

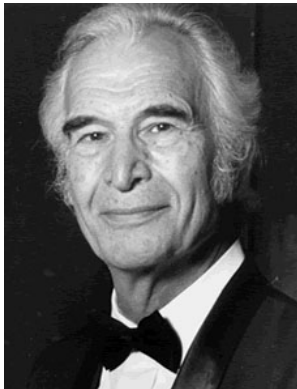
The Full Score



La Fiesta de la Posada

by Larry Bolef

On Saturday, December 17, *La Fiesta de la Posada* is scheduled to be performed both in San Luis Obispo by our Master Chorale and in London, England, at the Barbican, by its composer, Dave Brubeck. Pianist Brubeck is 85 and still touring the world with his musicians and an ever-changing cast of top jazzmen. The work ethic he learned as a boy growing up on a cattle ranch in Amador County sustained him through partial paralysis from a serious neck injury at age 31 and triple-bypass open heart surgery at 80.



Brubeck's career refuses to fit any neat categories or predictable development. The son of a piano teacher who kept an upright for students and two grand pianos for her own practic-

ing, he refused to take lessons from his mother and would not learn to read music.

He was close to his cattleman father and went to college to become a veterinarian intending to return to the ranch to work with his father. It quickly became apparent that he was a musician with extraordinary talent. He managed to graduate with a degree in music from the College (now University) of the Pacific without being able to read or write music. His professors had to go to the college dean and insist that he be given a diploma.

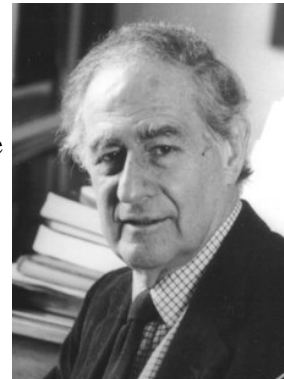
Later Brubeck learned to write music, though never to read it easily. This scarcely mattered because

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Amahl and the Night Visitors

by Lydia Marzano

Gian-Carlo Menotti, the ninth of ten children, was born on July 7, 1911 in Cadigliano, Italy to a wealthy and influential family. At the age of four, he started piano lessons and wrote his first composition. Two years later he made the decision to become a composer. At the age of 11, he completed his first three-act opera (music & libretto).



When Menotti's father died, his mother sent him to study at the Curtis Institute in Philadelphia at the age of 12. There he studied under Rosario Scalerò. Among his fellow students at Curtis were composers Leonard Bernstein and Samuel Barber. In 1938, NBC commissioned him to write an opera exclusively for radio (*The Old Maid & the Thief*)

which premiered in 1939.

In 1951, Menotti was commissioned by NBC to write the first opera written expressly for television. It was to be a Christmas opera for children

and was performed for the first time on Christmas Eve, 1951. The idea came to Menotti after seeing *The Adoration of the Magi* by Hieronymus Bosch. He re-

membered when he was a child that gifts were given to the Christ child by the Magi; this event, plus the Bosch painting, inspired the writing of this composition.

Menotti's Christmas story focuses on Amahl, a young handicapped boy, and his poor widowed mother, who are visited

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Music expresses that which cannot be said and on which it is impossible to be silent.

~Victor Hugo~

Soloists

by Mary Bishop



After earning her Bachelor and Master degrees in music/voice from Morehead State University in Kentucky, soprano **Mary Sue Gee** has gone on

to solo roles in opera such as *The Magic Flute* and *Hansel and Gretel* as well as solo oratorio engagements including Poulenc's *Gloria*, Orff's *Carmina Burana* and Mendelssohn's *Elijah*. She is an Instructor of Voice at Cuesta College and has a private voice studio in Los Osos, where she helps her students "find their true voice and vocal range through healthy vocal techniques."



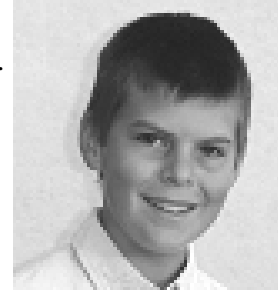
Charles Scott Chapman, Bass-Baritone, is familiar to San Luis Obispo audiences through his performances

with the Cuesta Master Chorale, Mozart Festival and other local ensembles. He is currently soloist with the First Presbyterian Church of San Luis Obispo. He studied with Dr. Burns Taft of USC and Ventura College, and Marvin Hayes at the California Institute of the Arts. He is also a fencing instructor and performs exhibitions with period weapons.



Mezzo-soprano **Karen Dunn** attended San Jose State University and spent two seasons with Opera San Jose as an Associate Artist-in-Residence ap-

pearing in productions of *The Barber of Seville*, *La Boheme*, *Die Zauberflute*, and others. She has also sung many seasons with Pacific Repertory Opera. Miss Dunn was a finalist in the 1995 metropolitan Opera District Auditions, and was most recently a semi-finalist at the Oratorio Society of New York Solo Competition.



Boy soprano **Bridge Eimon** has always enjoyed singing. He has sung with the Central Coast Children's Choir since 2003 and made

his operatic debut with Pacific Repertory Opera as the Shepherd Boy in *Tosca* in April of this year. He currently attends Santa Lucia School in Templeton, California, where he is in 7th grade. When he is not singing, he enjoys math, soccer and jumping on the trampoline.

Hector Vasquez
Baritone

Jonathan Mack
Tenor



David Brubeck's *La Fiesta de la Posada*

his ear for music was nearly flawless. His jazz style depended on improvisation to such a degree that he rarely had a list of the tunes his group would play in concert. He would simply mention a number to his group, count off the beat and start playing. Occasionally he would change his mind during the introduction, then expect his men to follow his lead to a different number, or even to a completely new composition he'd invent on the spot.

His group took great pride in

never playing the exact same jazz chorus twice in concert. The Brubeck quartet's productivity was amazing. They recorded three or four albums per year at their peak during the late 1950's. To date Brubeck has over 120 albums to his credit; his well of musical ideas has never dried up.

How did this prodigy of jazz improvisation submit to the discipline of music paper? The answer is that his appetite for new musical expression seems to be inborn. After ser-

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vice in the Army, he returned to study composition with the great modern French composer Darius Milhaud. Milhaud, who was of Jewish descent, fled Europe during WW II for a post teaching at Mills College in Oakland. Milhaud's interest in jazz, not to mention African and other non-western music, made him the perfect mentor for the young Brubeck, who showed appreciation by naming his first son Darius.

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Without music, life would be a mistake. ~Friedrich Nietzsche~

HIERONYMUS
BOSCH
(CIRCA 1450-
1516)

MENOTTI GIVES
PARTIAL
CREDIT TO
BOSCH'S TRIP-
TYCH FOR HIS
INSPIRATION
FOR *AMAHL*
AND THE NIGHT
VISITORS

THE
ADORATION
OF THE
MAGI



The Choir's Confession

Almighty and most merciful conductor,
We have erred and strayed from thy beat like lost sheep;
We have followed too much the intonations and tempi of our own hearts;
We have offended against thy dynamic markings,
We have left unsung those notes which we ought to have sung
And sung those notes which we ought not to have sung,
And there is no support in us.

But thou, O Conductor, have mercy upon us, miserable singers;
Succor the chorally challenged;
Restore thou those who need sectionals;
Spare thou those who have pencils;
Forgive our mistakes and know that henceforth we will follow thy directions
And sing in perfect harmony,
To the honor and glory of thy name.
Amen.

Music is the shorthand of emotion.
~Leo Tolstoy~

Cuesta Master Chorale Endowment

There is a wonderful new way to support the chorale. The *Davies Endowment* was established in the spring of 2004 in honor of the twenty years Tom and Susan Davies have given to the chorale. It has grown to over \$15,399 as of November 2005.

It is a major effort to pull together the thousands of dollars needed every season to pay for musicians, publicity, hall rentals, and related costs. Cuesta College sponsors the chorale, providing rehearsal space, a director and accompanist, but it does not provide any of the funds needed to put on a performance. All of the money needed to hire soloists and the orchestra and to rent the performance space must be raised by the chorale itself.

The endowment fund, brainchild of Lyn Baker, is maintained by the Cuesta College Foundation. As with all endowment funds, the principal can never be touched. The interest alone will jump-start each chorale season. Thus it offers a way to support the chorale not just for one season but for all. Lyn says, "Let's grow it to \$100,000!" Such an amount would give the chorale several thousand a year as regular income.

Donations can be made at any time and for many purposes: honor the memory of someone special, congratulate newlyweds, donate as a birthday present. The gifts are tax-deductible because the Cuesta College Foundation is a 501(c)(3) tax-exempt organization.

Run, don't walk, to your nearest donation form—use this one, or go to the chorale web site at <http://www.cuestamasterchorale.net/donations.html>.

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The Thomas and Susan Davies Master Chorale Endowment

Name: _____

Address: _____ City: _____

Phone (day): _____ (evening): _____

Amount: \$ _____

Method of payment: () Check () Visa () MasterCard () American Express

Card Number: _____ Expiration Date: _____

Signature: _____

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

Music is moonlight in the gloomy night of life.

~Jean Paul Richter~

Meet the Members by Barbara Crane

Fa la la la la.....and a hey nony nony! Barleycorn Singers will take you back to a time of kings and queens, enjoying the simple pleasures of life and rollicking alehouses.

Cuesta Master Chorale members Judy Wooten, Chris Keightly, Tina O'Meara, and Barbara Crane formed the Barleycorn Singers nearly three years ago. The group once included a token man/basso Rusty Smith (former Master Chorale member) who moved out of the area and is sorely missed. Barleycorn Singers has evolved into an all women group performing SSAA arrangements of authentic Renaissance period music a cappella.

The venues for performance are usually around the state of California at various Renaissance (locally the SLO Renaissance Faire at El Chorro Regional Park in mid-July)



Barleycorn Singers



and Shakespeare Festivals, but the group is also available for private functions and celebrations. Barleycorn Singers has also put together a beautiful repertoire of Renaissance and even medieval Christmas music just in time for the holidays!

Judy and Tina have done some arranging and transposing for Barleycorn Singers and have entered the group's whole repertoire into a computer program for learning and practice. Joan Yakkey, a college professor who resides in Italy, has also sent many authentic period arrangements via email. Ah, the wonders of the modern age!

Barleycorn Singers will sadly be losing Chris this next spring due to her move to New Mexico. A replacement and possible additions to the group are needed. You must be of good voice, dedicated to practice, willing to dress up in period costumes and like to have a lot of fun!

Check out Barleycorn Singers' website at <http://www.spyderbytes.com/barleycorn.html>. Contact by email at barleycornsingers@yahoo.com and by phone (805) 473-1397.

Menotti's *Amahl and the Night Visitors*

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by three Kings -- Balthazar, Melchior, and Kaspar -- who are on their way to find Jesus. The Kings stay the night, during which Amahl's mother tries to steal some of the Kings' gold and

is caught in the act. Melchior suggests that she keep the gold because the child they are visiting will rule his kingdom with love, not riches. Amahl's mother gives back the gold, wishing she had something to give of her own. Amahl offers his crutch as a gift and suddenly is able to walk. He decides to follow the Kings so that he himself may give his crutch to the Christ Child.

Since its first performance on Christmas Eve, 1951, *Amahl and the Night Visitors* has taken its place with *A Christmas Carol* as a holiday classic. It is performed on every continent and in many languages, and it has been seen by more people than any other opera in history.

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Cuesta Master Chorale

Cuesta College Music Dept.
Cuesta College
P.O. Box 8106
San Luis Obispo, CA 93403

To order tickets

Call the PAC Ticket Office

756-ARTS or 1-888-233-2787

Or order online at www.pacslo.org

Brubeck's *La Fiesta de la Posada*

— December 17, 2005

Menotti's *Amahl and the Night Visitors*

Cuesta
Master Chorale

2005 - 2006
Season

David Brubeck's *La Fiesta de la Posada* continued from page 2



Though brought up attending various Protestant churches, Brubeck was never baptized. A close call during the Battle of the Bulge in WW II had a lasting effect, as he recounts. "That day changed me forever. I knew that if I could live through the war, I would write music about peace and the brotherhood of man." Unlike many, he followed through on that promise. He became an early and fervent proponent of racial integration. During the 1950's he once canceled 23 out of 26 dates in the South because the promoters would not allow his black bass player on stage with white musicians.

The Brubeck quartet was the first jazz group in history to have a million-selling album. *Time Out* from 1959 had not only one of the most famous jazz tunes of all time, "Take Five," but others that are now standards, like "Blue Rondo a la Turk." By the late 1960's, after years of one-

night stands, Brubeck and his group were exhausted. Brubeck wanted to spend more time with his six children and compose larger scale works.

Brubeck's first serious composition after the breakup of the Quartet was the biblical oratorio, *The Light in the Wilderness*, which follows the story of Christ, with special emphasis on the commandment to love one's enemies as one loves one's neighbors. It was to be followed by 45 more religious works and an honorary Doctorate in Sacred Theology from the University of Fribourg, Switzerland.

La Fiesta de la Posada, composed in 1975, is the most popular of his religious compositions. This year marks the thirtieth anniversary of the first performance by Robert La-Marchina conducting the Honolulu Symphony. In its use of jazz elements, syncopation and multiple

time signatures, it reveals the many connections between Brubeck's popular and serious music, the expression of a complex man with a simple message. As Brubeck says, "I was born in a California town founded by the Spanish...and have absorbed and observed Mexican folk music all my life...the ethnic music reflects those qualities I most admire in a people...dignity in moments of tragedy, infectious high spirits in moments of joy, and an unshakable religious faith made evident in a strong sense of one's own worth and a deep respect for the shared values of one's own group -- family, church, village. These qualities, I think, are universal to people with a strong communal sense -- an increasingly rare attribute in urban culture. It is this sense of sharing in an event which I have tried to capture in the simple retelling of the Christmas story."