



Meritage Vocal Arts Ensemble
Artistic Director, BRIAN DEHN

The Vast Eternal Sky

for Choir and Strings

Sunday, June 2, 2024 4 PM

Anaheim United Methodist Church
1000 S. State College Blvd, Anaheim 92806

Saturday, June 8, 2024 4 PM

Laguna Presbyterian Church
415 Forest Ave, Laguna Beach 92651

for tickets and information visit: meritage-vocalarts.org



Congratulations to

*Meritage Vocal
Arts Ensemble*

**on its 2023-24
concert season!**

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Welcome

Greeting, Supporters and Friends,

I am happy to extend to you a warm and heartfelt welcome! As we wrap up our 27th season, I am thrilled that you are here to experience “The Vast Eternal Sky”. I am also filled with anticipation and enthusiasm for the exciting journey and exceptional musical experiences that lie ahead. Be sure to read through this whole program, we have a lot of exciting news and events!

I would like to take this opportunity to acknowledge Jamboree Housing, Todd Priest and Associates, and Rocket Launch Marketing and Public Relations for their continued support throughout this season.

Throughout our 27 concert seasons, our ensemble has flourished, enchanting audiences with our harmonious voices and captivating performances. Each year has been a testament to the dedication and talent of our members and the unwavering support of our cherished patrons. Whether you are a generous donor, a dedicated volunteer, or simply a music lover who attends our concerts, you are an integral part of our family. None of this would be possible without your continued support.

I invite you to stay connected with us throughout the year. Follow us on social media, subscribe to our newsletter, and join us at our concerts and events. With your continued support, we will create memorable moments, forge lasting connections, and continue to inspire through the power of music. Thank you for being a part of our remarkable journey.

With Warmest Regards,

JOEY BAITAL, PRESIDENT

Board of Directors, FOVM dba
Merit ge Vocal Arts Ensemble



*Thank you, Merit ge,
for continuing to enrich
my life with the gifts of
music and friendship!*

Joey

Program

Meritage Vocal Arts Ensemble

Flower Into Kindness Jake Runestad
Laura Ferree, Paige Taylor, Jules Ronquillo, and Adam Daruwala

Tundra Ola Gjeilo
Grace Lee

Domine, Ad Adjuvandum Me Festina Giovanni Battista Martini
Grace Lee, Meghan DeFord, Jared Ferree, and Eric Nelson

Ave Verum Corpus, KV 618 Wolfgang Amadeus Mozart

Arise Ye Subterranean Winds (from *The Tempest*) Henry Purcell
Adam Daruwala

Think of Me (from *Phantom of the Opera*) Andrew Lloyd Weber
Anjanette Navarro

Somebody Somewhere (from *The Most Happy Fella*) Frank Loesser
Amethyst Hethcoat

Meritage Vocal Arts Ensemble

Five Hebrew Love Songs Eric Whitacre

- I. Temuná (A Picture)
- II. Kalá Kallá (Light Bride)
- III. Larón (Mostly)
- IV. Éyze Shéleg! (What Snow!)
- V. Rakút (Tenderness)

Grace Lee and Eric Nelson, soloists • Laura Taylor, percussion

***** INTERMISSION *****

Program

Meritage Vocal Arts Ensemble

- SunflowerJacob Narverud
- L'Alma Rapita: Gesualdo di ritorno.....Elaine Bearer
Andrea Flores, Meghan DeFord, Shawn Taylor, and Adam Daruwala
- To the Moon Mark Peter
(World Premiere)
- Song to the Moon (from *Rusalka*)Antonin Dvorák
Andrea Flores
- Ombra Mai Fu (from *Xerxes*).....George Frideric Handel
Grace Lee
- Found/Tonight (from *Dear Evan Hansen* and *Hamilton*) Benj Pasek and Justin Paul
Lin Manuel Miranda
Liana Koeppel, Abby Taylor, and Paige Taylor
- Light (from *Next to Normal*) Tom Kitt and Brian Yorkey
Laura Ferree, Megan DeFord, Jules Ronquillo, Jared Ferree, and Cris Cortez

Meritage Vocal Arts Ensemble

- O Love Elaine Hagenberg
- Light Beyond Shadow Dan Forrest

We are so proud
to be a part of this
organization! Party on
Merry Musicians!

*Sheridan and
Kathy Ball*

For Brian and
The Choir,
Thanks for this
amazing journey. There
are even greater things
to come.

Henrietta Carter

Artistic Director's Note

Welcome to an evening of exquisite choral music presented by the Merit ge Vocal Arts Ensemble. Tonight's program features a rich tapestry of works spanning centuries and styles, showcasing the versatility and expressive power of these fine singers. As we come to the end of our season, I thought it best to try and add a special level of elegance and beauty, adding to the lush choral textures, by finding repertoire accompanied by a string quartet. You'll see immediately the depth, power, and soaring sounds of the repertoire.

We begin with Jake Runestad's *Flower Into Kindness*, a contemporary choral work that captures the transformative power of the texts by the Sufi mystic Tagore. Runestad, known for his evocative and emotionally charged compositions, uses lush harmonies and lyrical melodies to convey the message of growth and compassion. The soprano solo expands into the choir, divided into seven parts as they "learn the song of kindness." A wonderful vocal quartet centers the choir and by the time the strings join in, it has truly "blossomed" to a rich, warm texture that underscores the hope and love, inviting listeners to reflect on their own capacity for empathy and benevolence. We follow this immediately with Ola Gjeilo's *Tundra*, composed in 2008, a vivid musical depiction of the Arctic landscape. With text by Charles Anthony Silvestri, the piece paints a picture of the stark, yet breathtaking beauty of the tundra. The rich harmonic language and dynamic contrasts, complemented by the strings' expansive sound, evoke the desolate yet serene environment, creating an atmospheric and immersive listening experience. It is this piece, and the lyric "The Vast Eternal Sky" from which I derived tonight's concert title.

We then move back a few centuries to the beginning of the when strings and voices were brought together. Giovanni Battista Martini's *Domine, Ad Adjuvandum Me Festina* is a Baroque gem, exuding both grandeur and fervor. This motet, set to the opening verse of Psalm 70 ("O Lord, make haste to help me"), combines intricate counterpoint with vigorous rhythms, reflecting the urgency of the plea. Along with a virtuosic quartet of solo voices, the addition of strings enhances the piece's Baroque elegance, providing a supportive and resonant foundation that highlights the technical prowess of the choir. Mozart's *Ave Verum Corpus*, composed in 1791, his last completed sacred composition, is a short but profoundly moving motet. I feel it is one of our most sublime musical expressions of devotion and reverence. The serene and profound lines of the choir are beautifully complemented by the strings, which add a layer of warmth and depth. This collaboration creates an aura of divine tranquility, treating the sacred text with great sensitivity and depth.

As is typical in Merit ge concerts, we have wonderful soloists interspersing their offerings. Then, for the conclusion of our first half we bring back Eric Whitacre's *Five Hebrew Love Songs*, which we did two seasons ago. This collection of exquisite miniatures set to texts by his wife, Hila Plitmann, capture a different facet of love, from the playful and flirtatious to the deeply romantic and introspective. The string accompaniment provides a rich, colorful backdrop that enhances the emotional nuances of the choral parts as well as fully realizing the idiomatic sounds of the Hebrew culture.

We begin our second half with *Sunflower* by Jacob Narverud, a haunting yet uplifting piece that celebrates the beauty and resilience of the sunflower. As is typical with poetry, this is actually a metaphor for hope and perseverance, encouraging listeners to find light and positivity even in challenging times. The gorgeous solo cello ties full choral writing together with a profound sense of wonder and weight.

Elaine Bearer's *L'Alma Rapita: Gesualdo di ritorno* is inspired by the well-known madrigal of Carlo Gesualdo, "Moro, Lasso", published in 1611, using Gesualdo's fascinating chord progressions and lively word painting. You will hear sudden and unexpected shifts of dynamic, of tem-

Artistic Director's Note

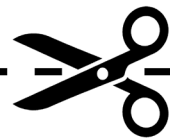
po, of major and minor chords – all expressing the duality of sadness, loneliness, with passion and excitement. Gesualdo was famous for the brutal murder of his wife and her lover, whom he discovered in flagrante delicto, and for his extraordinary music. The addition of a string quartet to this a capella madrigal, adds 21st century textures. We are honored to have Elaine joining us today for our concert!

From one living composer to another, we are proud to be the WORLD PREMIERE of our own Mark Peter and his setting of Shelley's *To the Moon*. A serene and reflective piece that captures the quiet beauty and mystery of the night sky. Peter's sensitive setting of the text evokes the yearning, contemplation, and the moon's ultimate forsaking of an unworthy world.

As a mirror to the previous set we continue with Elaine Hagenberg's *O Love*. Again, with solo cello adding a depth of emotion, this heartfelt and lyrical piece speaks to the enduring power of love that "seeks [us] through the pain." Hagenberg's composition beautifully captures the essence of the text, offering a message of comfort and hope, all by the power of love. It is a touching reminder of the strength and resilience of the human spirit and what it chooses to believe in!

Dan Forrest's epic *Light Beyond Shadow* completes our journey from darkness to light. Again, a beautiful text along with rich choral harmonies, an expressive piano part, and the strings' supportive texture create a journey of emotional depth. The interplay between voices and strings brings a sense of balance and harmony, reflecting the piece's message of finding light beyond the shadows in our vast eternal sky.

We hope you enjoy this evening's performance and find inspiration in the diverse range of choral works presented. We hope you agree that the collaboration between the Meritage Vocal Arts Ensemble and our fantastic string players adds a special dimension to the music, enhancing its beauty and emotional impact. Thank you for joining us, and we look forward to the exciting future with Meritage Vocal Arts Ensemble and all the changes ahead!



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Program Notes

Flower Into Kindness

JAKE RUNESTAD

Mechthild von Magdeburg, Rabindranath Tagore

“Flower Into Kindness” is excerpted from *Into the Light* – an extended work for chorus and chamber orchestra. It was originally commissioned by Valparaiso University in commemoration of the 500th anniversary of the Reformation. This arrangement was created for Craig Hella Johnson and Conspirare, featured on their all-Runestad album “The Hope of Loving.”

The soul is made of love
and must ever return to love.
There is nothing so wise,
nor so beautiful,
nor so strong as love.

(Mechthild von Magdeburg)

Above all, love.

(Peter the Apostle)

I shed my words on the earth
as the tree sheds its leaves.
Let my thoughts unspoken
flower into kindness.

(Rabindranath Tagore, adapt. Runestad)

Tundra

OLA GJEILO

Lyrics by Charles Anthony Silvestri

The lyrics for “Tundra” were written by my frequent collaborator, poet Charles Anthony Silvestri. I asked Tony to write a text based on the title and photos of a part of my native Norway that is very dear to me, the Hardangervidda mountain plateau. It’s pretty close to where my father grew up, in the mountains between Oslo and Bergen.

Hardangervidda is quite barren and intensely beautiful – it is easy to feel that you are treading on sacred land, which Tony describes so evocatively in his text:

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,

Unmoving;
While clouds dance
Across the vast, eternal sky.

The original SSAA version of “Tundra” was commissioned by and dedicated to the ACDA Women’s R&S Commissioning Consortium/ Debra Spurgeon, National Chair.

I always recommend performing “Tundra” with the optional string quartet parts whenever possible, but the piece was written with only choir and piano in mind at first, so the strings are more of an added bonus. The soprano solos scattered around the piece are meant more as colorings/an obbligato than as melodic focal points.

-Ola Gjeilo

Domine, ad adjuvandum me festina

GIOVANNI BATTISTA MARTINI (1706-1784)

from Psalm 69:2

Domine ad adjuvandum me festina.

Gloria Patri, et Filio,

Et Spiritui Sancto.

Sicut erat in principio,

Et nunc, et semper,

Et in saecula saeculorum.

Amen.

Alleluia.

O Lord, make haste to help me.
Glory be to the Father, and to the Son,
And to the Holy Spirit.
As it was in the beginning,
And now, and forever,
And world without end.
Amen.
Alleluia.

Ave verum corpus, KV 618

WOLFGANG AMADEUS MOZART

“Ave Verum Corpus,” meaning ‘Hail true body,’ is a Eucharistic hymn (holy communion hymn) performed in both religious and secular settings, that dates to the 13th century. First discovered in a Franciscan manuscript, its words have been most attributed to Pope Innocent VI.

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The hymn has become best known through its sublime musical settings, including those of English composers William Byrd and Edward Elgar.

None perhaps is more famous than that of Wolfgang Amadeus Mozart, whose breathtaking, three-minute setting seems to elevate the Latin chant to divine status.

He composed the motet for his friend Anton Stoll, who was the musician at a small church in Baden. At the time of writing, Mozart was also in the middle of composing his final opera, *The Magic Flute*.

Marked with just one performance direction, 'sotto voce' (subdued) in Mozart's hand on the score, the homophonic setting is arranged for SATB choir, string instruments and organ. It contains just 46 bars of music, omitting the final three lines of the full text.

Mozart intended for it to be performed on the Feast of Corpus Christi, by the small-town church choir.

-Maddy Shaw Roberts

(<https://www.classicfm.com/discover-music/ave-verum-corporis-lyrics/>)

*Ave verum corpus, natum
de Maria Virgine,
vere passum, immolatum
in cruce pro homine
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum
in mortis examine.*

*[O Iesu dulcis, O Iesu pie,
O Iesu, fili Mariae.
Miserere mei. Amen]*

Hail, true Body, born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a sweet foretaste
in the trial of death!

[O sweet Jesus, O holy Jesus,
O Jesus, son of Mary,
have mercy on me. Amen.]

Five Hebrew Love Songs

ERIC WHITACRE

Words by Hila Plitmann

I. Temuná (A Picture)

*Temuná belibi charuntá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al pa a'ich kach nófel.*

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Kalá Kallá (Light Bride)

*Kalá kallá
Kulá shelí,
U've kalút
Tishákhill!*

Light bride
She is all mine,
And lightly
She will kiss me!

III. Laróv (Mostly)

*"Laróv," amár gag la'shama'im,
"Hamerchák shebeynéynu hu ad;
Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echad"*

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

V. Éyze Shéleg! (What Snow)

*Éyze shéleg!
Kmo chalomót ktaniim
Noflim mehashamá im.*

What snow!
Like little dreams
Falling from the sky.

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V. Rakút (Tenderness)

Hu hayá malé rakút;

Hi haytá kasha

Vechól káma shenistá lehishaér kach,

Pashút, uvli sibá tová,

Lakách otá el toch atzmó,

Veheniach Bamakóm hachi rach.

He was full of tenderness;

She was very hard.

And as much as she tried to stay thus,

Simply, and with no good reason,

He took her into himself,

And set her down

In the softest, softest place.

Sunflower

JACOB NARVERUD

Text by William Blake (1757-1827)

William Blake's thought-provoking text is laced with hope in this thoughtfully crafted work for mixed chorus with solo cello accompaniment. The cello represents the sunflower and symbolizes humans bound to earth but pining for immortality. This stunning setting brims with text painting, delicious dissonance, and yearning suspended harmonies.

Sunflower, weary of time,

who countest the steps of the Sun,

Seeking, seeking after that sweet golden clime,

Where the travelers journey is done, done, done.

Sunflower, weary of time,

Where the Youth pined away with desire,

And the pale, pale, Virgin

shrouded in snow, in snow;

Arise, arise, arise,

arise from their graves and aspire

Where my Sunflower wishes to go,

Where my Sunflower wishes to go.

Ah!

L'alma rapita

ELAINE BEARER

CARLO GESUALDO (C1561-1613)

Giovanni Battista Guarini (1538-1612)

Gesualdo's fascinating chord progressions and lively word painting inspired this piece, in particular his cadences that use relationships of major and minor thirds between chords, such as C# major to A minor, transitions from major to minor within a chord, and juxtaposition of tritones, half steps and other dissonant intervals from one voice to another.

Moro, lasso, al duolo,

E chi mi puo dar vita,

Ahi, che m'ancide,

e non vuol dar-mi aita?

O dolorosa sorte,

Chi dar vita mi puo.

Ahi, mi da morte.

come un'alma rapita

non sente il duol di mort'e pur si more.

Lyrics by Carlo Gesualdo, VI Book of Madrigals

upon texts by Giovanni Battista Guarini

Dying, leaving

I die, leave the grief,

and who can give me life,

Ahi, how this kills me,

has no wish to give me aid?

O painful destiny,

who life could me give,

Ahi, gives me death.

How does a ravaged soul

Not sense the pain of death

Though it dies.

translated by EL Bearer, 2018

To the Moon

MARK PETER

Text by Percy Blysshe Shelley (1792-1822)

Several years ago, a composition teacher I briefly worked with inspired me to spend some time searching for poetry to set. I'm much better

Program Notes

versed in prose, but the poetry I had responded to previously was mostly Keats and Tennyson, so I started in with the Romantics and quickly stumbled on a verse by Shelley that moved me, titled "Time Long Past." I completed a setting for choir and piano, but wasn't entirely happy with it. Still, the mood and rhythm in Shelley's text proved fertile material for the colors and chord patterns that were coming to me, so I went looking again, and found "To The Moon."

The moon is of course a frequent subject for poetry, and inconstancy is a frequent attribution. But Shelley's personification struck me instantly. His moon is not fodder for evening boat rides with a gondolier serenading a loving couple. It is weary, lonely, defeated, bitter. And it has a reason for its inconstancy.

-Mark Peter

Art thou pale for weariness
Of climbing heaven and gazing on the earth,
Wandering companionless
Among the stars that have a different birth,
And ever hanging, like a joyless eye
That finds no object worth its constancy?

O Love

ELAINE HAGENBERG

Text by George Matheson (1842-1906)

"O Love" was inspired by the words of Scottish minister, George Matheson in 1882. When he was blinded at the age of nineteen, his fiancé called off their engagement and his sister cared for him as he endured new challenges. Years later, on the eve of his sister's wedding, he faced the painful reminder of his own heartache and loss as he penned the words to this hymn. Given a fresh melody, this setting for SATB choir (and optional cello) uses hopeful ascending lines representing renewed faith. Though lingering dissonances remind us of past heartache, the beautiful promise remains: "morn shall tearless be."

-Elaine Hagenberg

O Love that will not let me go,
I rest my weary soul in thee;
I give thee back the life I owe,
That in thy ocean depths its flow
May richer, fuller be.

O Joy that seeks me through pain,
I cannot close my heart to Thee;
I trace the rainbow through the rain,
And feel the promise is not vain,
That morn shall tearless be.

Light Beyond Shadow

DAN FORREST

Text by Paul Wigmore

Written during the events of 2020, Forrest's exquisite setting of Paul Wigmore's text invokes Light... Joy... Love... Peace... and Hope.

Light beyond shadow,
Joy beyond tears,
Love that is greater when darkest our fears;
deeper the Peace when the storm is around,
nearer the Hope to the lost who is found.

Light of the world, ever shining, shining!
Hope in our pain and our dying.
in our darkness, there is Light,
in our crying, there is Love,
in the noise of life imparting
Peace
that passes understanding.

Light beyond shadow,
Joy beyond tears,
Love that is greater when darkest our fears;
deeper the Peace when the storm is around,
nearer the Hope to the lost who is found.



Joey Baital
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Cameron Spicer
Wendy Stokes
Abby Taylor
Laura Taylor
Paige Taylor
Shawn Taylor
Deanna Torchia
Richard Ullrich
James Wilson
Ellen Wright
William Young

String Quartet

Wan-Chin Chang, violin
Paul Lee, violin
Nick Yee, viola
Raymond Newell, cello

Our Artistic Director



BRIAN DEHN

Brian Dehn has conducted his ensembles in some of the world's most remarkable venues including Carnegie Hall, the Sistine Chapel, St. Mark's in Venice, St. Peter's in Rome, St. Mathias in Budapest, St. Tomaskircke in Vienna, St. Patrick's and The Riverside Church in New York, St. Anne's Cathedral in Sydney, St. Mary's Church in Cambridge, St. Patrick's and St. Mary's in Dublin, and the Beijing Central Conservatory. His selection of top-quality repertoire and special work with vocal development has him in frequent demand as a guest clinician with choirs throughout California and the Western United States. Brian is also founder and artistic director of Meistersingers, a semi-pro group also based in Orange County. Brian completed 15 years of teaching at the high school level where his ensembles were awarded consistent "Superior" ratings, and invitations

to prestigious festivals around the state, including an invitation to perform at the 2018 ACDA Western Region Convention. He took his programs on performance tours to New York, Spain and Portugal, San Francisco, China, Italy, Ireland, England, and Australia. For over 20 years he has also held positions as Director of Music for a variety of Southern California churches, currently serving as Director of Music Ministry for First Christian Church of Orange.

As an accomplished tenor soloist, Brian has performed in Chicago Symphony Hall for Chapman University, The New Century Singers, The California Women's Chorus, Pasadena Pro Musica as well as soloist for many other professional music ensembles, colleges and churches throughout Southern California. An accomplished ensemble singer in his own right, he has performed with Zephyr, De Angelis, and the Los Angeles Master Chorale.

Brian maintains membership in a number of music organizations including the American Choral Directors Association, International Federation of Choral Music, Music Educators National Conference, California Music Educator's Association (where he was a presenter in 2016), Chorus America, and the National Association of Church Music, where he served as board member for Church Literature. He lives in Orange, California, with his wife, Chelsea, and their two sons.

Our Accompanist



MARK SALTERS

Mark Salters is an opera co-director, vocal coach, and pianist at California State University, Fullerton. Originally from New York, he served on the coaching staff of the Opera Department at the University of Michigan under Gustav Meier. Prior to that, he was on the faculty of the Yale University graduate opera program headed by noted director Tito Capobianco.

Mark has accompanied master classes by many well-known singers and coaches, including Frederica Von Stade, Roberta Alexander, Vladamir Chernov, Carlo Bergonzi, Sherill Milnes, Madame Régine Crespin, Richard Bonyngé, Rodney Gilfry, George Shirley, Carol Neblett, Horst Günther, Marni Nixon, Paul Sperry, Richard Pearlman, Lili Chookasian, as well as many others. In addition, he has worked with conductors and directors from Los Angeles Opera,

New York City Opera, Frankfurt Opera, St. Louis Opera, and the Metropolitan Opera. He has also served on the music staffs of the University of Connecticut, Opera Theater of Connecticut, and the Long Wharf Theater in New Haven, Connecticut.

Currently, Mark regularly accompanies the National Association of Teachers of Singing symposiums in Los Angeles and Orange County, as well as the Classical Singers Association classes and concerts. He has also worked for Opera Pacific, Opera Ala Carte, Cal State Long Beach, Pacific Chorale, Pacific Symphony, Riverside Opera, Southland Opera, and the Intimate Opera Company. He also serves as Director of Music and Principal Organist at St. Elizabeth Ann Seton church in Irvine.

As an active freelance accompanist, Mark regularly accompanies many of the finest young vocal artists of the Los Angeles area in recitals and competitions.

*Congratulations,
Merit ge, for
another terrific
season.*

*Dennis Nasitka
(bass)*

Introducing

Southern California Master Chorale

We invite you to come along with us as we grow in this next part of our journey.

Meritage Vocal Arts Ensemble is proud to announce its name change to Southern California Master Chorale. Representing a significant milestone as a choral ensemble, the name change will officially start this Fall with our 2024-25 season. This rebranding aligns with our ongoing commitment to musical mastery and community engagement, all while continuing to enchant audiences with breathtaking performances and fostering a deep appreciation for the choral arts.

As Southern California Master Chorale, we will continue to present captivating and diverse repertoire, collaborate with esteemed artists and composers, and engage in educational outreach programs to inspire the next generation of musicians and choral enthusiasts.

Southern California Master Chorale is dedicated to promoting and celebrating the rich choral tradition within the Southern California region. We invite you, our audience and supporters, to join us in celebrating this exciting new chapter.



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Thank You

to all who have contributed
to the success of
Meritage Vocal Arts Ensemble
for our 2023-2024 concert season

Sammy and Selena,
Don't talk during
the concert.

Love, Dad ❤️

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Leslie Jensen
The Morris Institute
Lynda Perring
Jesse and Charlotte Raridan
Sandra J. Schaeffer
Richard Ullrich
Elizabeth Ussher

ESPRESSIVO LEVEL (\$25-\$99)

Barraza PRO Baseball Gloves
Jeane Caveness
Pauline Klein
Katherine Pierce
Julie Stelle
Ron Witt

Thank you, Brian, for
your artistic direction!
You are so talented and
I love singing with you!

Wendy Stokes

FRIENDS OF CHORAL MUSIC

Board of Directors

Friends of Choral Music (FoCM) doing business as Merit ge Vocal Arts Ensemble helps support community choral programs, including funding for music, orchestras, vocalists, venues, school scholarships, and outreach programs. 100% of the profit from board-sponsored events is used to help keep choral arts viable in our community.

FoCM meets at least six times a year and is responsible for the governance, finance, and fundraising. The board is also responsible for all operating responsibilities of Merit ge Vocal Arts Ensemble and Starlight Carolers. FoCM consists mostly of singing members of these choirs that volunteer their time and service.

Friends of Choral Music is a non-profit
IRC 501 (c)(3), Tax Id 95-4584695.

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PLEASE SUPPORT CHORAL MUSIC

Ticket sales account for only one-third of the cost of presenting our season each year. Our continued growth and success is only possible through the generous contributions of donors like you. All donations are tax deductible (Tax Id 95-4584695). Your gift will be gratefully acknowledged in our concert programs.

To make your tax-deductible donation,
speak with any singer or visit our website,
www.meritage-vocalarts.org

Please mail your contribution to:
Merit ge Vocal Arts Ensemble
174 W. Lincoln Ave. Suite 200
Anaheim, CA 92805

Questions? Please call us at
(714) 512-2027 or send an email to:
office@Meritage-VocalArts.org.

Please include your name(s) as you
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And the Winner Is...
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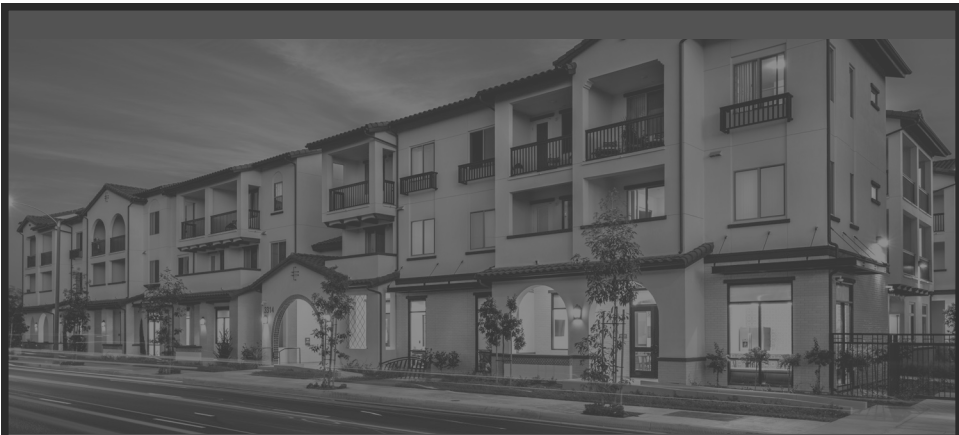
This summer, we will
celebrate those songs that might
not have won a physical award but
have definitely won our hearts!

Saturday, July 20, 2024

3:00 & 8:00 p.m. | Meng Concert Hall

Steve Milloy, Artistic Director | Information at ocgmc.org





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