

SOUTHERN CALIFORNIA
Master Chorale

DR. BRIAN DEHN,
ARTISTIC DIRECTOR

CARMINA
BURANA

4pm • Sunday, October 13, 2024

Long Beach Scottish Rite Cathedral
Ernest Borgnine Theater
855 Elm Avenue, Long Beach

Welcome

Greetings Supporters and Friends,

It is with great joy and gratitude that I welcome you to our 28th season. We've long used the name Southern California Master Chorale for our international tours and performances with symphonies across the local region. Now, we're excited to make it our official, primary name.

As we embrace this new chapter, our mission remains to share an engaging and diverse repertoire, collaborate with talented artists and composers, and nurture the next generation of musicians and music lovers through our educational programs.

Over the years, we have grown together, captivating audiences with the beauty of choral music. Each season is a reflection of the passion and commitment of our members, and the steadfast support of our wonderful patrons. Whether you're a donor, a volunteer, or someone who simply enjoys our performances, you are a cherished part of our family. Your support is at the heart of everything we do.

This season promises to be an inspiring blend of classical treasures, innovative pieces, and exciting collaborations. We hope to take you on a musical journey that stirs both your heart and soul.

We invite you to stay connected with us throughout the year by following us on social media and joining us at our concerts and events. With your continued support, we look forward to sharing the joy of music together. Thank you for being part of this incredible journey.

With warmest regards,

JOEY BAITAL, PRESIDENT

Board of Directors, FOCM dba
Meritage Vocal Arts Ensemble

Program

Southern California Master Chorale and Orchestra

Dr. Brian Dehn, artistic director and conductor

Grace Lee, soprano

Arnold Geis, tenor

James Martin Schaefer, baritone

and the debut of the

Southern California Youth Chorus

Kathleen Gremillion and Dr. Brian Dehn, directors

Selections from *Candide* Leonard Bernstein
Overture (1918-1990)
The Best of All Possible Worlds
Dear Boy
Glitter and Be Gay
Make Our Garden Grow

***** Intermission *****

Carmina Burana Carl Orff
FORTUNA IMPERATRIX MUNDI (1895-1982)

(*Fortune, Empress of the World*)

1. O Fortuna
2. Fortune plango vulnere
- I. **PRIMO VERE** (*In Springtime*)
 3. Veris leta facies
 4. Omnia sol temperat
 5. Ecce gratum
- UF DEM ANGER** (*On the Green*)
 6. Tanz
 7. Floret silva nobilis
 8. Chramer, gip die varwe mir
 9. Reie
 10. Were diu werlt alle min
- II. **IN TABERNA** (*In the Tavern*)
 11. Estuans interius
 12. Olim lacus colueram
 13. Ego sum abbas
 14. In taberna quando sumus

III. **COUR D'AMOURS** (*The Court of Love*)

15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellula
20. Veni, veni, venias
21. In truitina
22. Tempus est iocundum
23. Dulcissime

BLANZIFLOR ET HELENA

(*Blanziflor and Helena*)

24. Ave formosissima

FORTUNA IMPERATRIX MUNDI

(*Fortune, Empress of the World*)

25. O Fortuna

Artistic Director's Note

This concert is special one for us at the Southern California Master Chorale. Not only does it mark my fifth anniversary as Artistic Director of this fine ensemble, but it also represents a new commitment to performing primarily under this name. The name "Southern California Master Chorale" has been part of our legacy since the beginning when our founder, Dr. Sheridan Ball, established this organization at Cypress College over 30 years ago. Over the years, we've performed under various names, such as Méritage Vocal Arts Ensemble, Camerata, and Cypress Masterworks Chorale, all while maintaining our dedication to choral excellence. We are proud to continue this tradition under a unified name, and we believe the strength of our new identity deserves equally strong repertoire. There are few pieces more fitting for such an occasion than *Carmina Burana*! Widely used in movies and commercials, this iconic work is one of the most recognizable pieces in the choral-orchestral repertoire.

We begin our concert with selections from Leonard Bernstein's *Candide*. From the fanfare-like opening of the "Overture" to the vocal sonority of "Make Our Garden Grow," you will notice how the rhythmic and orchestral characteristics of *Candide* pair perfectly with Orff's *Carmina Burana*.

Candide, a comic operetta that premiered in 1956, is based on the novella by Voltaire. While the show only ran for a few weeks during its original production, it has since become one of Bernstein's most respected works. The novella satirizes the philosophy of Optimism, particularly Leibniz's idea that "this is the best of all possible worlds." Through witty, fast-paced text, cleverly styled melodies, and brilliant orchestration, *Candide* merges Bernstein's eclectic compositional style, blending classical, jazz, and popular elements.

The "Overture" is one of Bernstein's most famous orchestral works, known for its buoyant energy, sharp rhythms, and lively melodies. It quickly became a concert favorite, showcasing Bernstein's signature blend of classical structure and Broadway exuberance. Following the overture, "The Best of All Possible Worlds" introduces Dr. Pangloss, *Candide*'s overly optimistic tutor, who extols the philosophy that they live in "the best of all possible worlds." The music alternates between light, comedic moments and more serious, declamatory passages, amplifying the absurdity of Pangloss's optimism. The march-like sections offer a parody of the rigid belief system that Pangloss represents.

"Dear Boy" follows as *Candide* reflects on the wisdom imparted to him by Pangloss, though with growing disillusionment. One of the standout arias, "Glitter and Be Gay," is a tour de force for Cunegonde, who finds herself in Paris without her jewels. Combining virtuosic vocal lines with biting satire, the aria juxtaposes 18th-century operatic style with Broadway flair, allowing the soprano to showcase both technical prowess and comedic timing. Cunegonde's exaggerated vacillation between joy and despair mirrors the superficiality of her situation. The concert selections from *Candide* conclude with "Make Our Garden Grow," a moving ensemble piece in which *Candide*, Cunegonde, and a chorus of enlightened characters reject Pangloss's philosophy. They find meaning in tending their own garden, chopping their own wood and baking their own bread—symbolizing honest work and the simplicity of daily life. This finale is deeply emotional, with soaring vocal lines and rich orchestration, reflecting a message of hope, growth, and personal fulfillment.

Artistic Director's Note

Carmina Burana, composed by Carl Orff, is a monumental cantata that premiered in 1937. Based on 24 poems from a medieval manuscript of the same name, *Carmina Burana* explores themes of fortune, the fleeting nature of life, love, and the pleasures and pains of indulgence. The work is structured around the cyclical nature of fate, framed by the powerful invocation of Fortuna, the goddess of fate. Orff's minimalist approach to melody and harmony is paired with invigorating rhythms and dynamic orchestration, creating an unforgettable, primal soundscape that emphasizes the raw emotions expressed in the text.

The opening and closing movement, "O Fortuna," is one of the most iconic pieces of classical music, renowned for its driving rhythm and sonorous orchestration. The choir's repeated cries to "Fortuna" form a ritualistic invocation, with the music swelling to reflect the inescapable power of fate. In "Fortune plango vulnera," the text laments the wounds that fortune inflicts. Orff maintains dramatic tension through pulsating rhythms and dense choral writing, alternating between reflective and intense moments, illustrating humanity's vulnerability to uncontrollable forces.

The "In Taberna" section delves into a tavern scene, celebrating the pleasures of drinking. The male chorus sings robustly of ale, gambling, and indulgence, with the music's energy matching the rowdy nature of the text. The "Cour d'amours" section explores themes of love and desire, with sensual, flowing melodies and lush orchestration. Soloists and the children's chorus (performed by the newly-formed Southern California Youth Chorus) convey both the innocence and intensity of love. Before the return of "O Fortuna," the final section, "Blanziflor et Helena," celebrates legendary lovers. Here, Orff's grandiose and ceremonial music reaches a climactic moment, elevating the lovers' passion to a near-mythological level.

The reprise of "O Fortuna" brings the work full circle, reminding us of the inescapable cycle of fate. Orff's repetitive musical motifs underscore the theme that life itself is governed by uncontrollable forces, much like the wheel of fortune that turns without end.

Through this program, we juxtapose the satire and humor of Bernstein's *Candide* with the raw power of Orff's *Carmina Burana*, exploring themes of fate, optimism, and the search for meaning in life. This journey reflects both the heights of human aspiration and the depths of doubt, ultimately leading to a celebration of life's cyclical nature and the potential for personal growth. We as artists are constantly learning and seeing the blessings that dedication, hard work, and nurturing our talents brings to us. We know you share in those ideals as well and we are honored to share these works with you this evening. We thank you for your attendance, your support of the arts here in Orange County, and are looking forward to seeing you at future concerts.



BRIAN DEHN
Artistic Director

Texts & Translations

Selections from *Candide*

LEONARD BERNSTEIN

The Best of All Possible Worlds

Let us review
Lesson eleven!
Paragraph two
Axion seven
Once one dismisses
The rest of all possible worlds
One finds that this is
The best of all possible worlds!

Pray classify
Pigeons and camels
Pigeons can fly!
Camels are mammals!
There is a reason
For everything under the sun!
There is a reason
For everything under the sun!

Objection!
What about snakes?
Snakes!
'Twas snake that tempted mother Eve
Because of snake we now believe
That though deprived
We can be saved
From hellfire and damnation
(Because of snake's temptation!)

If snake had not seduced our lot
And primed us for salvation
Jehova could not pardon all
The sins that we call cardinal
Involving bed and bottle!

Now onto Aristotle!
Mankind is one
All men are brothers!
As you'd have done
Do unto others!
It's understood in
This best of all possible worlds--
All's for the good in
This best of all possible worlds!

Objection!
What about war?
War!
Though war may seem a bloody curse
It is a blessing in reverse
When canon roar

Both rich and poor
By danger are united!
(Till every wrong is righted!)

Philosophers make evident
The point that I have cited
'Tis war makes equal -- as it were --
The noble and the commoner
Thus war improves relations!

Now onto conjugations!
Amo, amas,
Amat, amamus!
Amo, amas,
Amat, amamus!
Proving that this is
The best of all possible worlds
With love and kisses [blows a kiss]
The best of all possible worlds!
Proving that this is
The best of all possible worlds
With love and kisses [blows a kiss]
The best of all possible worlds!

Quod erat demunstrandum!
QED!
Amo, amas,
Amat amamus!
Quod erat demunstrandum
In this best of all
Possible, possible, possible worlds!
Quod erat demunstrandum!
Q!
E!
D!!!!!!!!!!!!

Dear Boy

Dear boy, you will not hear me speak
With sorrow or with rancor
Of what has shrivelled up my cheek
And blasted it with canker;

'Twas Love, great Love, that did the deed,
Through Nature's gentle laws,
And how should ill effects proceed
From so divine a cause?

Dear boy:
Sweet honey comes from bees that sting,
As you are well aware;
To one adept in reasoning,
Whatever pains disease may bring
Are but the tangy seasoning

Texts & Translations

To Love's delicious fare.
Dear boy.
Sweet honey comes from bees that sting.

Columbus and his men, they say,
Conveyed the virus hither,
Whereby my features rot away
And vital powers wither;

Yet had they not traversed the seas
And come infected back,
Why, think of all the luxuries
That modern life would lack!

Dear boy:
All bitter things conduce to sweet,
As this example shows;
Without the little spirochete,
We'd have no chocolate to eat
Nor would tobacco's fragrance greet
The European nose.
Dear boy.
If bitter things conduce to sweet.

Each nation guards its native land
With cannon and with sentry,
Inspectors look for contraband
At every point of entry,
Yet nothing can prevent the spread
Of Love's divine disease;

It rounds the world from bed to bed
As pretty as you please.
Dear boy:
Men worship Venus everywhere,
As may be plainly seen;

Her decorations which I bear
Are nobler than the croix de guerre,
And gained in service of our fair
And universal Queen. Dear boy.

Men worship Venus everywhere. Dear boy!

Glitter and Be Gay

Glitter and be gay,
That's the part I play;
Here I am in Paris, France,
Forced to bend my soul
To a sordid role,
Victimized by bitter, bitter circumstance.
Alas for me! Had I remained
Beside my lady mother,

My virtue had remained unstained
Until my maiden hand was gained
By some Grand Duke or other.

Ah, 'twas not to be;
Harsh necessity
Brought me to this gilded cage.
Born to higher things,
Here I droop my wings,
Ah! Singing of a sorrow nothing can assuage.

And yet of course I rather like to revel,
Ha ha!
I have no strong objection to champagne,
Ha ha!
My wardrobe is expensive as the devil,
Ha ha!
Perhaps it is ignoble to complain...
Enough, enough
Of being basely tearful!
I'll show my noble stuff
By being bright and cheerful!
Ha ha ha ha ha! Ha!

Pearls and ruby rings...
Ah, how can worldly things
Take the place of honor lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?

Bracelets...lavalieres
Can they dry my tears?
Can they blind my eyes to shame?
Can the brightest brooch
Shield me from reproach?
Can the purest diamond purify my name?

And yet of course these trinkets are endearing,
Ha ha!
I'm oh, so glad my sapphire is a star,
Ha ha!
I rather like a twenty-carat earring,
Ha ha!
If I'm not pure, at least my jewels are!

Enough! Enough!
I'll take their diamond necklace
And show my noble stuff
By being gay and reckless!
Ha ha ha ha ha! Ha!
Observe how bravely I conceal
The dreadful, dreadful shame I feel.
Ha ha ha ha!

Texts & Translations

Make Our Garden Grow

You've been a fool
And so have I,
But come and be my wife.
And let us try,
Before we die,
To make some sense of life.
We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow...
And make our garden grow.

I thought the world
Was sugar cake
For so our master said.
But, now I'll teach
My hands to bake
Our loaf of daily bread.

We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow...
And make our garden grow.

Let dreamers dream
What worlds they please
Those Edens can't be found.
The sweetest flowers,
The fairest trees
Are grown in solid ground.
We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow.
And make our garden grow!

Carmina Burana

CARL ORFF

INTRODUCTION

Fortune, Empress of the World

1. O Fortuna

O Fortune like the moon,
you ever wane but to regain
your former circumstance;
life's equally fain to decimate as reinstate
the mind with games of chance,
prosperity and penury
reversing with a glance.

Immense and futile fate,
Uneasy ground, Safety unsound
mistakenly awaited,
to your wheel I'm bound;
you've hidden your face, denied your grace,
for sorrow was I slated
I've lost the knack, this barren back
shows what you've perpetrated.

Unknown to me remain
salvation's lot, of virtue aught;
equally loss and gain
await the hangman's knot.

This very hour fails my power,
my pulse beats on the wane –
fortune's a knave to impale the brave,
all weep now for my pain.

2. Fortune plango vulnera

Fortune's blow do I lament,
My eyes, with weeping, red,
To find her favors but for rent
and she, the harlot, fled.
True to form is her intent all riches to impart,
and then flee with every cent
and leave you there to smart.

Once I sat aloft, secure,
on Lady Fortune's throne,
thinking her favors would endure,
but now stripped to the bone.
Once was I full fatly grown,
massaged and manicured,
My former self's now overthrown,
my misery, assured.

Fortune's wheel slowly turns
and leaves me sorely bowed,
since Fortune's warmth increasing burns
the thoughtless overproud.
Let high seated potentates
the wheel's script discern;
His royal person and
his mates collected in an urn.

PART I

In Springtime

3. Veris leta facies

Of Spring's fair-countenanced delight
the world entire drinks,
Harsh Winter's frost is put to flight
sharp ice recedes and shrinks.
In her gaily pied attire Flora now holds reign,

Texts & Translations

praised throughout the world entire
in sweet-canticed refrain.

Steeped in flowers upon her breast,
Phoebus, as befits the hour,
does laugh to find himself caressed
by flower after flower.
Zephyr wafting from the West
breathes fragrance through the bower –
O let us hasten Love's behest,
concede his every power.

Now the tuneful nightingale trills forth her melody,
now the flower-resplendent vale revels in variety.
The winged flocks ascend the air
throughout the pleasant lea,
there maidens' song abounds.
There joy reigns all the day.

4. Omnia sol temperat

The sun rules over everything,
piercing and delicate,
fresh April bids the world to sing
of its renewed estate.
Young men's spirits are rallying,
when thoughts are thus elated,
the boyish god is on the wing,
let one and all be mated.

Spring's exalted renovation
does everywhere reside,
Spring commands no jubilation
excluded or denied.
When Spring embarks you on the wanton
paths she has supplied,
see that your true and only one
strays not from by your side.

So cherish me with all your heart,
such is the love I feel,
no greater love could I impart,
no truer love reveal.
Even times when we're apart
your presence is no less real,
who loves, and loves with such a heart
lies wracked upon the wheel.

5. Ecce gratum

Anticipated variegated
Spring bursts into sight, long desired violent fired
fields abound with light.
Let sorrows take to flight!
Summer's heat marks the retreat
Flee frost and snow away they go

together with the rest,
Spring's growing thirst e'en now is nursed
at fragrant Summer's breast.
His life is dreariest who, in restraint resists, a saint
to Summer's warm behest.
They rejoice, raise high their voice
In love's elated manner,
whose foremost choice it is to hoist
Love's decorated banner.
Be Love then our commander –
that we elated be equated
with princely Alexander.

On the Lawn

6. Dance

7. Floret silva nobilis

The noble woods bloom,
scent the air with perfume,
Ah, where shall I find
that old lover of mine?
He has galloped away –
who will love me, now, I say?
The forest blossoms far and wide
and I yearn for my lover.
When woods turn green on every side
will I my love recover?
He's left as fast as he can ride –
will I of all love be denied?

8. Chramer, gip die varwe mir

Shopkeeper, please, a bit of pink
my features to enhance,
the more to make the young men think
sweet thoughts of gay romance
Look upon me young men
and be held in my trance!

Make love, good men
and women all, answer love's ennobling call.
Flourish your felicity.
Hail, world, to thee,
be joyed, I pray, my will is ever to obey,
accept your bounties day by day.

9. Round Dance and Songs

Swaz hie gat umbe

Here are maidens in the round,
their dancing feet but touch the ground,
they'd like to go the Summer through
with lovers having nought to do!

Texts & Translations

Chume chum geselle min
Come, pretty maid of mine,
I wait for you, I pine,
I wait for you, I pine,
Come, pretty maid of mine.

Sweet rosy-colored mouth,
relieve me of my pain,
relieve me of my pain,
Sweet rosy-colored mouth.

10. Were diu werlt alle min
Were the world entire mine
from the ocean to the Rhine,
the whole if would I forsake
that mighty England's queen awake
in my arms intertwined.

PART II

In the Tavern

11. Esuans interius

Storming with indignation, afflicted past relief,
my sorrow lacks remission, I question all belief;
this my mortal element will one day come to grief,
plaything to the blustering winds,
as brittle as a leaf.

When choosing a location,
the wise man will select
a bedrock as foundation, his interests to protect,
but I, the fool, am washed along,
in my own refuse wrecked,
a firm and solid footing I everywhere neglect.

To what then do I compare?
to a skipperless craft,
to a bird tumbling through air
blown away by the draft;
no chains are there to bind me,
no keeper holds the key,
I seek such as remind me of my depravity.

I consider the troubled thought
to sport mal apropos,
sweet dissolution is my lot,
what better way to go?
What Venus bids her favorite rake
(let dullards sleep the day)

I'll not disdain to undertake,
a consummate roué.
The road abounds with ample vice;
each will I sample twice.

Virtue's a core I've no need for,
I'll pay damnation's price.
To self-indulgence do I turn,
salvation's promise spurn –
roast my soul, take Satan his toll,
the flesh is my only concern.

12. Olim lacus colueram

Once I lived by the river's tide,
formerly most glorified,
while as a swan I did abide –

Alack, alack,
now roasted black
from side to side.

Slowly I'm turned by the Maître D,
I'm scorched as black as I can be,
garnished with slips of greenery –

Alack, alack,
now roasted black
most piteously.

Here I lie upon the platter,
that once I flew now doesn't matter,
teeth now greet me at full clatter –

Alack, alack,
no turning back,
could anything be sadder?

13. Ego sum abbas

I'm tavern abbot of Cucany,
with drinkers keep I company,
a gambler's is my pedigree.
Who seeks me for dice at early morn
will be night of shirt and shorts be shorn.
And thus denuded will he mourn;

Wafna, wafna!
O infamous fate, I am forlorn,
joy's former estate
is turned to scorn!

14. In taberna quando sumus

When we order up a round,
we disavow six feet of round,
but rush to gaming, place our bet,
at this you'll find us in a sweat.
what goes on here in the pub
amid the coin and chug-a-lug,
be this the scene that you seek out,
it's this that I would speak about.

Texts & Translations

One and all they drink and game,
they live a life that knows no shame,
those who trust in a gambler's knack
depart the game with a barren back,
some leave the premises very well healed,
other leave naked in sack cloth concealed.
No one there of death thinks twice
when for the drinks they roll the dice.
First they roll to see who pays –
to that their cups they freely raise;
they drink next to all who captive swell
and third to those alive and well,
fourth to their Christian brethren,
fifth to the dearly departed. Amen!
Sixth to vain sisters as year take their toll,
seventh to foresters out on patrol.

Eighth to such brothers as don't give a damn,
ninth to the absentees out on the lam,
tenth to sea captains addicted to sailing,
eleventh to rioters, ranting and railing,
twelfth to the rueful who penance pay,
thirteenth to the backpacking émigré,
as much to the papacy as to the king,
they untiringly drink to everything.

Host and hostess unstintingly pour,
there's nothing the parson or soldier likes more,
they drink, one and all, irrespective of gender,
the table-top wiper and sweetmeat vendor,
They drink, the swift and slow of wit,
whether black or white doesn't matter a bit,

drink the steadfast and dissipated,
the ignorant and doctorated.

Drinks the poor man in failing health,
prodigal son gone to waste with his wealth,
the aging man and pubescent lad
cannot recall how much they've had,
the prelate, deacon, mother and hag,
sisters and brothers are all in the bag.
They drink irrespective of gender or years,
they drink till it gurgles inside of their ears.

Six hundred cups is a meager amount
for those who long
since have lost track of the count.
And so they imbibe with no limit to set,
as gladly they'd swim in it sans regret;
thus decent folk to chew us out,
degrade the indigent devout –
Let those who demean us be disgraced,
from the rolls of righteous men erased.

PART III

The Court of Love

15. Amor volat undique

Love flies about the world entire
o'ertaken by his own desire.
Young men and women, aware of it,
are joined together, as is fit.

If any maid lack her companion,
lacks she all her heart to gladden,
enclosed, instead, within her breast
she chambers dreaded night's bequest.
This fate is the bitterest.

16. Dies, nox et omnia

Break of day, dark of night,
the whole world holds me in its spite,
the converse maids keep so pains me that I weep,
so fills me up with sighs,
with fears beyond disguise.

O my comrades, have your fund,
and mock the likes of one undone,
Ah, pity the wretch that I've become,
great is my grief, bring me relief
by what honor you've won.

The very beauty of your face
makes myriad tears down my cheeks race,
no heart, but ice is in its place.
The remedy to rally me,
a kiss, please, by your grace.

17. Stetit puella

There stood a girl in crimson gowned;
the dress if but touched
breathed a rustling sound.
Eia!

There stood a girl exquisitely posed;
her complexion a flower,
her mouth red as rose.
Eia!

18. Circa mea pectora

Alas that my heart
with sighs falls apart
in longing for thy beauty –
O how the sighs undo me.
Manda liet,
manda liet,

Texts & Translations

my beloved I call
she comes not at all.

Your eyes dance with light
than the sun's own more bright
like lightning resplendent
that dazzles the night.

May one and all the gods consent
to grant my spirit's fond intent
that she depart my company
unchained from her virginity.

19. Si puer cum puellula

If lad and maid slip away
for a moment's bit of play,
happy is their embrace
as passion increasing
puts shame to disgrace.
Then is sport past words to tell,
arms, limbs, and lips and all pell-mell.

20. Veni, veni, venias

Come, please come, do not delay
else am I undone this day,
hyrca, hyrce, nazaza
trillirivos....

Face, flawless, fair
exquisite hair
neck, fragrant, bare
all past compare!

More rosy than the rose,
no whiter lily grows,
fairer than all the rest,
in you I'm ever blessed!

21. In trutina

My mind's twin contrariety
does lay the equal claim to me
of lusty love or chastity.
But what I see, that I selected
and to the yoke submit my neck;
let it my every thought direct.

22. Tempus est iocundum

Dear maidens, the season
now does call.
rejoice young bachelors
one and all.

Oh, oh, oh – I flower from head to toe,
now with maidens' love
am I aglow,
new love is this
that lays me low.

I thrill to think his
wish I'll grant,
grieve to consider
that I shan't.

All Winter long
man perseveres,
by Spring his lust
is in arrears.

Virginity
I'd cast away
but innocence
won't let me stray.

Come joyously
my only one,
come, else am I
this day undone.

23. Dulcissime

Boy most sweet
To you I give myself complete!
Blanziflor and Helena

24. Ave formosissima

Hail to thee, most beautiful gem, exceeding rare.
Hail, O grace of maidenhood,
 maid beyond compare.
Hail shining light of all the world.
 Hail rose of earth entire,
Blanziflor and Helena breath of Spring's desire.

Translation by Jeffrey M. Duban

About the Soloists



A versatile and accomplished soprano, **Grace Lee** has enjoyed making music with choruses across the country, including the Los Angeles Master Chorale, Seattle Choral Company, Boston's Chorus Pro Musica, Meritage Vocal Arts Ensemble, and Pacific Chorale. As a featured soloist, she has performed major works with the Cypress Masterworks Chorale, City of Yorba Linda's annual *Messiah* Singalong, Huntington Beach Symphony Orchestra, Golden State Pops Orchestra, and the Chamber Players of Los Angeles. By day, she is a pediatric pharmacist, balancing her passion for music with a rewarding career in healthcare. She dedicates this performance to the nurturing teachers who she's been fortunate to study with: Dr. Louis Bennett, Dr. Nicole Baker, Patricia Prunty and Dr. Andrea Flores.



Arnold Geis, tenor, is a Southern California-based international artist and performer. Recent appearances include Edgardo in *Lucia di Lammermoor* (Opera in the Heights), Calaf in *Turandot* (Dream Orchestra), Josef in *Émigré* (NY Philharmonic, Shanghai Symphony) Erlansen in *A Little Night Music* (Pasadena Playhouse), Faust in *La damnation de Faust* (Boston Youth Symphony), Rodolfo in *La bohème* (Opera Las Vegas), Nemorino in *L'elisir d'amore* and Tamino in *The Magic Flute* (Pacific Opera Project), Shepherd in *Tristan und Isolde*, tenor soloist in *Carmina Burana*, Mormon 2 in *Last Days* (LA Philharmonic), and Mr. Marks in *Intimate Apparel* (Lincoln Center Theater). Upcoming performances include Josef in *Émigré* (Hong Kong Philharmonic, Deutsches Symphonie Berlin), Tenor 1 in Stravinsky's *Renard* (Baltimore Symphony), *Carmina Burana* (San Francisco Symphony), John in *The Ghosts of Laguna* (Opera Laguna), Obadiah in *Elijah* (San Jose Symphonic Choir), and Motel in *Fiddler on the Roof* (Cincinnati Opera). He is a graduate of Washington National Opera's prestigious Cafritz Young Artist Program and holds a Master's degree in music from University of Southern California and Bachelor's degree in music from Biola University. He is an adjunct professor of voice at Concordia University Irvine and a SAG-AFTRA session singer for Film/TV.



Baritone **James Martin Schaefer** has an active performing career throughout the United States and beyond. He has received wide acclaim in many of the canonic operatic and oratorio baritone roles. He has performed in numerous productions with Los Angeles Opera and he was a member of Opera Pacific's O.P.E.R.A. resident artist program. Some recent engagements include appearances in Los Angeles Opera productions of J.S. Bach's *St. Matthew Passion* in which he sang the Bass Soloist role in a co-production with Hamburg Ballet, the west coast premiere of Rhiannon Giddons and Michael Abels' Pulitzer Prize winning opera *Omar*, and Verdi's *Otello*. He was featured as principal performer in Verdi's *La Traviata*. He also appeared as the bass soloist in a performance of Brahms' complete *Liebeslieder Waltzes* with Grant Gershon and Jeremy Frank at the piano. He has appeared as a featured / solo artist with Los Angeles Opera, the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Berkshire Choral Festival, the Pacific Symphony Orchestra, the Boston Pops Esplanade! Orchestra, the Pacific Chorale, the Long Beach Symphony, among many others.



JoAnn Anderson
 Joey Baital
 Kathy Ball*
 Sheridan Ball*
 Rebecca Boyd
 Marjorie Campos
 Caroline Cannistra
 Henrietta Carter
 Dennis Coppens*
 Chris Cortez
 Susan Davis
 Meghan DeFord*
 Bradley DenDulk
 Peter Donovan
 Harriet Edwards*
 Carlye Favella
 Jared Feree*
 Laura Feree*
 Andrea Flores*

Cecilia Frankenfield
 Stephanie
 Garcia-Cochran
 Glenys Goulstone
 Marley Green
 Randall Gremillion*
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 Ron Hargreaves
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 Mark Peter*
 Kathy Pierce
 Kathleen Price

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 Paul Shirts
 Erika Silver
 Hardeep Singh-Moran
 Cameron Spicer
 Wendy Stokes*
 Abby Taylor*
 Paige Taylor
 Deanna Torchia
 Richard Ullrich
 Ellen Wright

** denotes Small Group and Piccolo Chorus*

*Special
 Thanks*

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Orchestra

Violin 1

Cristian Fatu*
Jinah Chung
Laurie Driskill
Albert Wu
Jordan Busa
Hee Sun Kang
Jeremy Ward

Violin 2

Larry Greenfield
Branden Muresan
Julie Metz
Paul Lee
Kirika Suzuki
Shiika Suzuki
Crystaline Tran

Viola

Nick Yee
Dae Kwon
Jared Turner
Esra Arin
Eneas Vrahnos
Lindy Grishkoff

Cello

Raymond Newell
Ashley Ng
Alicja Blaquart
Susanna Cervantes

Bass

Chris Hornung
Chien-Chien Lee
Hakeem Holloway

Flute

Catherine Baker
Shannon Canchola-Limon
Mary Palchak

Oboe

Marilyn Schram
Zack Borowiec
Yinchi Chang

Clarinet

Margaret Worsley
Diane Lee
Carlos Herrera

Bassoon

Lieza Hansen Kallin
Alexis Rosales Garcia

Contrabassoon

Jonathan Stehney

Horn

Tawnee Lillo
Malik Taylor
Gabrielle Cross
Rob Grishkoff

Trumpet

Michael Kallin
Matthew LaBelle
Angela Romero Anderson

Trombone

David Ferneau
Brent Anderson
Marx Ha

Tuba

Thomas Idzinski

Harp

Brian Noel

Piano

Yuyoung Jeong
Elaine Lin

Percussion

Noriko Hirao
Evangeline Yip
John Glass
Hiram Rivera

Timpani

Michael Rydzynski

**Concertmaster*

Southern California Youth Chorus

Kathleen Gremillion and Dr. Brian Dehn, founding directors

Ian Chang
Samantha Chang
David Choi
Ryan Choi
Ping An Davies
Amayah Isaac
Amelia Isaac
Sophie Isaac

Obie Gremillion
Jeremiah Jong
Josephine Jong
Joshua Ki
Christine Kim
Eliana Kim
Emerson Kim
Roy Kim

Sean Kim
Christian Lee
Flynn Lee
Joshua Lee
Summer Lee
Tori Lee
Vivian Lee
Owen Liu

Ryan Liu
Daniela Long
Gabriela Long
Madi Machovsky
Ajedi Maze
Ajoui Maze
Noelle Ping
Lena Won

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 of the Southern California Youth Chorus, 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.

THIS SEASON



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to all who have contributed to the success of
Southern California Master Chorale
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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.

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Questions? Please call us at (714) 512-2027 or send an email to:
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Please include your name(s) as you want them to appear in our program



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