

Meritage
Vocal Arts Ensemble

presents

Falling in Love

Directed by
Brian Dehn

“Fall in love” with
Meritage Vocal Arts Ensemble
as we open our season with
music celebrating the changing colors of
the season and the quickening heartbeats
of love!

Sunday, October 16, 2022
4PM

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

WELCOME

Dear Friends of Merit ge,

Welcome to the new season! We are working harder than ever to bring you the best music choral possible. But, we need your help! We have two additions to this year's season that I want to highlight:

- On Friday, March 3, 2023, Merit ge will sponsor an adjudicated choral festival for local high school students. This a wonderful, educational event to promote choral music among the young people of our community.
- On Friday, March 24, 2023, Merit ge will present Durufl 's Requiem, with a visiting high school and a full orchestra.

Each of these events will fulfill our mission to perform the best choral music and to educate the next generation of choral artists. Please make a donation via our website (meritage-vocalarts.org), or speak with me about becoming a named sponsor.

Thank you, and enjoy!

STEPHEN SCHULIST, PRESIDENT

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

PROGRAM

Meritage Vocal Arts Ensemble

As the Rain Hides the Stars..... Elaine Hagenberg

With You (from "Pippin")..... Stephen Schwartz
(b. 1948)
arr. Jay Althouse

Danny Dayton, solo

Five Hebrew Love Songs..... Eric Whitacre
(b. 1970)

I. Temuná (A Picture)

II. Kalá Kallá (Light Bride)

III. Laróv (Mostly)

IV. Éyze Shéleg! (What Snow!)

V. Rakút (Tenderness)

Nicholaus Yee, violin • Laura Taylor, percussion

Grace Lee, solo • Mark Russo, speaker

Notice Me, Horton (from "Seussical") Lynn Ahrens and Stephen Flaherty
Liana Koepfel-Taylor and Danny Dayton

Au bord de l'eau Gabriel Fauré
(1845-1924)

Meghan Riopelle, mezzo-soprano

Hello, Young Lovers (from "The King and I")..... Richard Rodgers and
Oscar Hammerstein

*Grace Lee, Teresa Raridan, Paige Taylor,
Mark Peter, and Michael Liu*

Meritage Vocal Arts Ensemble

Try to Remember (from "The Fantasticks") Harvey Schmidt and Tom Jones
arr. Jay Althouse

Paige Taylor, solo

Autumn Leaves Joseph Kosma
(1905-1969)

arr. Paris Rutherford

Meghan Riopelle, solo

**** INTERMISSION ****

PROGRAM

Meritage Vocal Arts Ensemble

- Autumn.....Joshua Shank
(b. 1980)
- Herbstlied..... Robert Schumann
(1810-1856)
ed. and arr. William Hall
- Der Gang zum Leibchen, op. 31, no. 3Johannes Brahms
(1833-1897)
- Would You Be So Kind?Dodie
Paige Taylor, voice • Richard Ullich, guitar
- Dream with Me (from “Peter Pan”)..... Leonard Bernstein
(1918-1990)
Grace Lee, soprano • Nicholas Yee, viola
- Chi il bel sogno di Doretta (from “La Rondine”)..... Giacomo Puccini
(1858-1924)
Andrea Flores, soprano

Meritage Vocal Arts Ensemble

- The Garden’s Last Red Rose Brad Nix
- Four Robert Burns BalladsJames Mulholland
1. Red, Red Rose ed. Walter Rodby
- i carry your heart with meDavid C. Dickau
(b. 1953)

As the Rain Hides the Stars

ELAINE HAGENBERG

Traditional Gaelic Prayer

As the rain hides the stars,
as the autumn mist
hides the hills,
as the clouds veil
the blue of the sky,
so the dark happenings of my lot
hide the shining of your face from me.
Yet, if I may
hold your hand in the darkness,
it is enough,
Though I may stumble in my going,
you do not fall.

With You (from "Pippin")

STEPHEN SCHWARTZ, ARR. JAY ALTHOUSE

My days are brighter than morning air
Evergreen pine and autumn blue
But all my days were twice as fair
If I could share my days with you

My nights are warmer than fire coals
Incense and stars and smoke bamboo
But nights were warm beyond compare
If I could share my nights with you

To dance in my dreams
To shine when I need the sun
With you
To hold me when dreams are done

And oh my dearest love
If you will take my love
Then all my dreams are truly begun

And time weaves ribbons of memory
To sweeten life when youth is through
But I would need no memories there
If I could share my life with you

Five Hebrew Love Songs

ERIC WHITACRE

Words by Hila Plitmann

I. Temuná (A Picture)

Temuná belibí charuntá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paña'ich kach nófel.

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

II. Kalá Kallá (Light Bride)

Kalá kallá
Kulá shelí,
U've kalút
Tishákhílí!

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

III. Laróv (Mostly)

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

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

IV. Éyze Shéleg! (What Snow)

Éyze shéleg!
Kmo chalomót kraním
Noflím mehashamá im.

*What snow!
Like little dreams
Falling from the sky.*

V. Rakút (Tenderness)

Hu hayá malé rakút;
Hi haytá kasha
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakách otá el toch atzmó,
Veheniach Bamakóm hachí rach.

*He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.*

**Try to Remember
(from "The Fantasticks")**

**HARVEY SCHMIDT AND TOM JONES,
ARR. JAY ALTHOUSE**

Try to remember the kind of September
When life was slow and oh, so mellow
Try to remember the kind of September
When grass was green
 and grain was yellow
Try to remember the kind of September
When you were
 a tender and callow fellow
Try to remember and if you remember
Then follow, follow

Deep in December, it's nice to remember
Although you know the snow will follow
Deep in December, it's nice to remember

The fire of September
 that made us mellow
Deep in December,
 our hearts should remember
And follow, follow, follow

Autumn Leaves

JOSEPH KOSMA, ARR. PARIS RUTHERFORD

*English lyric Johnny Mercer
French lyric by Jacques Prevert*

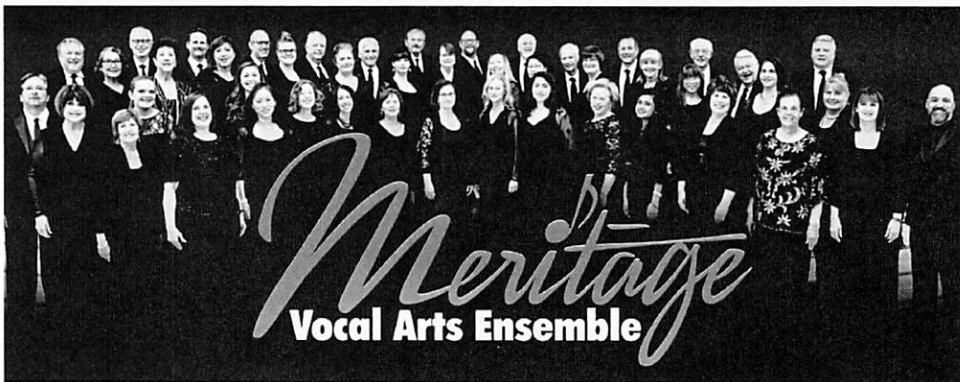
The falling leaves
Drift by my window
The autumn leaves
Of red and gold
I see your lips
The summer kisses
The sunburned hands
I used to hold
Since you went away
The days grow long
And soon I'll hear
Old winter's song
But I miss you most of all, my darling
When autumn leaves start to fall
Since you went away
The days grow long
And soon I'll hear
Old winter's song
But I miss you most of all, my darling
When autumn leaves start to fall
Yes, I miss you most of all, my darling
When autumn leaves start to fall

Autumn

JOSHUA SHANK

*Poem by Rainer Maria Rilke
Translation by Edward Snow*

The leaves are falling,
 falling as if from far off,
As if in the heavens
 distant gardens had withered:
They fall with gestures that say "no."



Michael Buss
 Margie Campos
 Henrietta Carter
 Danny Dayton
 Peter Donovan
 Lucy Dunn
 Andrea Flores
 Cecelia Frankenfeld
 Erin Hardy
 Leslie Jensen
 Grace Lee
 Janet Lewis

Anna Kircher
 Rebecca Boyd
 Susan Davis
 Ron Hargreaves
 Laura Harlan
 Steve Hoffman
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 Hardeep
 Kahr Singh
 Jennifer Kim
 Liana
 Koeppel-Taylor

Michael Liu
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 Meghan Riopelle
 Leslie Rudolph
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Sandy Schaefer
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 Paige Taylor
 Jessica Toledo
 Deanne Torchia
 Richard Ullrich

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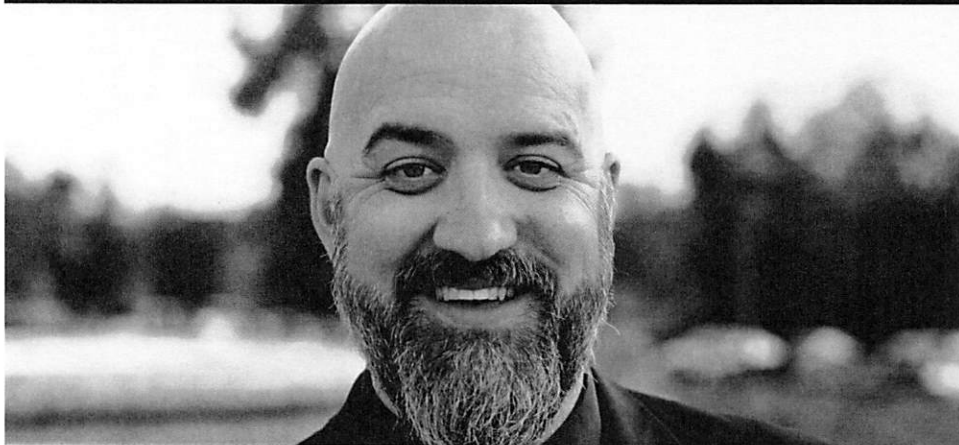
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ABOUT OUR ARTISTIC DIRECTOR



BRIAN DEHN

Brian Dehn has conducted his ensembles in some of the world's most remarkable venues including Carnegie Hall, the Sistine Chapel, St. Mark's in Venice, St. Peter's in Rome, St. Mathias in Budapest, St. Tomaskircke in Vienna, St. Patrick's and The Riverside Church in New York, St. Anne's Cathedral in Sydney, St. Mary's Church in Cambridge, St. Patrick's and St. Mary's in Dublin, and the Beijing Central Conservatory. His selection of top-quality repertoire and special work with vocal development has him in frequent demand as a guest clinician with choirs throughout California and the Western United States.

Dehn is also founder and artistic director of Meistersingers, a semi-pro group also based in Orange County. He is currently pursuing his Doctorate of Musical Arts at Claremont Graduate University, where he has been awarded the Department and Blaisdell fellowships. He recently completed 15 years of teaching at the high school level where his ensembles were awarded consistent "Superior" ratings, and invitations to prestigious festivals around the state, including an invitation to perform at the 2018 ACDA Western Region Convention. He took his programs on performance tours to New York, Spain

and Portugal, San Francisco, China, Italy, Ireland, England, and Australia. For over 20 years he has also held positions as Director of Music for a variety of Southern California churches, currently serving as Director of Music Ministry for First Christian Church of Orange.

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

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

ARTISTIC DIRECTOR'S NOTE

When planning repertoire for the season, just as I have done for the last four years, I look at where we are as a choir, what we know (and maybe a little of what we don't), I look at where we are as an arts organization here in Orange County, and I look at where we are as a society. I am biased of course, but I believe music has the ability to heal.

To open wounds (sometimes ones we do not want to open) and then to heal with a balm of beauty, understanding, community and joy, is healthy for everyone. We are all coming out of the Pandemic, yet things are still not back to normal. We also are coming into the shifting season of cooler weather and falling leaves. So now, while many things are changing, there remain things that stay the same. I could think of nothing better than the almighty concept of love. We had a little fun with the name, Fall-ing in Love (puns are in, you know!), but I hope you appreciate the dichotomy of a changing season but the consistency of the power of love. The music chosen compliments both of these. You will see how many songs actually reference both topics! And, I hope, the music gives us pause to think about where we have all been recently, and that truly the only way to go forward is together. Maybe not "romantic" love in every instance, but love nonetheless. Love of self, love of our neighbor, and love for humanity.

I wanted to open with our first number, *As the Rain Hides the Stars*, not just because it's beautiful but because it brings both these points together. This traditional Gaelic Prayer is poignant in its simplicity—though we may stumble, when we find a hand in the darkness to hold, it is enough. This song begins very sparse, almost uncomfortably so. Right away it fills us with fear, perhaps overwhelmingly so. But, like a ray of sunshine through a cloud, we know there is someone there to help us through. The next piece, *With You*, from the musical "Pippin," is a charming ditty, again referencing the season and the concept of a love accepted. We can hear the comfortable warmth and secure joy of love.

The *Five Hebrew Love Songs* are a set we did three years ago. As all things pre-Covid, it seems like a world away. I feel we are a more agile, accurate ensemble now, and I love the growth the group shows—sensitive singing, beautiful grasp of language, and nuance of phrase and vocal color. And, of course, any time we get to hear Dr. Yee play is a blessing indeed!

As is typical of Meritège concerts, our solo offerings are particularly entertaining. The silliness, yet charming innocence, of a Dr. Seuss inspired song, the depth of Fauré's gorgeous chanson. The painful yet beautiful connection to loves that are no longer with us in our selection from "The King and I" are beautiful examples of the myriad of emotions we get to experience. Closing our first half, I brought in two "standards." They are familiar melodies with different arrangements that hopefully put a smile on your face.

We begin our second half with a fairly new piece by a wonderful young composer. Shank's setting of Rilke's *Autumn* is fantastically dark and yet comforting at the same time. Splitting into as many as 11 vocal parts, you can hear the desperation of falling, lost like simple leaves, in a heavy earth, toward loneliness. However, quite subtly, you can hear the comfort as Shank brings us to the last stanza. We will still fall, there will be tough times, but like we sang in *As the Rain Hides the Stars* there will be someone there. In this case, they are there with "infinite softness." This type of drama has been part of poetry and choral music for so long and it was no better expressed than in the

ARTISTIC DIRECTOR'S NOTE

Romantic time period with the German composers Schumann and Brahms. Though both these men were long after the “Sturm und Drang” of the 18th century, even just one reading of the poetry of both of these short, nuanced masterpieces are enough to sense the power of the texts and their settings. Pay particular attention to the piano part, played perfectly by our pianist, Mark Salters. These are not just choral works with four-part choir accompanied by a piano. They are five different voices coloring the text and telling a beautiful story.

Our solos in the second half are as diverse as in the first. From the dainty pop of *Would You Be So Kind* to the depth and elegance of Bernstein and the unbridled passion of Puccini, again we experience different aspects of love, of yearning, for belonging, and acceptance.

For the last choral set, I found three settings of love that clearly trust its power, even elevating it to its rightful place in our psyche. Teasdale's *Love in Autumn* was a piece I didn't know until researching for this concert and it struck me (as her poetry often does) that even in despair, in desperation, in a seemingly endless sea of “drifting leaves,” we try to uncover the “garden's last red rose” precisely because of its worth. I felt this was an obvious prologue to Robert Burns' ballad, *Red, Red Rose*. One of the quintessential poems on the power of love was something I could not ignore for this concert. We spoke as a choir and came to truly appreciate the last stanza, especially “while the sands of life shall run, the seas gang dry, and rocks melt with the sun.” Until the end of time, a love that stays deep and true is comforting and profoundly powerful.

I wanted to close with an upbeat fun-loving song, but felt it would cheapen what was being said by these phenomenal poets and composers. So, I felt it appropriate to double down on this with one of the most famous love poems, E.E. Cummings' *i carry your heart*. There are few lines in all of poetry (that I have found, anyway) save for perhaps the poets Neruda or Hazrat Kahn, that can grasp the powers of what love is. There is nothing without love. There is nothing without helping, loving, each other—family, friends, lovers, to navigate our existence. As Cummings says, this is “the deepest secret nobody knows.” It is the beginning of everything and the start of all life, all existence, of all being. Love is the most powerful force in the universe—it even “keep(s) the stars apart.” The irony is that we all know this secret. Love can still elude us, but we all want it, we yearn for it. We all need it.

We all yearn for the passion of new love as in the Whitacre *Five Hebrew Love Songs* and we dread having to experience love lost as in *Hello Young Lovers*. To reference the loneliness of *Autumn* or *As the Rain Hides the Stars* or when we sang, “As time weaves ribbons of memory to sweeten life when youth is through,” we remember that to experience love is an experience even more varied than the multitude of the falling leaves that fall upon the earth. Times change, seasons change, our lives change. We get through this because of, and for, each other. We get through this for, and because of, love.



BRIAN DEHN
Artistic Director

TEXTS AND TRANSLATIONS

And in the nights the heavy earth falls
For all the stars into loneliness.
We are falling. This hand is falling.
And look at the others: it is in them all.

And yet there is One
who holds this falling
With infinite softness in his hands.

Herbstlied (Autumn Song)

ROBERT SCHUMANN

ED. AND ARR. WILLIAM HALL

Poetry by Siegfried August Mahlmann

Das Laub fällt von den Bäumen,
Das zarte Sommerlaub.
Das Leben mit seinen Träumen
Zerfällt in Asch' und Staub—ja, ja.

Die Vöglein im Walde sangen,
Wie schweigt der Wald jetzt still!
Die Lieb' ist fortgegangen,
Kein Vöglein singen will—ja, ja.

Die Liebe kehrt wohl wieder,
Im lieben künft'gen Jahr,
Und alles kehrt dann wieder,
Was jetzt verklungen war.

Du Winter, sei willkommen,
Dein Kleid ist rein und neu,
Er hat den Schmuck genommen,
Den Schmuck bewahrt er treu.

*The leaves fall from the trees,
The tender summer leave.
Life with all its dreams
Falls to ash and dust—yes, yes.*

*The little birds in the forest sang,
How silent now the forest is!
Love is gone away,
No little birds will sing—yes, yes.*

Love will surely return,

*In a dear future year,
And all returns again,
What has now ceased to be.*

*Winter, be welcome,
Your dress is pure and new,
He has taken all jewelry,
But will preserve it faithfully.*

Der Gang Zum Liebchen, op. 31, no. 3 (The Walk to the Beloved)

JOHANNES BRAHMS

trans. Josef Wenzig

Es glänzt der Mond nieder,
Ich sollte doch wieder
Zu meinem Liebchen,
Wie mag es ihr geh'n?

Ach weh', sie verzaget
Und klaget, und klaget,
Daß sie mich nimmer
Im Leben wird seh'n.

Es ging der Mond unter,
Ich eilte doch munter,
Und elite, dass keener
Mein Liebchen entführt.

Ihr Täubchen, o girret,
Ihr Lüftchen, o schwirret,
Daß keiner mein Liebchen,
Mein Liebchen entführt.

*The moon shines down,
I really should return
to my beloved,
How is it for her?*

*Alas, she despairs
and bewails and bemoans,
that she will never see me
in this life again.*

The moon went down,

*I hurried very quickly,
I hurried so that no one
would abduct my beloved.*

*O coo, you little doves,
and whir, you gentle breezes,
so that no one,
will abduct my beloved.*

The Garden's Last Red Rose

BRAD NIX

Poetry by Sara Teasdale

I sought among the drifting leaves,
The golden leaves that once were green,
To see if Love were hiding there
And peeping out between.
For thro' the silver showers of May
And thro' the summer's heavy heat,
In vain I sought his golden head
And light, fast-flying feet.
Perhaps when all the world is bare
And cruel winter holds the land,
The Love that finds no place to hide
Will run and catch my hand.
I shall not care to have him then,
I shall be bitter and a-cold —
It grows too late for frolicking
When all the world is old.
Then little hiding Love, come forth,
Come forth before the autumn goes,
And let us seek thro' ruined paths
The garden's last red rose.

Four Robert Burns Ballads

1. A Red, Red Rose

JAMES MULHOLLAND, ED. WALTER ROBBY

My luve is like a red red rose
That's newly sprung in June;
O my Luve's like the melodie
That's sweetly play'd in tune;
As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,

Till a' the seas gang dry;

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.
And fare thee weel, my only Luve
And fare thee weel, a while!
And I will come again, my Luve,
Tho' it were ten thousand mile.

i carry your heart with me

DAVID C. DICKAU

Poetry by E.E. Cummings

i carry your heart with me(I carry it in
my heart)I am never without
it(anywhere
i go you go,my dear; and whatever is
done
by only me is your doing,my darling)
i fear
no fate(for you are my fate,my sweet)I
want
no world(for beautiful you are my
world,my true)
and it's you are whatever a moon has
always meant
and whatever a sun will always sing is
you

here is the deepest secret nobody knows
(here is the root of the root and the bud
of the bud
and the sky of the sky of a tree called
life;which grows
higher than the soul can hope or mind
can hide)
and this is the wonder that's keeping the
stars apart

i carry your heart(I carry it in my heart)

ABOUT OUR ACCOMPANIST



MARK SALTERS

Mark Salters is 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.

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

on the music staffs of the University of Connecticut, Opera Theater of Connecticut, and the Long Wharf Theater in New Haven, Connecticut.

Currently, Salters 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, Salters regularly accompanies many of the finest young vocal artists of the Los Angeles area in recitals and competitions.

THANK you

to all who have contributed to
the success of Merit ge Vocal Arts
Ensemble for our 2021-2022
concert season

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annual fundraiser)*

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Teri and Steve Schulist
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UPCOMING EVENTS

2022-2023 SEASON

A Merry-táge HOLIDAY
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Anaheim United Methodist Church

1st Annual
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