



MOZART REQUIEM

featuring

Southern California Master Chorale

Dr. Brian Dehn, conductor

with

St. Boniface Catholic Church Parish Choir

Central High School Vivace Chamber Choir, Arizona

St. Thomas the Apostle Catholic Church Parish Choir, Arizona

Orange County Choral Academy

Academy Jubilate, Academy Venite, and Chamber Singers

the SCMC Orchestra • Mark Salters, organ

7:30PM • FRIDAY, MARCH 28, 2025

ST. BONIFACE CHURCH, 120 N. JANSS STREET, ANAHEIM



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Congratulations to



SOUTHERN CALIFORNIA

Master Chorale

DR. BRIAN DEHN, ARTISTIC DIRECTOR

**on its 2024-25
concert season!**

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Welcome

Greetings, we are glad you're here to experience the transcendent beauty of Mozart's *Requiem*. As we step into Spring with the vibrant energy this concert season has brought so far, we are thrilled to continue this exciting chapter as the Southern California Master Chorale. Having long used this name for our international tours and performances with symphonies across the region, we are proud to make it our official identity.

Spring is a season of renewal, growth, and inspiration—much like music itself. Our mission remains steadfast: Southern California Master Chorale is dedicated to and supports excellence in performance of outstanding choral literature that engages and enriches our audiences, and celebrates and fosters the future of choral arts.

Each season is a reflection of the passion and commitment of our members, as well as the steadfast support of our incredible patrons. Whether you're a donor, a volunteer, or an enthusiastic audience member, you are a cherished part of our musical family. Your support fuels our artistry and allows us to bring extraordinary performances to the community.

Stay connected with us all year by following us on social media, and be sure to join us on June 1st for the last concert of this season - Bach and Before, and our soon to be announced 2025/26 season!

With gratitude,

JOEY BAITAL, PRESIDENT

Board of Directors, FOCM dba
Southern California Master Chorale

Program

ORANGE COUNTY CHORAL ACADEMY VENITE

Kathleen Gremillion, conductor

Ave Verum Corpus..... Wolfgang Amadeus Mozart
Wir eilen mit schwachen..... Johann Sebastian Bach

CENTRAL HIGH SCHOOL VIVACE CHAMBER CHOIR

Ben Shafer, conductor

The Last Words of David..... Randall Thompson
Tenebrae Factae Sunt / O Bone Jesu Marc' Antonio Ingegneri

ST. THOMAS THE APOSTLE CATHOLIC CHURCH PARISH CHOIR

Greg Hebert, conductor

The Wisdom of God Heath Morber
Jesu Dulcis Memoria Tomas Luis de Victoria
Dominus Vobiscum Jacob Narverud

SOUTHERN CALIFORNIA MASTER CHORALE

Brian Dehn, conductor • Mark Salters, piano, organ

Our three pieces are being performed in memory of Bob Schaefer.

Annua Gaudia J. David Moore
Jared Ferree, solo

I obey thee, O Lord (Lacrimosa) (from *Da Vinci Requiem*)..... Cecelia McDowall
Os Justi..... Anton Bruckner

***** Intermission *****

"Amadeus" Piano Concerto (**WORLD PREMIERE**)..... Caleb Dehn
Caleb Dehn, piano

Requiem Mass in D Minor, K. 626..... Wolfgang Amadeus Mozart

Christina Bristow, soprano • Kate Gremillion, alto

Jon Lee Keenan, tenor • Randall Gremillion, bass

I. Introitus - Requiem

II. Kyrie

III. Sequenz

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

Sanctus

Benedictus

VI. Angus Dei

VII. Communio



Artistic Director's Note

This concert is a continuation of the vision Greg Hebert and I had over a decade ago. How, in just one day, can a high school and a church choir come together and create beautiful music? As this is now our 7th collaboration, we'd say it is going very well! Now sponsored under my tenure with the Southern California Master Chorale, and though he has retired from teaching, we still are working to continue the vision. He brings his own church choir now, we have a new high school from Arizona joining us, another new youth choir program from right here in Orange County, and are still graciously hosted by the amazing faith community of St. Boniface Catholic Church. This project is a beautiful testament to collaboration, to friendship, and a unique dedication to music and its ability to bring people of all ages and experiences together. Presenting classical choral orchestral masterworks is a rare and beautiful experience. We are all very excited to share it with you.

Tonight is also a WORLD PREMIERE of a piano concerto based on tonight's centerpiece, the Mozart *Requiem*. Caleb Lawrence Dehn is currently a senior at the University of Southern California. In May, he will graduate *summa cum laude* with a Bachelor of Arts in Music, Bachelor of Science in Neuroscience, and minor in Healthcare Studies. In the Fall, Caleb will start as a first-year medical student in Chicago at the Feinberg School of Medicine of Northwestern University. He loves to both play piano and compose, and will continue pursuing his passion for music in medical school. Of his piano concerto, Caleb says,

"The Mozart *Requiem* is one of my favorite pieces of music, and it has been an absolute joy to use it as inspiration for my piano concerto. I combined themes from the *Introuit*, *Confutatis*, *Lacrimosa*, and *Domine Jesu* with a main theme from Mozart's *Piano Concerto No. 23 in A Major* to create something that honors Mozart through my own compositional style and voice.

The opening four measures, as you'll hopefully recognize, is based on the beginning of the *Requiem*, but in a different key and meter. Immediately following this, the solo piano introduces a variation on a theme from Mozart's 23rd Piano Concerto harmonized by figures based on the *Lacrimosa*.

My choice for the second theme is based on the choral melodies of the *Domine Jesu*. Throughout the concerto, I give the piano a rhythmic figure similar to that of the *Confutatis*, but in a much different mood due to the key and meter. After playing with these themes for a while, I segway into an even 4/4 meter and modulate into the key of the *Requiem*, D minor, so I can quote Mozart note-for-note. For just a few measures, the notes and rhythms are exactly the same as in the *Domine Jesu*, while the piano plays the choral parts.

Solo piano then plays a short and exciting transition using the harmony of the *Lacrimosa* but the rhythmic figure of the *Confutatis*. The orchestra then plays, note-for-note, two (hopefully very recognizable) measures of the *Lacrimosa*. A fiery cadenza follows this with all themes at once before the orchestra bursts in with the recapitulation.

I based most of the architecture of this work on the "classical" sonata-form piano concerto, but I wanted to add an ending that stylistically sounded less like Mozart and more like myself. The harmony starts sweet and simple with just the strings until the entire orchestra comes in one by one to create a grand moment where every musician on stage is playing (even the trumpets, who have been counting very well in silence up until this point.) The harmony repeats but gets less and less complex as parts drop out, until finally, we end with just the strings and piano. While the ending portrays different emotions than the beginning of the Mozart *Requiem*, the instrumentation and texture is intentionally similar to the *Introuit* to create an aural cohesion when the *Requiem* follows.

It is an honor to celebrate the Southern California Master Chorale with this piece. Thank you for coming to the concert this evening, and I hope you enjoy my latest composition, *Amadeus Concerto*."

Artistic Director's Note

The Mozart *Requiem* stands as a masterpiece in the choral/orchestral repertoire. What many may not realize is that only about half of this work was composed by Mozart himself—a fact overshadowed by the dramatic and now famous circumstances surrounding its inception and completion. The film *Amadeus* popularized some aspects of its story, though it took dramatic liberties. The true history of this remarkable composition is no less intriguing.

In 1791, the final year of his tragically short life, a 35-year-old Mozart accepted a commission for a Requiem Mass from an enigmatic stranger. Despite his precarious health and financial struggles, the offer—equivalent to three months' salary—was too significant to decline. For years, the identity of the commissioner remained a mystery. We now know he was Johann Nepomuk Sortschan, representing Count Franz von Walsegg-Stuppach, who wanted to memorialize his late wife. The Count, a musician himself, was drawn to Mozart's renowned talents, despite the composer's distance from the musical elite, largely due to his eccentricities.

The Count's agent made unannounced visits, demanding updates and copies of the score as proof of progress. Constanze, Mozart's wife, was anxious for him to complete the work since part of the payment had been advanced. She feared they would have to return the money if the Requiem remained unfinished. Amidst this pressure, Mozart's superstitions and premonitions of his own demise fueled a frenzied yet profound musical expression of his life and impending death. He utilized every resource available, primarily enlisting his students to assist in secrecy.

Mozart died before he could finish the *Requiem*. However, the commission had been fully paid, and the work needed to be delivered. While it is clear which parts Mozart authored, the extent of his students' contributions—whether as scribes to his dictations or as composers themselves—remains partially unknown. Ultimately, Franz Süssmayr, regarded as a less-than-ideal choice by some, was tasked with completing the *Requiem*. Indeed, he was Constanze's third choice. Yet, despite criticism of his efforts as "inadequate," Süssmayr's close study with Mozart during the composer's final year likely made him the best-prepared to interpret and finalize the *Requiem* in accordance with Mozart's vision.

Only the first movement, the Kyrie, is entirely penned by Mozart. The subsequent movements contain sketches and partial ideas, such as the trombone solo in the *Tuba Mirum*, the intensity of the *Dies Irae*, and the driving bass of the *Confutatis*. The vocal lines for many of the movements were fully composed, but there were only indications for the orchestral parts. The *Lacrimosa*, the seventh movement, holds a particularly enigmatic place in the *Requiem*, with Mozart completing only the first eight bars before his death—these were the last bars of music Wolfgang Amadeus Mozart ever wrote. You will notice a dramatic crescendo in tonight's performance. We feel it is appropriate.

Constanze managed to delay the delivery of what was promised as Mozart's last completed work by nearly a year—a significant achievement under the circumstances. She retained a copy for herself but ultimately delivered the score to Count Walsegg, fulfilling the secret agreement. Whether the *Requiem* was ever performed under the guise of being composed by Count Walsegg remains unknown. What is indisputable, over three centuries later, is the profound impact of Mozart's *Requiem*. It encapsulates the essence of drama, passion, and the existential reflection on death with unparalleled genius. While incomplete, what we perform tonight remains a testament to Mozart's enduring brilliance.



BRIAN DEHN
Artistic Director

Texts & Translations

Introitus

*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 caro 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.

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

SEQUENTIA

Dies Irae

*Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex 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.

Tuba Mirum

*Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum
.
Mors slopebit et natora
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.*

*Quid sum miser tunc dicturus,
Quem patronum togaturus,
Cum vix justus sit securus?*

The trumpet
will send its wondrous
sound throughout
earth's sepulchers
and gather all
before the throne.

Death and nature
will be astounded,
when all creation rises again,
To answer to 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.

What shall
a wretch like me say?

Who shall intercede for me,
when the just ones
need mercy?

Rex Tremendae

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.*

King of tremendous majesty,
who freely
saves those worthy ones,
save me, source of mercy.

Recordare

*Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus,
Tamus labor non sit cassus.*

*Juste iudex ultionis
Donum fac remissionis
Ante diem rationis.*

*Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.*

*Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Preces meae non sum dignae,
Sed tu bonus fac benigne,
Ne perenni cremet igne.*

*Inter oves locurn praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

Remember, kind Jesus,
my salvation
caused your suffering;
do not forsake me on that day.

Faint and weary
you have sought me,
redeemed me,
suffering on the cross;

Texts & Translations

may such great effort
not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
owning my shame
with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me
from eternal fire.

Provide me a place
among the sheep,
and separate me
from the goats,
guiding me to Your right hand.

Confutatis

*Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.*

*Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.*

When the accused
are confounded,
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

Lacrimosa

*Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,*

*Pie Jesu Domine,
Dona eis requiem.*

That day
of tears and mourning,
when from the ashes
shall arise,
all humanity to be judged.
Spare us by your mercy,
Lord, gentle Lord Jesus,
grant them eternal rest. Amen.

OFFERTORY

Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam*

*Quam olim Abrahae promisisti
et semini ejus.*

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them

from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer,
holy Michael,
bring them into holy light.
Which was promised
to Abraham
and his descendants.

Hostias

*Hostias et preces tibi, Domine,
laudis offerimus.*

*Tu sucipe pro animabus illis,
quam hodie
memoriam facimus.*

*Fac eas, Domine,
de morte transire ad vitam,*

*Quam olim Abrahae promisisti
et semini ejus.*

Sacrifices and prayers
of praise, Lord,
we offer to You.
Receive them in behalf
of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised
to Abraham
and his descendants.

Agnus Dei

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Sempiternam.*

Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest
Forever.

Lux aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternum
dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctis tuis in aeternum,
quia pius es.*

Let eternal light
shine on them, Lord,
as with Your saints in eternity,
because You are merciful.

Grant them eternal rest, Lord,
and let perpetual light shine
on them,
as with Your saints in eternity,
because You are merciful.



Southern California Master Chorale

JoAnn Anderson
 Joey Baital
 Kathy Ball
 Sheridan Ball
 Rebecca Boyd
 Cathy Cagle
 Marjorie Campos
 Caroline Cannistra
 Henrietta Carter
 Cheryl Chandler
 Dennis Coppens
 Susan Davis
 Danny Dayton
 Meghan DeFord
 Mariana Diaz
 Peter Donovan
 Harriet Edwards

Carlye Favella
 Jared Feree
 Laura Feree
 Andrea Flores
 Cecilia Frankenfild
 Stephanie Garcia-
 Cochran
 Glenys Goulstone
 Marley Green
 Erin Hardy
 Ron Hargreaves
 Laura Harlan
 Todd Helm
 Amethyst Hethcoat
 Liatris Hethcoat
 Melanie Higgins
 Griffin Howard

Leslie Jensen
 Claudia Kellogg
 Jenny Kim
 Preston Kirby-Smith
 Anna Kircher
 Lisa Klig
 Eunice Lee
 Grace Lee
 Jonathan Liu
 Amy Martindale
 Chris McCandless
 Melanie McDonald
 Rosie Moreno
 Chuck Murphy
 Kimberly Norman
 Dennis Nasitka
 Anjanette Navarro

Eric Nelson
 Sam Nuñez
 Mark Peter
 Kathy Pierce
 Kathleen Price
 Jamie Randall
 Teresa Raridan
 Leslie Rudolph
 Christopher Salgado
 Sandra Schaefer
 Paul Shirts
 Cameron Spicer
 Abby Taylor
 Paige Taylor
 Deanna Torchia
 Richard Ullrich
 Ellen Wright

Orchestra

Violin 1

Sakura Tsai,
concertmaster
 Albert Wu
 Jinah Chung
 Kirika Suzuki
 Gerry Hilera
 Kathleen Mangusing

Violin 2

Colleen Coomber
 Walter Park
 Dae Kwon
 Larry Greenfield

Crystalline Tran
 Julie Metz

Viola

Nick Yee
 Sam Yoon
 Lindy Grishkoff
 Jared Turner
 Eleas Vrahnos

Cello

Yue Tang
 Susanna Cervantes
 Clement Chow

Bass

Chris Hornung
 Chien-Chien Lee

Clarinet

Margaret Worsley
 Julian Rymar

Bassoon

Elizabeth Low-Atwater
 Alex Rosales Garcia

Trumpet

Michael Kallin
 Jonathan Kang

Trombone

David Freneau, *alto*
 Marx Ha, *tenor*
 Robert Coomber, *bass*

Timpani

Maury Baker

Organ

Mark Salters

Symphonic Chorus

Orange County Choral Academy

Kathleen Gremillion, director

Orange County Choral Academy Jubilate

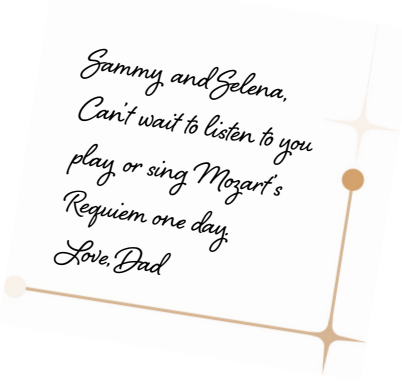
Jade Barbosa
Ian Chang
Samantha Chang
Ryan Choi
Olivia Chong
Parker Davies
Gia Hur
Yuna Hur
Amayah Isaac
Amelia Isaac
Sophie Isaac
Josephine Jong
Christine Kim
Eliana Kim
Eliana Kim
Emerson Kim
Christian Lee
Flynn Lee
Joshua Lee
Summer Lee
Tori Lee
Vivian Lee
Daniela Long
Gabriela Long
Ajedi Maze
Ajoui Maze
Serene Park
Anya Sanderson
Lainey Shin
Lena Won

Orange County Choral Academy Venite

Enoch Byun
Alyson Hwang
Caleb Jeong
Claire Jeong
Hillary Jun
Aiden Jung
Isaac Kim
Isabella Kim
Jaemin Kim
Jay Kim
Joshua Kim
Katelynn Kim
Noah Kim
Saeren Kim
Satie Kim
Shaeron Kim
Olivia Lee
Ruk Lee
Ashley Liu
Samantha Liu
Lily Machovsky
Merci Oca
Ily Pang
Grace Park
Joanna Park
Isabelle Sanderson
Katie Shin

Orange County Choral Academy Chamber Choir

Obie Gremillion
Jeremiah Jong
Joshua Ki
Ian Kim
Madi Machovsky



*Sammy and Selena,
Can't wait to listen to you
play or sing Mozart's
Requiem one day.
Love, Dad*

Central High School Vivace Chamber Choir

Ben Shafer, director

Soprano

Cheyenne Allen
Emily Allen
Lexy Lopez Barbosa
MaKayla Cachora
Bahati Chibe
Kariah Gray
Karla Mercado Reyes

Alto

Jazmine Johnson Jameson
November Litzin
Danitza Maya
Naomi Nelson
Angeliqe Rodriguez
Brooklyn Rogers
Samara Roxas
Angeliqe Yescas

Tenor

Stevin Balthazor
Vaughn Patton
Juan Gilberto
Pena Contreras

Bass

Reese Ganley
Eric Galvan Recendez
Jeremiah Rodriguez

Symphonic Chorus

St. Thomas the Apostle Catholic Parish Choir

Greg Hebert, director

Soprano

Jennifer Hebert
Claire Hicks
Katie Hixon
Danielle Hyland
Marie Jirovsky
Hana Koska
Sophie
McCloskey-Long
Cristi McMurdie

Alto

Joan Cannon
Lily Engel
Lilani Figuera
Susan Golwanka
Silvina Horvath
Aneta Koskova
Tahani McCloskey
Suzanne
McCloskey-Long

Tenor

David Pusateri
Michael Robb
Ralph McCloskey
Ben Shafer

Bass

Phillip Hicks
Michael Krolick
Elliot Liles
James Peck
Allen Schneider

St. Boniface Catholic Church Parish Choir

Soprano

Shania Carden
Ha Le
Angela Lipovac
Rosita Morillo
Lillian Scott
Julie Stelle
Monica Williams

Alto

Loretta Beaumont
Michelle Choi
Diana Fisher
Perla Lara
Lidia Linares
Nicole Rodenbour

Tenor

Larry Kolakowski
Manuel Pacheco
Anayo Nzerem
Chester Roi
Perez-Bingham

Bass

Edgar Gatus
Calvin Hsu
Thomas Masterson
Joeseeph
Marlo Perianes
Enrique Quiaoit
Philip Villalobos



IN LOVING MEMORY
Bob Schaefer

*"Our dear 'Cuz' & best possible lifelong friend, as well as
Sandy & the Chorale's biggest fan."*

About the Soloists



“Gorgeously radiant”(classicalvoice.org) soprano, **Christina Bristow** is a graduate of the University of Southern California earning her graduate certificate and Master of Music in Voice performance at the USC Thornton School of Music. She has her Bachelor of Arts in Music from California Baptist University, magna cum laude. She is an award winner for the Metropolitan Opera Council auditions Western Finals, NATS-LA Young Artist of the Year, NATS-AA competition semi-finalist, and scholarship recipient from the Colburn Foundation in Early Music Performance at USC.

A sought-after soloist and choral artist, Christina is very active in singing for the Los Angeles area, including singing for the Los Angeles Master Chorale as soprano soloist for Handel's *Messiah* and *Alexander's Feast*, Mountainside Master Chorale as soprano soloist for Brahms' *Ein Deutsches Requiem* and Faure's *Requiem*, LA Opera Chorus, USC Baroque Sinfonia, and Glendale City SDA Church. She can also be heard on numerous film soundtracks including *Pixels*, *Transformers: The Last Knight*, *Star Wars: The Last Jedi*, *Star Wars: The Rise of Skywalker*, *Alita: Battle Angel*, *Mulan*, *The Lego Movie: The Second Part*, *Jumanji: Enter the Jungle*, and *Jungle Cruise*.

Christina also works as a music educator at the university level, teaching voice at Mount San Antonio College in Walnut, CA and Irvine Valley College in Irvine, CA. She is also the music director at Christ Lutheran Church in West Covina, CA.



Grammy-award-winning contralto **Kate Gremillion** was a student of Virginia Zeani at the prestigious Indiana University School of Music as well as a conducting protégé of Dr. Bruce Chamberlain. Winner of numerous awards and national competitions, Kate has performed at Carnegie Hall with the Pacific Symphony, at Disney Hall in the Grammy-winning recording of Mahler's *Eighth Symphony* with the LA Philharmonic under Gustav Dudamel and Segerstrom Center with the Pacific Chorale and Symphony. She has been a featured soloist with the Pacific Chorale, Meistersingers, Meritage Vocal Arts Ensemble, and the Long Beach Symphony and Camerata Singers in such varied works as the SoCal premiere of *Mass Transmission* by Mason Bates, Handel's *Messiah*, Haydn's *The Creation*, Durufé's *Requiem*, Bruckner's *Te Deum*, and Vaughan Williams' *Serenade to Music*.

Kate has a special appreciation of early and sacred music and served as cantor and section leader at St. Matthew's Anglican Church for over a decade, but also excels in opera. As a dramatic performer she created the role of Lindsay in the original musical *Fanny* at Chez Panisse alongside Tom Hulce and Jill Eikenberry and has performed operatic roles such as Despina (*Così fan Tutte*), Rosina (*Barber of Seville*), Carmen (*Carmen*) and Dido (*Dido and Aenas*) and many more.

Ms. Kate, as she is affectionately known by her students, runs a sought-after private voice and piano studio, and was the founder of the St. Matthews Choir School, which has the distinction of being the most awarded program in the United States by the Royal School of Church Music. Her newest venture is as co-founder of the Orange County Choral Academy (OCCA) which consists of three choirs spanning first through twelfth grades.

About the Soloists



Versatile tenor, **Jon Lee Keenan**, is a native of Las Vegas, Nevada. Heavily influenced by his father, both a classical clarinetist and jazz saxophonist, he cultivated an interest in performing a variety of music at an early age. After studying both classical voice and jazz studies at UNLV, he relocated to Southern California to pursue a career in singing.

In 2007, Jon was asked to join the LA Master Chorale and has been featured as a soloist at Walt Disney Concert Hall in numerous critically acclaimed performances. Highlights with LAMC include the role of “Evangelist” in Bach’s *St. Matthew Passion*, tenor soloist in Handel’s *Messiah* and Hugo Distler’s *Die Weihnachtsgeschichte*.

As an in-demand performer of new music, Jon has helped create many new exciting characters with the experimental opera producers at The Industry LA: “Clyde Barrow” in *Bonnie and Clyde* (Andrew McIntosh), “Gunner” in *War of the Worlds* (Anne Gosfeld) and the “Captain” in *Sweet Land* (Du Yun/ Raven Chacon) among many others.

Other recent performances of note include *A sunbeam’s Architecture* with poetry by e.e. cummings and music by Elliot Carter and Albert Hoffman in Anne Lebaron’s *LSD: The Opera* at RedCat. When Jon is not singing, you can find him playing jazz bass with his group Citizen Kitten.



Randall Gremillion is a former opera singer and recitalist who works as a software engineer in Orange County. He earned his Bachelor’s degree in Music from LSU, a Masters in Music from TCU and a DMA at Cincinnati College-Conservatory of Music. He was an apprentice artist at Indianapolis Opera, was a cast member of *The Phantom of the Opera* in San Francisco for five years and then performed several roles at American Conservatory Theater as well as other Bay Area theaters.

As a recitalist Randy was awarded the Jan de Gaetani Prize at the Naumburg Competition. Along with Meistersingers, he sings with Pacific Chorale and is a section leader with the St. Matthews Anglican Choir. He, his wife, Kate, and their children live in Newport Beach.

Special Thanks

to the
Colburn Foundation
for their generous grant

In Memoriam

Southern California Master Chorale would like to dedicate this performance to the memory of our beloved deceased.

We remember:

Stefanie Aichinger
Emil and Evelyn Ball
Robert Boucher
Beth Bradley
Betty Bue
Michael Carnevale
Sharon Jo Carnevale
William Grandvil Carter, Ph.D
Jenny Co
Gwen Denton
Ted Duan
Russell Eldon
Robert Fisher
Ignacio Flores
Dr. Gerald Gannon
Margaret Rose Roy Gremillion
Doug Harlan
Henry K. Hernandez
Carl R. Jensen
Danny Jensen
Robyn Keane
Rosemary Emma
 (Aubry) Kellogg
Merwin and Cecilia Koeppel
Brian Koppes
Luis Lopez Leal

Mr. Ching Shyong Lee
Nancy Mahaffey
Jim Mahaffey
Nina Augusta McDonald
Elizabeth Morris
John Morris
Marjorie B. Nasitka
Rudolf Mak
Deanna Fogarty Patrick
Sharon Rorick
Wesley J. Rozema
Ruth V. Rozema
Harry and Lora Taylor
Bob Schaefer
Fred and Velda Shirts
Jennifer Short
Tony and Regina Velardi



Our Artistic Director



BRIAN DEHN

Dr. Brian Dehn, artistic director and conductor of the Southern California Master Chorale is known for high standards in repertoire, vocal pedagogy, and informed performance practice, as well as his ability to shape singers of all levels into extraordinary ensembles. He has conducted his singers 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, St. Giles Cathedral in Edinburgh, and the Beijing Central Conservatory.

Now, in his fifth season as artistic director of the Southern California Master Chorale, Brian has programmed a wide variety of concert repertoire, including Durufle's and Mozart's *Requiem*, Orff's *Carmina Burana*, Handel's *Israel in Egypt*, Bruckner's *Te Deum*, and a semi-staged concert

performance of Disney's *The Hunchback of Notre Dame*. There were also highly successful concerts with themes such as "Music of the Movies," "Her Voice Soars! Women Composers Throughout History," and "Christmas Around the World."

Brian received advanced degrees from Claremont Graduate University, specializing in Baroque Performance Practice, and San Jose State University, focusing on Choral Conducting and Music Education. He recently completed 15 years of teaching at the high school level, where his ensembles consistently earned "Superior" ratings and received invitations to prestigious festivals, including performances at the 2014 and 2018 ACDA Western Region Conventions. He led his students on performance tours to New York, Spain and Portugal, San Francisco, China, Italy, Ireland and England, and Australia.

For over 25 years, Brian has held positions as director of music for various Southern California churches. Currently, he is Director of Music at First Christian Church in Orange, where he conducts the Chancel Choir, two Handbell Ensembles, the Children's Choir, and leads the contemporary band. He is also the founder and artistic director of Meistersingers, a small professional-level chamber choir, leading the ensemble through 25 successful seasons, including producing six albums, fourteen world and regional premieres, and eight commissioned works. He is also a co-founder (with Kate Gremillion) of the Orange County Choral Academy, a three-level choral program designed for school-age children to build well-rounded musicians through intense study of voice, choral techniques, performance, music theory, and sight-reading.

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

www.briandehn.com

Our Accompanist

MARK SALTERS



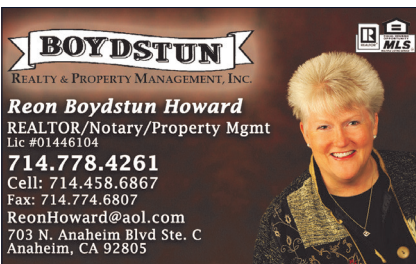
Mark Salters is an opera co-director, vocal coach, and pianist at California State University, Fullerton. Originally from New York, he served on the coaching staff of the Opera Department at the University of Michigan under Gustav Meier. Prior to that, he was on the faculty of the Yale University graduate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



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Thank you,
Southern
California Master
Chorale, for all
the friendships
and great times.
Joy

Thank you to all
our volunteers
and contributors
that made today's
concert possible
SCMC

Thank You

to all who have contributed to the success of
Southern California Master Chorale
for our 2024-2025 concert season

PRESIDENT'S CIRCLE (\$15000+)

Colburn Foundation

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Richard Gordinier
Pauline Klein
Lisa Klig
Grace Lee
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Richard Nelson
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Caroline Cannistra
Laura Curtis
Naomi Lee
Jeffrey Lowe
Mandie Nguyen
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FRIENDS OF CHORAL MUSIC

Board of Directors

Friends of Choral Music (FoCM) doing business as Southern California Master Chorale 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 Southern California Master Chorale 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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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.socalmasterchorale.org

Please mail your contribution to:
Southern California Master Chorale
174 W. Lincoln Ave. Suite 200
Anaheim, CA 92805

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

Please include your name(s) as you want them to appear in our program.

GEORGE MICHAEL • JOHN LEGEND
HARRY STYLES • PRINCE
JOHN DENNON • MICHAEL JACKSON
STEVIE WONDER • ELTON JOHN

MENALIVE PRESENTS

ICONIC 2

THE MEN

FREDDIE MERCURY • DAVID BOWIE
BRUNO MARS • LUTHER VANDROSS
ED SHEERAN • PRINCE • RICKY MARTIN
ELTON JOHN • GEORGE MICHAEL

After last year's smash-hit concert, *Iconic*, we're turning up the energy with **ICONIC 2: THE MEN!** Celebrate the legendary male singers who defined music history—Elton John, David Bowie, Freddie Mercury, Prince, and more. Get ready to sing along, tap your feet, and sway to the unforgettable hits that made these men icons. Together, we'll uncover the magic that transforms a musician into a legend. Don't miss this electrifying tribute!

SATURDAY, MAY 17 | 3:00 & 8:00 P.M.



IRVINE BARCLAY THEATRE

DETAILS + TICKETS: OCGMC.ORG



SOUTHERN CALIFORNIA

Master Chorale

Bach

and
Before

Influences on the Master

SUNDAY, JUNE 1, 2025

4:00 pm

**ANAHEIM UNITED METHODIST CHURCH
1000 S. STATE COLLEGE BLVD, ANAHEIM**



SCAN QR CODE FOR TICKETS AND INFORMATION

Program Design by Paul Shirts
Cover Design by Danny Dayton

Dr. Brian Dehn,
Artistic Director