Peter Howe  
Patrick Little  
David Roth

## Bass

Gabe Bondoc  
David Caldwell  
Dallar Carter  
Richard Carrick  
Travis Elconin  
Chad Gifford  
Eddie Hora  
James Huantg  
Scott Johnson  
Scott Mathewson  
Ganesh Subramanyam

Broadband Internet Anywhere



Proud to be a local supporter  
of the Cuesta Master Chorale.

GROUND  CONTROL

Get connected today.  
Call 800.773.7168 or visit  
[www.groundcontrol.com](http://www.groundcontrol.com)

720 Aerovista Place, San Luis Obispo, California 93401

# *Le Noces*

## **Part I**

Scene One: The Braid

Scene Two: In the Groom's House

Scene Three: The Departure of the Bride

## **Part II**

Scene Four: The Wedding Feast

*INTERMISSION*

# *Requiem*

- I. Introitus  
    Requiem
- II. Kyrie
- III. Sequenz  
    No. 1 Dies irae  
    No. 2 Tuba mirum  
    No. 3 Rex tremendae  
    No. 4 Recordare  
    No. 5 Confutatis  
    No. 6 Lacrimosa
- IV. Offertorium  
    No. 1 Domine Jesu  
    No. 2 Hostias
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Communio  
    Lux aeterna

# THE MASTER CHORALE ORCHESTRA

## Violin I

Pam Dassenko, concertmaster  
Margaret Berrio  
Nancy Hartley  
Carol Kersten  
Patty Manion  
Michele Meyers  
Grace Seng

## Violin II

Ginetter Reitz, principal  
Sally Anderson  
Judy Beaver  
Valarie Koos  
Kay Miyanouchi  
Tanya Streder

## Viola

Mary Elliott James, principal  
Pat Lamprecht  
Brittany Ridley  
Victor Lowrie

## Cello

Jeanne Shumway, principal  
Nan Hamilton  
Kristen Harris  
Alexandra Miller  
Drew Van Duren

## Bass

Clif Swanson, principal  
Ken Hustad  
Lara Lehmer

## Clarinet

Caroline Tobin  
Andrew Conrad

## Bassoon

Diana Keeling  
John Dilworth

## Trumpet

Jerry Boots  
Al Streder

## Trombone

Bruce Scott  
Vic Steelhammer

## Timpani

Ross Sears

## Percussion

Sarah Basiletti  
Dennis Cementina  
Corey Downum  
Marshall Granger  
Debbie Minnichelli

## Piano

William T. Spiller  
Susan Azaret Davies  
Patrick Christians  
Paul Woodring

## Program Notes *continued*

original works by Süssmayr—it seems as if most of Süssmayr’s sections of the *Requiem* are better than Süssmayr at *his* best: perhaps he was indeed guided by oral or now-lost plans of his teacher. Or, more simply, maybe Mozart’s own completed sections of the masterpiece cast such a powerful light that they illuminate and enhance even the more prosaic portions finished by others.

In any event, words like “masterpiece” and “triumph” are not overstatements when applied to this *Requiem*. Funerals, they say, are for the living, and Mozart’s setting of the funeral text lives and breathes with passion, intensity and anguish. According to some of the posthumous accounts of Mozart’s demise, several of Mozart’s friends gathered around his bedside shortly before his death to join him in singing through the material he had drafted. When Mozart heard his own setting of the “Lacrimosa” text, he wept—and now, more than 200 years later, it is hard for us not to do the same.

*Program notes by Dr. Alyson McLamore*

**Karen Scott, M.A.**  
audiology  
hearing aids


*Helping you hear  
the things you love...*

**541-1790**  
1985 Johnson Avenue . San Luis Obispo  
Next door to French Hospital

## SPECIAL THANKS

Dr. Marie Rosenwasser, Superintendent/President  
 Dr. Barbara George, Executive Director Institutional  
 Advancement, Resource Development and Marketing  
 Scott Roark, Interim Lead Coordinator of Public Information and  
 Marketing  
 Harry Schade, Dean of Instruction, Humanities  
 John Knutson, Chair of Performing Arts Division  
 Bea Anderson, Performing Arts Division Assistant  
 Cal Poly Music Department

Carilyn Anderson, proofreading coordinator  
 Rebecca Christensen, Friends of Master Chorale coordinator  
 Madelyn Bedig-Williams, hospitality and attire  
 Sharon Carro, graphic artist, poster design  
 Vicki Ewart, ad coordinator, program coordinator  
 James Holloway, program design and layout  
 Judith Lautner, Web page design  
 Mary Bishop, newsletter editor  
 Lloyd Needham, membership  
 Leslie Carol, dba Flying Colours, Multimedia Production



**WEA Williams Engineering Associates**  
 2073 Buckskin Drive, Los Osos, CA 93402

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


Workable • Energy • from • Agriculture



**Robin Kosmala**  
 REALTOR®



1180 Price St.  
 Pismo Beach, California 93448  
 Office (805) 773-2100  
 Cellular (905) 305-0355  
 Toll Free (800) 274-2101  
 Fax (805) 773-2435  
 E-Mail [RKosmala@C21HometownRealty.com](mailto:RKosmala@C21HometownRealty.com)  
 Each Office is Independently Owned And Operated




**Sheltered Acre**  
 NURSERY


1188 Los Osos Valley Rd., Los Osos, CA 93402

**Lowell Hoff**  
 (805) 528-1800


THE ORIGINAL  
 RADIANT  
 CUT  
 DIAMOND



In 1977, master cutter Henry Grossbard set out to create  
 a better diamond - not a better brand. Not a fad or a gimmick.  
 Beautiful diamonds you will be proud to wear.

  
**MARSHALLS JEWELERS**  
 • SINCE 1889 •


751 Higuera Street at Garden  
 Downtown San Luis Obispo • 543-3431




**Eagle Castle**  
 WINERY

3090 Anderson Road  
 Paso Robles

Tasting Room: 805-227-1428  
 Fax: 805-227-1429



**Join Us Sundays**  
 10:00 AM, 10:30 AM, 11:00 AM & 10:00 AM

Email: [info@mountainbrook.net](mailto:info@mountainbrook.net)  
 Phone: (805) 343.3102  
 Fax: (805) 343.3300

Office: 4251 S. Higgins St., Ste. 200  
 San Luis Obispo, California 95401  
 Auditorium: 4029 S. Higgins St.  
 Building Site: 1005 Calle Joaquin

**Mountainbrook**  
 community church

[www.mountainbrook.net](http://www.mountainbrook.net)

# Cuesta Master Chorale

## Advisory Board

Thomas Davies, conductor

Vicki Ewart, chair

Sharon Carro, secretary

Jeanne Potter, interim finance chair

Rebecca Christensen, fundraising chair

Chuck Hiigel, concert manager



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

**Don't just dream  
 about retirement.**

*Plan For It.*

**Jeffrey D. Orcutt**  
 840 11th Street, Ste 2  
 Paso Robles, CA 93446  
 (805) 237-2044

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

Member SIPC

**Edward Jones**

Serving Individual Investors Since 1871

*The Dental Office of*  
*Thomas A. Hurd, D.D.S.*

*Applauds*

**CUESTA MASTER  
 CHORALE'S  
 EXCELLENCE IN MUSIC**

*Excellence in dentistry can be found  
 In Lompoc*

**1111 East Ocean Avenue, #11  
 805.736.6579**

**Pacific  
 Energy  
 Company**  
 helped us  
 choose  
 the perfect  
 fireplace...



Pacific Energy Company's fireplace experts focus on fitting your home with a "you-specific" fireplace. We offer the county's widest selection of top name brands like Town & Country, Mendota, Valor and RSE. From customer service to selection, Pacific Energy Company provides you with the best of the best.

**PACIFIC  
 ENERGY  
 COMPANY**

The Power To Save You Money

2121 SANTA BARBARA STREET, SAN LUIS OBISPO

805 544-4700 • [www.afteryouenergy.com](http://www.afteryouenergy.com)

# LES NOCES (The Wedding)

Scene I: The Bride's Chamber

THE BRIDE

Tress, my tress, O thou fair tress of my hair,  
O my little tress.  
My mother brushed thee, my mother brushed  
thee at evening.  
My mother twined thee with a ring of silver.  
Mother brushed my tress.  
O woe is me, O alas, poor me.

THE BRIDESMAIDS

I comb her tresses, her fair golden tresses,  
Nastasia's bright hair, Timofeevna's fair  
tresses.  
I comb and plait it, with ribbon red I twine it.  
I twine her golden hair.  
I comb her fair tresses, bright golden tresses,  
I comb and I twine Timofeevna's fair tresses,  
I bind her tresses, I comb them and plait them,  
With a fine comb I dress them.

THE BRIDE

Cruel, heartless came the matchmaker,  
Pitiless, pitiless cruel one, pitiless cruel one.  
She tore my tresses, tore my bright golden hair,  
pulled it tearing it.  
She tore my hair that she might plait it in  
Two plaits, plaiting it in two.  
O woe is me, O alas, poor me.

THE BRIDESMAIDS

I comb her tresses, her fair golden tresses,  
Nastasia's bright hair, Timofeevna's fair  
tresses.  
I comb and I plait it, I comb it and bind up her  
hair,  
With a ribbon of bright red, twine it with a  
ribbon blue.

THE BRIDE

Golden tresses bright, O my tresses fair.

THE BRIDESMAIDS

Weep not, O dear one, weep not,  
Let no grief afflict thee, my dear one, weep no  
more, Nastasia.  
O weep no longer, my heart, my Timofeevna.  
Of your father think, your mother's care,  
And of the nightingale in the trees.  
Your father-in-law, he will welcome you.  
Your mother-in-law will bid you welcome  
And tenderly love you,  
Even as though you were their own dear child.  
Noble Fetis Pamfilievitch,  
In your garden a nightingale is singing,  
In the palace garden all day long he whispers  
cooing notes.  
At nightfall, hear him singing aloud his song of  
love.  
'Tis for you, Nastasia, his singing, my dear one.  
For you alone his singing, for your delight, your  
happiness.  
He shall not disturb you sleeping, in time for  
mass, he'll wake you.  
Come, come, let us make merry from one  
village to another.  
Come, come, dear Nastasia shall be happy,

She must be gay and joyful.  
Come! She should always be of good cheer.  
'Neath the little stones, a brook flows.  
Underneath the stones, a little brook is flowing,  
Underneath the stones, making loud and happy  
music.  
Loud and gay it sounds, like beating drums,  
Like beating drums, gaily, loudly making music.  
So Nastasia Timofeevna, so in marriage do we  
give thee.

THE BRIDESMAIDS, THE BRIDE, AND THE  
MOTHER

Virgin Mary, come to us and aid us,  
Plait her hair, aid us wed her,  
Nastasia's fairÉ anything else here?  
Plait, plait my little tresses,  
Plait my hair and bind it with a ribbon red,  
In plaits, bind it tightly.  
I twine her tresses, I plait her fair tresses,  
I bind the fair hair of my Timofeevna,  
I twine her tresses, again I will twine them,  
With ribbons entwine it, my Timofeevna,  
Once more I comb it and bind it with ribbon,  
A ribbon entwined about her hair.  
Again I will comb Nastasia's fair tresses,  
I comb them and twine them, my Timofeevna,  
I twine her fair hair, with a ribbon I bind it,  
A ribbon of bright red.  
Blue, a ribbon blue,  
A ribbon red,  
Bright red, as my own lips are red.  
A ribbon blue,  
As blue as my eyes.

Scene II: The Bridegroom's House

THE BRIDEGROOM'S FRIENDS

Virgin Mary, come, come and aid our wedding.  
Come, Mary, hear our prayer, aid us as we  
comb the fair curls of Fetis.  
Virgin Mary, comb the fair locks of Fetis  
While we comb and brush the curls of  
Pamfilievitch.  
Virgin Mary, come.  
Wherewith shall we brush and comb and oil the  
fair locks of Fetis?  
Come, come to aid us, O come, Virgin Mary,  
O come, Mary, aid us, uncurl his fair locks.  
Quickly, let us go to the town and buy some  
pure olive oil,  
And curl his locks, his fair locks.  
Come, Virgin Mary, come to aid our wedding,  
Aid us now as we uncurl the bridegroom's  
locks.

THE PARENTS

Last night, Fetis sat, sat within his house all the  
while.  
Last night, Pamfilievitch, his fair locks sat  
brushing.  
Now, to whom will these curls belong?  
Now they will belong to a rosy lipped maiden.  
Do they now, now, belong to her, to the tall one,  
To Nastasia, to Timofeevna.  
Now, Nastasia, pour oil on them.  
You pour oil on them.  
You, Timofeevna, you pour oil on them.

O, the fair, the curly locks of Pamfilievitch,  
The fair and curly locks.  
O, the fair, the curly locks of Fetis, the fair and  
curly locks of Pamfilievitch.  
Thy mother curled them oft,  
Saying then, while she was curling them,  
"Little son, be you white and rosy cheeked, little  
son,  
My little child, my son.  
And another one will curl your locks,  
And another one will love you."  
Shining locks, and curly, whose are they?  
O Pamfilievitch, lovely curly locks, the locks of  
Fetis,  
Well oiled and lovingly curled.  
Glory to the father, glory to the mother,  
Well have they brought up their wise one,  
obedient,  
A clever prudent child.

THE BRIDEGROOM

Let my fair curls be in order, upon my white  
face, in order,  
And grow used to my young man's ways, my  
habits,

CHORUS

Ah, in Moscow, in the city, for dandy young  
habits are usual there.  
Virgin Mary, come and aid our wedding,  
Aid us to brush the locks, aid us to uncurl the  
fair locks of Fetis,  
Holy Mother, come to us,  
Thyself, come, we pray Thee.  
Come to the wedding.  
And with Thee, all the holy apostles.  
Come to the wedding.  
And with Thee come all the angels.  
Come to the wedding.  
Now may God bless us, God bless us all and  
His Son,  
Come to the wedding.

THE BRIDEGROOM

Bless me, my father, my mother, bless me,  
Your child who proudly goes  
Against the strong wall of stone to break it  
down.  
See him, Fetis, the noble Fetis there.  
See him the noble Fetis,  
There to win his bride, his lady.  
So the candles are lighted.  
We go now to the church and we kiss there the  
silver cross,  
To invoke our Lady's blessing.

THE FIRST BRIDESMAID

All you that come to see the bride passing by,  
Did stay to see her taken away.  
Give you blessing, bless the prince upon his  
way,  
The bridegroom who is gone away to meet his  
bride,  
To wed her whose troth is plighted,  
On his brow to set a golden crown.

CHORUS

Ah, see there falls a white feather, now the flower fades,  
Fades the flower, too. Now fades the flower too,  
Feather falleth, feather falleth.  
So did Fetis kneel down before his own father,  
So did Fetis kneel before his mother, graciously,  
Asking their blessing upon the son who goes to be married,  
And may the saints go with him, guarding him,  
May the saints go with him too, and keep him in their care.  
Lord, bless us all from the oldest to the youngest children.  
Saint Damien, bless us also.  
Bless us, Lord, bless the bride and bridegroom, bless us also,  
The oldest, the youngest, O bless us. Ah!  
Bless us, O Lord, and bless now our wedding too.  
Bless us, Lord, send Thy blessings upon us all,  
Bless us, O bless the father and the mother, the sister and the brother,  
Bless us, we pray Thee, bless all who are faithful,  
All who fear and love him.  
God protect us, aid us now, God be with us now.  
Abide with us now.  
Saint Luke, do thou be with us, bless us, Saint Luke.  
Bless our marriage rites we pray thee,  
Bless the couple whom thou hast chosen,  
Bless the pair, Saint Luke, bless them whom thou hast chosen.  
Grant, O grant thy blessing for always,  
And to their children.

Scene III: The Departure of the Bride

CHORUS

Brightly shines the moon on high,  
Beside the glowing sun,  
Even so, the princess lived within the palace, happily,  
Beside her aged father and her mother dear.

THE BRIDE

O grant me your blessing, father, dear.  
For now I go to a foreign land.

THE FATHER AND MOTHER

See how bright the candles burn before the Ikon,  
So have I stood before it long.  
Holding bread and holding salt too.  
Thou Saint Cosmo come with us,  
To the room where the two little doves are sitting.

CHORUS

So they gave their blessing to their daughter fair,  
So she before her father stood weeping,  
For now I go to a foreign land.  
And to every quarter of the world I go.  
Holding the ikon, holding bread and salt too.  
Thou Saint Cosmo come with us, Cosmo and Damien,  
O come with us,  
Holy Saint Cosmo, O grant that the wedding may prosper,  
Enduring from youth unto age. To our children, even unto them.

Holy Cosmo and Damien walked about the hall and came back.  
Here in the room, the happy room, the small room,  
There are sitting two little doves.  
There is singing, dancing, drinking too.  
Tambourines sounding, clashing, cymbals are being played.  
Long and happy union, grant thou them.  
May the wedding endure from their youth,  
From their youth unto old age and unto their children,  
Holy Cosmo and Damien walked about the hall,  
They walked about the hall and then came back.  
Virgin Mary, give Thy blessing,  
Virgin Mary, Mother of our blest Savior, grant Thy blessing on this union.  
The apostles and all angels, as the hops entwine together,  
So our newly married couple cling together,  
As one they cling together, as the hops entwine together, so they two.

THE MOTHERS

My own dear one, child of mine, little one, my little one,  
Do not leave me, my dear one, child of mine, Come again to me, my little one.  
Ah, do not leave me lonely, come back, come back, my dear one, my little one,  
Child, you have forgot, dear one, have forgot the golden keys hanging there.

Part Two

Scene IV: The Wedding Feast

CHORUS

Berries two there were on a branch, they fell to the ground,  
One berry bows to another berry.  
Ai louli.  
A red, a very red one, and a strawberry did ripen,  
Ai louli.  
And one berry to another spoke sweetly,  
Close one berry grew to another, close to it.  
And one berry represents the noble bridegroom, Fetis,  
And the other, Nastasia, 'tis the white one.  
So gaily goes he, Theodor Tichnovitch,  
I found a ring, found a golden ring with precious stones.  
Who is it comes here so gaily? Palagy Stanovitch.  
I have lost the golden ring of gold set with precious stones.  
O poor me. Oh, poor Palagy no more is gay.  
Flying comes a grey, a little goose.  
One berry bows to another red berry,  
One berry spoke to another red berry.  
Flying comes a grey, a little goose.  
Now its wings are beating, its tiny feet are scratching,  
Making clouds of dust rise, making all the nobles (any idea what this last word might be?)

THE BRIDE'S FATHER

Now behold your wife, whom God hath given you.

CHORUS

And what did we tell you, dear Nastasia?  
Your wife must sew and spin,  
She must keep the linen white and sew it too.

THE BRIDE'S MOTHER (leads her to son-in-law)

To you I entrust her, my son-in-law,  
I entrust her, my daughter dear.  
Set her to work, food you shall give her and clothe her  
And bid her work.

CHORUS

Let her sew the linen, food you shall give her and clothe her,  
And set her to work, you feed her  
And clothe her and bid her work.

THE FATHER

You saw the logs.  
Love her and shake her like a pear tree.

CHORUS

They are come, our nobles, fill the flowing goblets,  
Round the tables going, fill the flowing goblets.  
Going round among the guests and toasting Mary.  
Drink thou, little mother, eat thou, Maritovna.  
"I do not drink, I do not eat, I listen here,  
Listen to the nobles as they eat and drink their wine."  
"If our Simon were hereÉ"  
O you gay, noisy chattering goose, where have you been?  
Noisy goose, where have you been, what did you see there?  
A foreigner?  
I have been far away at sea, the blue sea and the lake of blue.  
A swan necked maiden in the sea was bathing,  
Washing there her Sunday dress.  
A little white swan did you see there?  
And how should not I have seen the sea, seen the little swan?  
Ay, beneath his wing the swan doth hide his mate.  
Two swans, two white swans in the sea were swimming  
In the sea, two swans.  
Ay, and Fetis holds Nastasia right tenderly,  
And Fetis holds his bride to him tenderly.

THE FIRST BRIDESMAID

And you, Nastasia, what have you done?

THE BRIDE

I have donned a golden belt,  
It is plaited with pearls that trail and hang down to the ground.

THE BEST MAN

O you merry old rogue, Nastasia's father, you,  
He has sold his child for wine, for flowing goblets!

CHORUS

Now all you who have come to the feast,  
Lead the bride in, the bridegroom is waiting, lonely,  
Holding a goblet of rare old wine, a rare goblet.  
You fair maids, and you pastry cooks, and you plate washers,  
You good-for-nothings, you chatterboxes,  
All you lazy wives, you silly Reds, you foolish ones,  
And all you naughty ones  
Who are among the wedding guests,

Raise your voices!

Hear the bridegroom saying, "I would sleep now."

And the bride replying, "Take me with you."

Hear the bridegroom saying, "Is the bed narrow?"

And the bride replying, "Not too narrow."

Hear the bridegroom saying, "How cold are the blankets?"

And the bride replying, "They shall warm them."

'Tis to thee, Fetis, sing we now this little song, And to the little dove, the white one.

To Nastasia, to our Timofeevna, too.

Dost hear us, hearest thou Fetis, dost hear us, Pamfilievitch?

We are honoring you, we sing our song to you.

Do not lie thus by the steep river bank,

Ah, sit down Savelyouchka.

In a summerhouse, a wedding prepare for Fetis.

### THE GUESTS

In the farmhouse, see how jolly a feast is held,

Nobles sat at table drinking honey and wine,

And all the while made speeches,

Merrily, oh merrily, our wedding went, truly.

Nine kinds of beer, the good wife had prepared,

But the tenth is finest, the best of all.

Our Nastasia goes away, to dwell afar off, in a distant country.

Wisely shall she live there and in happiness.

Let her be submissive, let her be obedient.

She who knows how to be obedient, always is happy.

Bow then courteously, both to the old and the young ones.

In the garden green there, Fetis stood and looked

Upon the marks of his Nastasia's feet, his own Nastasia.

A smart young dandy went a walking down the street.

On his head he wore a fine furry cap for winter.

My Nastasia walks very quickly and her new little coat,

It is lined with the fur of martens cosily.

### FRIENDS

Black her brows and beautiful.

### ONE OF THE FRIENDS

Now then, you old man, come and drink a little glass of wine,

Drink a good glass of wine. To our pair drink a health.

### MEN, FRIENDS, AND WOMEN

Toast the happy married couple,

For our married ones need many things.

They want to have a little house increasing their home.

A bath they will build for themselves there.

You come and have a bath, afterwards, you will be heated.

So did our married pair begin their happy days together.

Now then! Drink to their health, drink and toast our pair.

### CHORUS

Drink again, toast the pair,

And embrace the two.

This one, this one, this is good,

This one even now cost a rouble,

But if you squeeze it in your hand,

Squeeze it tightly, it costs double that.

I don't care at all though it costs as much.

Now the river Volga overflows

And before the gate I hear one calling,

"Oh mother dear, my mother dear,

Who calls me?"

### ONE OF THE BRIDEGROOMS

All you silly maidens,

Tell me who the maiden was who ruled her true love.

My mother-in-law!

### ALL

Lovely little bed

Where I lay me down,

How soft the pillow where I lay my head.

Soft the pillow where I may lay my head,

Folded in the soft blankets warm.

See our Fetis there, Pamfilievitch.

The little sparrow makes first his nest, then takes his mate to be with him.

Fetis holds Nastasia and kisses her, his bride,

Kisses her and holds in his hand her little hand.

Holds her hand and presses it upon his heart,

Holds her hand and lays it upon his heart.

Dear heart, little wife, my own dearest treasure,

My sweet, my honey.

Dearest flower and treasure of mine, fairest

flower, sweetest wife,

Let us live in happiness so that all men may envy us.

## REQUIEM

### I. Introit: Requiem

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis care veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Grant them eternal rest, Lord, and let perpetual light shine on them. You are praised, God, in Zion, and homage will be paid to You in Jerusalem. Hear my prayer, to You all flesh will come. Grant them eternal rest, Lord, and let perpetual light shine on them.
---	--

Mors stupebit et natura, cum resurget creatura, judicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit.	Death and nature will be astounded, when all creation rises again, to answer the judgement. A book will be brought forth, in which all will be written, by which the world will be judged. When the judge takes his place, What is hidden will be revealed, nothing will remain unavenged.
--	--

### II. Kyrie

Kyrie, eleison. Christe, eleison. Kyrie, eleison.	Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.
---	---

Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?	What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?
--	---

### III. Sequence

#### 1. Dies irae

Dies irae, dies illa Solvat saeculum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus!	Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl. Great trembling there will be when the Judge descends from heaven to examine all things closely.
---	---

salve me, fons pietatis.

#### 2. Tuba mirum

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum	The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne
---	--

#### 3. Rex tremendae

Rex tremendae majestatis, qui salvandos savas gratis, salve me, fons pietatis.	King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.
--	--

#### 4. Recordare

Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die.	Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day.Ê
---	--

Quaerens me, sedisti lassus, redemisti crucem passus;	Faint and weary you have sought me, redeemed me, suffering on the cross;
--	---

tantus labor non sit cassus. may such great effort not be in vain.

Juste iudex ultionis, Righteous judge of vengeance,  
donum fac remissionis, grant me the gift of absolution  
ante diem rationis. before the day of retribution.

Ingemisco, tamquam reus: I moan as one who is guilty:  
culpa rubet vultus meus; owning my shame with a red face;  
supplicantis parce, Deus. suppliant before you, Lord.

Qui Mariam absolvisti, ou, who absolved Mary,  
et latronem exaudisti, and listened to the thief,  
mihi quoque spem dedisti. give me hope also.

Preces meae non sunt dignae, My prayers are unworthy,  
sed tu, bonus, fac benigne, but, good Lord, have mercy,  
ne perenni cremer igne. and rescue me from eternal fire.

Inter oves locum praesta, Provide me a place among the  
sheep,

Et ab haedis me sequestra, and separate me from the goats,  
Statuens in parte dextra. guiding me to Your right hand.

### 5. Confutatis

Confutatis maledictis, When the accused are con-  
founded,  
flammis acribus addictis, and doomed to flames of woe,  
voca me cum benedictis. call me among the blessed.

Oro supplex et acclinis, I kneel with submissive heart,  
cor contritum quasi cinis, my contrition is like ashes,  
gere curam mei finis. help me in my final condition.

### 6. Lacrimosa

Lacrimosa dies illa, That day of tears and mourning,  
qua resurget ex favilla, when from the ashes shall arise,  
judicandus homo reus. all humanity to be judged.  
Huic ergo parce, Deus, Spare us by your mercy, Lord,  
pie Jesu Domine, gentle Lord Jesus,  
dona eis requiem. Amen. grant them eternal rest. Amen.

## IV. Offertory

### I. Domine Jesu

Domine Jesu Christe, Rex gloriae, Lord Jesus Christ, King of glory,  
libera animas omnium fidelium, liberate the souls of the faithful,  
defunctorum de poenis inferni, departed from the pains of hell  
et de profundo lacu. and from the bottomless pit.  
Libera eas de ore leonis. Deliver them from the lion's  
mouth,  
ne absorbeat eas tartarus, lest hell swallow them up,  
ne cadant in obscurum. lest they fall into darkness.  
Sed signifer sanctus Michael. Let the standard-bearer, holy  
Michael,  
repraesentet eas in lucem sanctam. bring them into holy light.

Quam olim Abrahae promisisti et semini ejus.

Which was promised to Abraham and his descendants.

### 2. Hostias

Hostias et preces tibi, Domine, Sacrifices and prayers of praise,  
Lord,  
laudis offerimus. we offer to You.  
Tu sucipe pro animabus illis, Receive them in behalf of those  
souls  
quaram hodie memoriam facimus. we commemorate today.  
Fac eas, Domine, And let them, Lord,  
de morte transire ad vitam, pass from death to life,  
Quam olim Abrahae promisisti et semini ejus. which was promised to Abraham and his descendants.

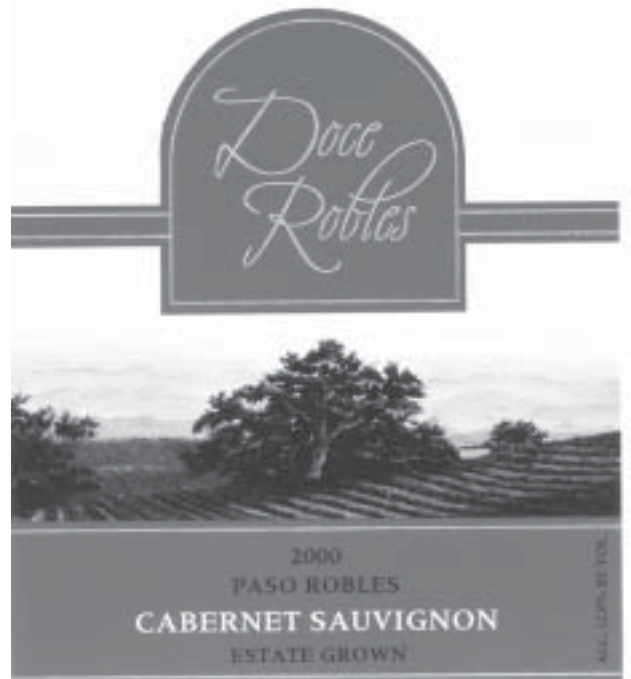
## V. Agnus Dei

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

## VI. Communion:

### Lux aeterna

Lux aeterna luceat eis, Domine, Let eternal light shine on them,  
Lord,  
cum sanctis tuis in aeternum, as with Your saints in eternity,  
quia pius es. because You are merciful.  
Requiem aeternam dona eis, Domine, Grant them eternal rest, Lord,  
et Lux perpetua luceat eis, and let perpetual light shine on  
them,  
cum Sanctis tuis in aeternum, as with Your saints in eternity,  
quia pius es. because You are merciful.



894 Meinecke Ave., Suite B  
San Luis Obispo, CA  
93405  
ph (805) 546-8040  
fx (805) 546-0440

# 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.

James and Susan Arzouman  
Jim and Lyn Baker  
Carolyn S. Baker  
Marnie Burkhardt  
Paul and Rebecca Christensen  
Cider Creek  
Dennis Russell Davies  
Larry Edwards and Roger Pond  
John and Mary Frey  
David and Barbara George  
Roy Gersten  
Weston and Jane Goodnow  
Cricket F Handler  
Stanley F Harkins

Michael and Denine Hicks  
George and Doris Highland  
Nell W. Hines  
Janine Holt  
Thomas and Linda Hurd  
Wm. C. and Christine Keightley  
Bradley Kyker  
Frank and Lois Martinez  
Bernard and Katherine Millard  
Anthony J. Moyer  
J.D. and Christine O'Meara  
Opera Lovers Meet  
Roger Osbaldeston  
Nina Reinacher

Marion R. Rodman  
Jan William Simek  
Warren and Carol Sinsheimer  
David and Mandeleine Shaw  
Mary Stallard  
John E. Stevens  
Martha J. Steward  
Henry and Jane Sullivan  
James and Mary Talbot  
Nancy Victor  
Allan E. Voigt  
Lisa Wallender  
William L. and Patricia Ann Winstanley

## THOMAS AND SUSAN DAVIES ENDOWMENT

Jim and Lyn Baker  
Clifford and Carolyn S. Baker  
Diane P. Blakeslee  
Margaret J. and Sam W. Brown  
Ernie and Helma Cementina  
Irene L. Duralde  
John and Yvonne Edmisten  
Albert and Charlotte Faiola

Joanna Frawley  
John and Mary Frey  
Ann B. Grant  
Cricket Handler and Jerry Boots  
John E. Kelly  
William and Sue Kraft  
*In memory of Harry Rodman* by Marion Rooney Rodman  
*In memory of Harry Alfred Davies* by Aaron and Lyn Baker

Judith Lautner  
Frank and Lois Martinez  
Gerry and Peggy Peterson  
Marion R. Rodman  
Jan William Simek  
Henry and Jane Sullivan

We are most grateful for a matching challenge by an anonymous donor.

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 to 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: Rebecca Christensen

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  
<https://www.cuesta.edu/commtty/foundation/donatio.htm>  
and follow the instructions. Please remember to

- 1) Remove this check mark:  
 Use my gift where the need is greatest
- 2) Type MASTER CHORALE in the  
"Optional Designation" box.

# CUESTA MASTER CHORALE ENDOWMENT

The **Thomas and Susan Davies Master Chorale Endowment** has been established to honor the Davies' sterling leadership for the past 20 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 Rebecca Christensen, a current member of the Chorale, at 786.4918, or by calling the Cuesta College Foundation at 546.3279.

---

## *The Thomas and Susan Davies Master Chorale Endowment*

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

Address: \_\_\_\_\_ City: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone (day): \_\_\_\_\_ (evening): \_\_\_\_\_

Amount: \$ \_\_\_\_\_

Method of payment:  Check  Visa  MasterCard  American Express

Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Name(s) as you wish it to appear in our program: \_\_\_\_\_

In honor/memory of \_\_\_\_\_

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





Sharon Lee (2005)