

SOUTHERN CALIFORNIA
Masters Chorale
Dr. Brian Dehn
Artistic Director

presents

BRAHMS REQUIEM

WITH ORCHESTRA

featuring soloists

Oriana Geis-Falla, soprano

Fernando Muñoz, baritone

SUNDAY, MARCH 22, 2026 • 4:00 PM

**RED HILL LUTHERAN CHURCH
13200 RED HILL AVENUE, TUSTIN**

Welcome

Dear Friends and Music Lovers,

On behalf of the Southern California Master Chorale, welcome to tonight's performance of Brahms' celebrated "Requiem" — also known as the "Human Requiem," a term Brahms himself coined. Scholars widely recognize that he intended it not to mourn the dead, but rather to console the living. In today's world, that message feels more relevant than ever.

My heartfelt gratitude goes to our artistic director, Dr. Brian Dehn, our singers, instrumentalists, and production team, whose dedication and artistry make evenings like this possible. They have all worked so hard to make this an amazing experience for you all. I hope you enjoy hearing it as much as we enjoyed preparing it.

We are deeply grateful to the Pastor and Congregation of Red Hill Lutheran Church, and to the Orange County Community Foundation for their vital support of the arts and our community.

Tonight's performance would not be possible without the generous support of our donors. Your belief in the power of choral music to heal, connect, and inspire is what keeps this art form alive.

If you love the choral arts, please consider supporting them — through a donation, attending concerts, encouraging young people to sing and supporting music in schools. It will all help.

We really thank you for being here tonight. Your presence transforms this into a shared celebration. As you listen, I invite you to reflect on the connections that bind us as a human family and how, just like a choir, we can join together to make something greater than the sum of the parts.

With warm regards and deep appreciation,



PETER J. DONOVAN, PRESIDENT

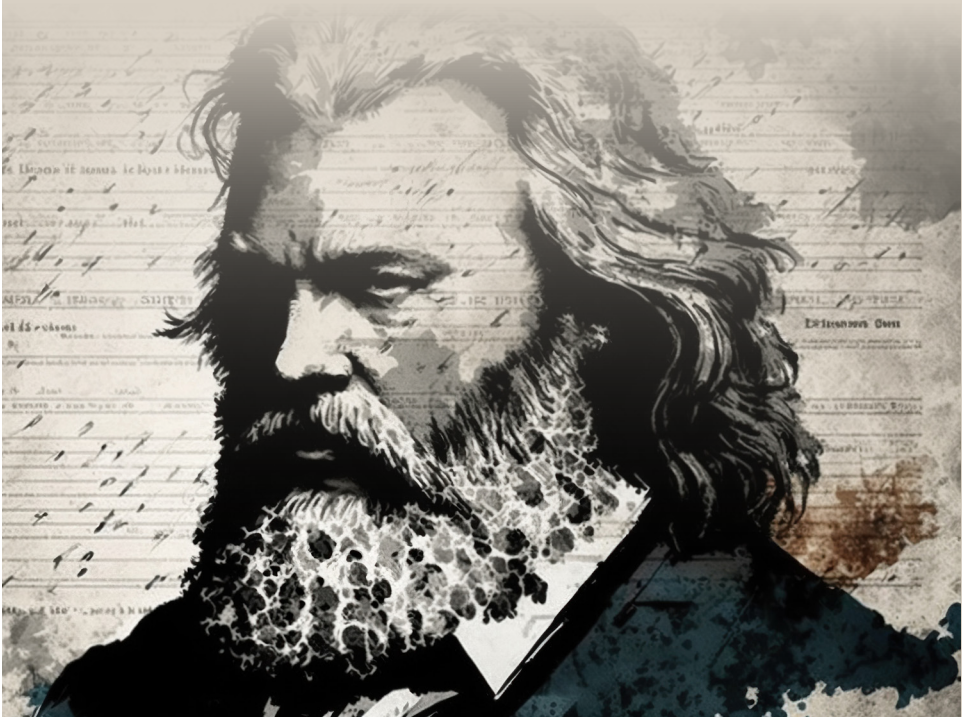
Southern California Master Chorale



Program

Ein deutsches Requiem, op. 45.....Johannes Brahms

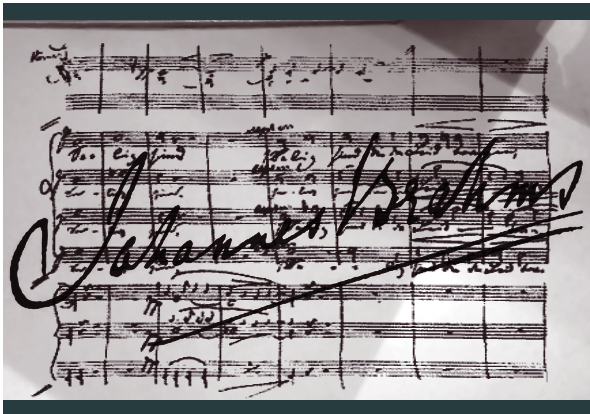
- I. Selig sind, die da Leid tragen (1833-1897)
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich, daß ein Ende
Fernando Muñoz, baritone
- IV. Wie lieblich sind deine Wohnungen
- V. Ihr habt nun Traurigkeit
Oriana Geis-Falla, soprano
- VI. Denn wir haben hie keine bleibende Statt
Fernando Muñoz, baritone
- VII. Selig sind die Toten



Artistic Director's Note

Johannes Brahms' *Ein deutsches Requiem* stands apart in the great lineage of sacred music, not as a plea for the dead, but as a profound offering to the living. Where the traditional Requiem Mass seeks eternal rest for departed souls, Brahms instead turns his gaze toward those who remain, us, shaping a work that consoles, steadies, and ultimately restores. It is less a liturgy of judgment than a meditation on human sorrow and the quiet, resilient hope that follows in its wake.

Composed over more than a decade and shaped by personal loss—including the deaths of his close friend Robert Schumann and, later, his mother—this work emerges not from abstract theology, but from lived experience. Brahms assembles his text, not from the Latin Mass, but from Luther's German Bible, crafting a deeply personal narrative that speaks in the vernacular of the heart. While he was not the first, not even the first German, to compile his own texts, he was the first to bring it together with the elevation of symphonic grandeur comparable to Bach's B-minor Mass and Beethoven's 9th Symphony. In doing so, he removes barriers between performer, listener, and message, inviting each of us into an intimate encounter with grief, remembrance, and renewal.



The architecture of the work itself mirrors a journey of the soul, unfolding across seven movements that trace a path from consolation, through anguish, toward transfigured peace. It begins not in darkness, but in benediction: "Blessed are they that mourn." It is in the first breath of the chorus that Brahms offers comfort before grief has fully taken shape, as though consolation itself were woven into the fabric of human experience.

From this gentle opening, the second movement ("For all flesh is as grass") confronts the stark reality of mortality. Its relentless march and somber grandeur remind us of other incarnations of this text, yet Brahms resists despair, allowing the music to bloom into a vision of enduring joy. "But the

word of the Lord endureth forever" is a moment where time itself seems to open into eternity.

The baritone's entrance in the third movement turns inward, voicing the individual soul's questioning: "Lord, teach me to consider my life." This is no abstract meditation, but an urgent, personal plea. Yet the movement does not remain in uncertainty; it gathers strength, culminating in a fugue of remarkable assurance with the text "The souls of the righteous are in

Artistic Director's Note

the hand of God," as though communal faith rises to meet private doubt.

At the heart of the work, literally and figuratively, lies the fourth movement, "How lovely is Thy Dwelling Place," a moment of repose that feels almost suspended outside time. Here, Brahms offers not resolution, but refuge. A vision of peace so luminous and balanced that it becomes a kind of spiritual center, a glimpse of what the soul longs for even amid life's unrest.

This stillness gives way to the most dramatic turn in the fifth movement where the soprano voice enters with intimate tenderness: "You now have sorrow; but I will see you again." Often understood as Brahms' most personal tribute, this movement carries the unmistakable warmth of maternal comfort. It is no longer the chorus of humanity or the questioning individual, but a voice of compassion itself: gentle, immediate, and profoundly human.

The sixth movement expands outward once more, grappling with the ultimate mysteries of death and transformation. Beginning in solemnity, it builds toward a moment of apocalyptic grandeur where Brahms invokes not fear, but triumph. Death is not denied but overcome. Wrath is not completed but part of our life. The music surges with a sense of victory that feels hard-won, as though hope has been forged in the crucible of suffering.

Finally, the seventh movement returns us to where we began, but where we sang "Blessed are those who mourn", we say, for the first time, "Blessed are the dead." However it is transformed, deepened by

all that has come before. What began as consolation has become an acknowledged peace that is earned, enduring, and profoundly at rest.

Brahms' musical language throughout reflects this delicate balance between gravity and grace. His writing is at once monumental and intimate with choral textures that rise like cathedrals of sound giving way to moments of disarming simplicity, where a single melodic line is meant to feel like a whispered truth. The orchestra does not merely accompany, but breathes alongside the choir, shaping a sonic landscape that is both grounded and transcendent.

In a world often marked by uncertainty and loss, *Ein deutsches Requiem* offers something rare: not answers, but assurance. It does not attempt to explain suffering, nor does it diminish it. Instead, it dignifies the human experience of grief, holding it with tenderness while gently pointing toward hope. Brahms reminds us that even in our most fragile moments, there exists a quiet strength. That we all have a capacity for renewal that is as enduring as it is profound.

Tonight, as these voices and instruments come together, we are invited not only to listen, but to reflect. Let us consider our own journeys through loss and consolation, and to recognize, perhaps, that we do not walk them alone. In this shared space of sound and silence, Brahms offers us a gift: the possibility of peace, and the enduring promise that sorrow, in time, may yet give way to light.



BRIAN DEHN
Artistic Director

In Memoriam

We remember:

Deanna Torchia
Joel Rudolph
Doris Rudolph
June Y. Lim
William S. Lim
Isabel Hargreaves
Alison Spicer Paulson
Mike Paulsell
Ching-Shyong Lee
Ted Duan
Louis Bennett
Patricia Bennett
Dr. James Ralston
Don & Faye Frederick
Kristi Burick
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 Cecilia Koepfel
Pat Ganer
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Diane Sclafani
Stefan Maul
Seth Franklin
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Fred & Velda Shirts
Mary Ellen Shapiro
Larry G. Minton
Elizabeth
 Frances Bryce
Dennes Frederick

We dedicate this concert to a long-time,
beloved member of
Southern California Master Chorale
who recently passed away,
Deanna Torchia



Texts and Translations

I. I.

Blessed are they that mourn
for they shall be comforted
Those who sow in tears
will reap in joy.
They go forth and weep,
and bear precious seed,
shall return, with joy,
and bring their sheaves.
Matthew 5,4 / Psalm 126:5,6

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

II. II.

For all flesh is like grass,
and all the magnificence of mortals
is like the flower of grass.
The Grass has withered,
and the flower has fallen off.
So now be patient, dear Brothers,
until the coming of the Lord
See, a farmer waits
for the precious fruit of the earth,
and is patience about it,
until he receives the morning
and evening rain. So be patient.
But the Lord's word remains in Eternity.
The redeemed of the Lord
will return again
and come to Zion with rejoicing;
joy, eternal, joy, shall be upon their head;
joy and gladness will overcome them
and pain and sighing will flee away.
1st Peter 1:24,25a / James 5:7,8a / Isaiah 35:10

Denn alles Fleisch ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht
der Erde und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.
Aber des Herrn Wort bleibet in Ewigkeit.
Die Erlöseten des Herrn
werden wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen

III. III.

Lord, teach me to know
that I must have an end,
and that my life has an end,
and I must pass away.
See, my days are
a handwidth to Thee,
and my life is nothing before you.
Ah, how insignificant are all mortals,
And yet so confidently live.
They go about like a shadow,

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.
Siehe, meine Tage
sind einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,

Texts and Translations

and make so much vain unrest,
they gather and know not,
who will receive it.

Now Lord, in whom shall I comfort?
I hope in Thee.

The righteous souls are in God's Hand,
and no torment touches them.

Psalms 39,5 / Wisdom of Solomon 3:1

und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.

Nun Herr, wess soll ich mich trösten?
Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.

IV. IV.

How lovely are your dwellings,
Lord of hosts!

My soul yearns and longs
For the courts of the Lord;
My body and soul rejoice,
In the living God.

Blessed are those, who dwell in Your House;
They praise You forevermore.

Psalms 84:1,2,4

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!

Meine Seele verlangt und sehnet sich nach
den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.

V. V.

You now have sorrow,
but I want to see you again,
and your heart shall be joyful,
and your joy no one will take from you.

Look at me: I, for a brief time,
had toil and labor
and now I have found great comfort.

I want to comfort you,
as one his mother comforts.

John 16: 22 / Isaiah 66: 13 / Ecclesiasticus 51: 27

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen und eure
Freude soll niemand von euch nehmen.
Sehet mich an: Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.
Ich will euch trösten,
wie Einen seine Mutter tröstet.

VI. VI.

For here we have no permanent place,
But we seek the one to come.

Behold, I tell you a Mystery.

We will not all fall asleep,
we will, however, all be transformed;
and transformed suddenly,
in an instant

at the time of the last trumpet,
for the trumpet will sound,
and the dead will rise up,
incorruptible;

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:

Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich,
in einem Augenblick,

zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich,

Texts and Translations

and we will be transformed.
Then will be fulfilled the Word,
that stands written:
Death is swallowed up in victory.
Death, where is your sting?
Hell, where is your victory?
Lord, you are worthy
to receive praise and honor and might,
for You have created all things,
and by Your will they have
their being and are created.

*Hebrews 12:14 / 1 Corinthians 15: 51,52,54,55
Isaiah 25:8 / Hosea 13:74 / Revelations 4:11*

und wir werden verwandelt werden.
Dann wird erfüllt werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie
das Wesen und sind geschaffen.

VII.

Blessed are the dead,
who die in the Lord, from now on.
Yes, the spirit says,
that they rest from their labor,
for their works follow them after.

-Revelation 14:13

VII.

Selig sind die Toten,
die in dem Herrn sterben, von nun an.
Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach

Orchestra

Violin 1

Chloé Tardif
Albert Wu
Gerry Hilera
Kathleen Mangusing

Violin 2

Sam Yoon
Jinah Chung
Crystaline Tran
Larry Greenfield

Viola

Nick Yee
Jared Turner
Ying-Chen Tu

Cello

Yue Tang
Susanna Cervantes
Alicja Blaquart

Bass

Chris Hornung

Oboe

Marilyn Schram

Flute

Marley Eder

Clarinet

Margaret Worsley

Bassoon

Paul Curtis

Horn

Seth Shumate

Timpani

Shota Hanai

Harp

Linda-Rose Hembreiker



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Glenys Goulstone
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Kassidy Moll
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About Our Soloists

Colombian-American soprano **Oriana Geis-Falla**, praised by the Houston Press as “astonishing... exquisite all evening, hypnotizing us with flawless intonation, diction, and emotional wallop,” is a rising voice on today’s opera stages. LA Opus calls her instrument “large, lovely, and vibrant,” and critics have hailed her as “the complete package, a star.”

In the 2025–2026 season, Oriana debuted as Lola in *Cavalleria Rusticana* with Pereira Music Fest and appeared as Mamá and River in *Pancho Rabbit and the Coyote* in workshop with Pulitzer Prize-winning composer Anthony Davis. She also covers Ana María in *Zorro* with Arizona Opera and sings as soprano soloist in Brahms’ *Ein Deutsches Requiem* with Wichita Grand Opera, a holiday concert with Opera in the Heights, and *Messiah* with Opera Laguna. Later in the season, she joined the world premiere of *Pancho Rabbit and the Coyote* with Bodhi Tree Concerts in San Diego and Opera Tijuana, then reprises Ana María in *Zorro* with Pacific Opera Project. Additional highlights include *Messiah* with Opera Laguna, concerts with Opera Santa Barbara, and a workshop of the new musical *Marian*. Upcoming, she performs the title role in *Savitri* and appears as Kathie in *The Student Prince* with Opera Laguna.

Recent successes include her acclaimed role debut as Lucia in *Lucia di Lammermoor* with Opera in the Heights, Angela in Adam del Monte’s world premiere *Llantos 1492* at Opera Southwest, and Ana María in *Zorro* at Opera Santa Barbara. Her voice can currently be heard on *A Knight of the Seven Kingdoms* on HBO and *Paris and Nicole: The Encore*. She currently studies with acclaimed soprano Joyce El Khoury.

Oriana lives in Laguna Beach with her husband, tenor Arnold Geis, and their cat, Dimpy.

www.orianageisfalla.com



Fernando Muñoz, bass-baritone from Bakersfield, CA, has been a featured soloist for many ensembles including The Los Cancioneros Master Chorale, The Santa Fe Desert Chorale, Meistersingers, The Hour of Power Choir, and the Bakersfield Symphony Orchestra. He has been a featured soloist for works such as Haydn’s *The Creation*, Haydn’s *Lord Nelson Mass*, Fauré’s *Requiem*, Bach’s *Christ lag in todesbanden*, Mozart’s *Mass in C Minor*, Mozart’s *Requiem*, and Handel’s *Messiah*.

Fernando has a Bachelor’s Degree in Vocal Performance and Music Education from California State University, Long Beach, and a Master’s Degree in Choral Conducting from California State University, Fullerton where he was the recipient of the John Alexander full scholarship. He has studied private voice at Fullerton College and CSU Long Beach under Dr. Katharin Rundus and private conducting at CSU Fullerton under Dr. Robert Istad.

In addition to solo performing, Fernando has been a choral conductor for the past 10 years directing middle school, high school, college, and church ensembles. His passions outside of music include cooking, gardening, home improvement projects, and driving his 1964 Volkswagen Beetle. He currently lives in Bakersfield, CA with his wife, Jennifer, and his son, Manolo.

Our Artistic Director

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.



Brian received his doctoral degree from Claremont Graduate University, specializing in Baroque Performance Practice, and his Master's from San Jose State University in music education. Currently teaching at the collegiate level, 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 performance invitations at the 2014 and 2018 ACDA Western Region Conventions. He led his students on performance tours to New York, Spain, Portugal, San Francisco, China, Italy, Ireland, 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.

Our Accompanist



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 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 Bonyngue, Rodney Gilfry, among 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.

Thank You

to all who have contributed to the success of
Southern California Master Chorale
for our 2025-26 concert season

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www.socialmasterchorale.org

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

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ORANGE COUNTY GAY MEN'S CHORUS



A NEW RENAISSANCE

May 31, 2026 @ 4:00pm
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For our final concert of the 2025-2026 Season, SCMC presents “A New Renaissance” that illuminates the timeless beauty of Renaissance music paired with contemporary settings of the same texts. Texts set by Tallis, Palestrina, and more are then paired with more modern masters of Barber, Lauridsen and the like. In creating a dialogue between centuries, this program celebrates beauty, innovation, and inspiration inviting listeners to experience the Renaissance anew.