

*Meritage*  
Vocal Arts Ensemble

presents

HOW CAN I KEEP FROM

SINGING

MUSIC AS A BRIDGE

BRIAN DEHN, CONDUCTOR

**4PM MARCH 6, 2022**

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

# WELCOME

Dear Friends of Merit ge,

Spring is springing, cases are waning, and music is continuing—thankfully. All of us at Merit ge have been working hard to bring you this concert, because we simply cannot be kept from singing! But we need your help. Please consider making a tax-deductible donation today at the table out front or via our website. Also, please consider becoming a named sponsor of one (or all!) of the orchestra members at our next concert, Te Deum. If interested, please contact me at [info@meritage-vocalarts.org](mailto:info@meritage-vocalarts.org).

Thank you for attending today, and please tell your family and friends about our next concert on May 15th. Enjoy!

Sincerely,

**Stephen Schulist, President**  
**Board of Directors, FOCM dba**  
**MERIT GE VOCAL ARTS ENSEMBLE**

# PROGRAM

## MUSIC AS A BRIDGE

How Can I Keep from Singing.....Robert Lowry  
(My Life Flows on in Endless Song) arr. Taylor Davis

Music Down in My Soul..... arr. Moses Hogan

## GOOD NEWS

Ain'-a That Good News.....arr. William L. Dawson

Hark, I Hear the Harps Eternal ..... arr. Alice Parker  
*Teri Schulist, soloist*

Amazing Grace..... arr. Joanne Hong  
*Crescendo*

My Lord What a Mornin'..... arr. Mark Hayes  
*Christa Marie Stevens, mezzo soprano*

When the River Meets the Sea..... Paul Williams  
*Danny Dayton, tenor and piano*

Flight.....Craig Carnelia  
*Liana Koeppel, soprano*  
*Paige Taylor, mezzo soprano*

## STRIFE & RESILIENCE

Deep River..... arr. Norman Luboff  
*Bill Shelly, soloist*

Famine Song ..... arr. Matthew Culloton  
*Andrea Flores and Christa Marie Stevens, duet*

Witness.....arr. Jack Halloran

\*\*\*\*\* INTERMISSION \*\*\*\*\*

# PROGRAM

## FAMILY & HOME

My Shepherd Will Supply My Need..... arr. Mack Wilberg

Bright Morning Stars ..... arr. Shawn Kirchner

*Michael Liu, soloist*

Swing Low, Sweet Chariot ..... arr. Moses Hogan

*Mary Lazarian Oppermann, flute*

Goin' Home ..... Antonín Dvořák, William Arms Fisher

*Marco Lozano, tenor*

May You Always Have a Song..... Sally K. Albrecht and Jay Althouse

*Lucy Dunn, alto*

*Teresa Rariden, mezzo soprano*

In the Morning ..... arr. Charles Ives

*Andrea Flores, soprano*

## PRAISE & HOPE

Ain't Got Time to Die ..... Hall Johnson

*Chuck Murphy, soloist*

*Bill Shelly, guest conductor*

Let Everything that Hath Breath ..... Jeffery L. Ames

*Paige Taylor and Bill Shelly, soloists*

Flight Song ..... Kim André Arnesen

## ARTISTIC DIRECTOR'S NOTE

Two years ago, we were weeks away from performing the first iteration of this concert. We were doing a wide variety of American folks songs and hymn tunes, spirituals and gospel pieces. A truly 'American' program. In the last two years, as we all know, we have had quite the trial as a society, during which most have witnessed wonderful expressions of community, resilience, and strength. I have also, however, witnessed division, fighting, an us vs. them mentality grow, and even prejudice and hate. That previous concert now seems irrelevant, out of touch, even superfluous. What we all know as musicians, and I think intrinsically we all do, is that we are indeed more alike than different. I have come to see that it is not our differences that divide us – it's the resistance to see, accept, and cherish those differences. We need these differences! Everything that is wrong with the world is because we do not create harmony everywhere we go –and I mean that figuratively and literally. The skills sets we know as Merit ge, as musicians, bringing our best self, our unique voice, balancing with other parts different from ours, working with different (musical) ideas, different timing, listening, shaping and moving together, bit by bit; this would all solve nearly every world issue. How boring would a song be with no harmony or contrasting musical ideas and shapes? We need differences to make music, to make a truly beautiful society.

I mentioned this in our July concert, and have brought it up every concert since, we've been divided for the past two years (longer in many ways) and it is not a good thing. Certainly, there were circumstances that necessitated it, but that true damage was that we lost time. Nearly each concert sees someone ask me what my favorite song is or what I think the highlight was. I am honest when I say all of them! But, it could also be a split second of just one song. See, in a split second we feel emotion. In a split second, we can create a lifelong memory. That split second can then last forever. We can catch a glimpse of eternity when we make music with someone beside us. And that is what we lost—time together. Time is one thing, but that time together is what is valuable. You will see in the program groupings of some of the most universal concepts of what makes us human. Music is just where we begin. Music is something very rare, and frankly is part of how we have survived and evolved. But also there are themes that transcend culture, geography and even time. Faith, pain, loss, being strong for loved ones, and also joy, family, and a hope for a better future for all. These are what connects us to everything. I firmly believe we are here to honor those that came before by trying to create a better world for each other and those that come after us. We cannot be afraid to take the first step in creating that world we want to see—it is up to us! I think the only true failure is not to try. The only way the music dies is if we don't sing.

We spoke as a choir this past week in rehearsal and we talked about the texts and we came to an understanding - our first step as we move forward is our song. This is what we do, who we are. We are other things, too, of course, but we have all chosen song as part of what we can offer the world. James Baldwin said, "Not everything that is faced can be changed, but nothing can be changed until it is faced." So even though, as our last song says, we are "afraid, uncertain" our "fragile human voice" is how our flight begins. This is how we face what we must do. This is how we build bridges: Our Song. So, we cannot keep from singing!

## PROGRAM NOTES

### **How Can I Keep from Singing (My Life Flows on in Endless Song)**

ROBERT LOWRY, ARR. TAYLOR DAVIS

My life flows on in endless song,  
above earth's lamentation.  
I catch the sweet, though far-off hymn  
that hails a new creation.

Through all the tumult and the strife,  
I hear that music ringing.  
It finds an echo in my soul.  
How can I keep from singing?

While though the tempest loudly roars,  
I hear the truth, it liveth.  
And though the darkness round me close,  
Songs in the night it giveth.

No storm can shake my inmost calm  
while to that Rock I'm clinging.  
Since Love is lord of heav'n and earth,  
how can I keep from singing?

When tyrants tremble sick with fear,  
And hear their death knell ringing,  
When friends rejoice far and near,  
How can I keep from singing?

Prison cells and dungeon vile,  
Thought to them are winging,  
When friends by shame undefiled,  
How can I keep from singing?

### **Music Down in My Soul**

ARR. MOSES HOGAN

I hear music in the air.  
I can feel it in the air.  
There must be a God somewhere.

Over my head I hear music in the air.  
Over my head I hear music in the air.  
Over my head I hear music in the air.  
There must be a God somewhere.

Over my head I hear singing in the air.  
Over my head I hear singing in the air.  
Over my head I hear singing in the air.  
There must be a God somewhere.  
I got this music down in my soul;

And it fills my heart with the joy of the Lord!  
I got this music down in my soul;  
And it fills my heart with the joy of the Lord!

I've got it joy, everlasting.  
I've got it peace, everlasting.  
I've got it love, everlasting.  
I've got it joy, everlasting.  
Love in my heart.

Do you love the Lord?  
I love the Lord!

I've got it joy, everlasting.  
I've got it peace, everlasting.  
I've got it love, everlasting.  
I've got it joy, everlasting.  
Love in my heart.

### **Ain'-a That Good News!**

WILLIAM DAWSON

I got a crown up in-a the Kingdom,  
Ain'a that good news!

#### *Refrain:*

I'm a-goin' to lay down this worl',  
Goin'a shoulder upuh my cross,  
Goin'a take it home-a to my Jesus,  
Ain'a that good news!

I got a harp up in-a the Kingdom,  
Ain'a that good news!

#### *Refrain*

I got a robe up in-a the Kingdom,  
Ain'a that good news!

#### *Refrain*

I got a Saviour in-a the Kingdom,  
Ain'a that good news!

#### *Refrain*

### **Hark, I Hear the Harps Eternal**

TRADITIONAL HYMN,  
ARR. ALICE PARKER

Hark, I hear the harps eternal  
Ringing on the farther shore,

## PROGRAM NOTES

As I near those swollen waters  
With their deep and solemn roar.

### *Refrain:*

Hallelujah, hallelujah,  
Hallelujah, praise the lamb!  
Hallelujah, hallelujah,  
Glory to the great I AM!

And my soul, though stained with sorrow,  
Fading as the light of day,  
Passes swiftly o'er those waters  
To the city far away.

Souls have crossed before me, saintly,  
To that land of perfect rest;  
And I hear them singing faintly  
In the mansions of the blest.

### **Deep River**

AFRICAN AMERICAN SPIRITUAL  
ARR. NORMAN LUBOFF

*Deep River* is a classic example of an African American “spiritual”—an immensely important genre of music born from the “plantation” and “sorrow” songs of the African American slaves in the Deep South in the 1600s, 1700s and 1800s. Like all spirituals, *Deep River* is a song of hope and longing, expressing a desire for peace and freedom both in the present and in the afterlife. Through these melodies, slaves held on to the hope of survival. The songs were created vocally by groups of slaves working in the fields and gathering at camp meetings, the more popular melodies then being passed from one plantation to the next. Over time, slaves also developed songs that carried coded messages containing plans for escape—especially during the time when the Underground Railroad seemed like the only hope for freedom.

There are three general categories of spirituals, two of them being up-tempo. Today, *Deep River* belongs to the third group: slow, haunting melodies filled with emotion and faith and embodying the soul crying out in the universal longing

for freedom. Through the melodies and lyrics of their spirituals the slaves expressed not only their own personal weariness and sorrow but also their hope and determination to overcome and live on. These songs of hope were partially engendered by the slaves’ newfound belief in the teachings of the Christian Bible. Differing from African cultures they knew, the Christian doctrine of a Heaven promising a glorious afterlife for suffering people was new to them and provided much-needed hope. It was not unusual for slaves and their masters or owners to attend daily or weekly church services together. In time, the slave populations embraced Christianity and believed that the religion of their European American captors would provide “deliverance” for them as well.

The lyrics of this song - “*deep river... my home is over Jordan....deep river, Lord, I want to cross over into campground*” - imply that the Jordan River in the Bible symbolizes the Ohio River, a dividing line between the slave states and the free states. “Campground” implies a place for camp meetings, a type of gathering that, even though illegal in some areas, served as a vehicle for slaves to commune and share their sorrows and hopes. These camp meetings were among the rare occasions during which slaves could actually experience feeling free for at least a little while through singing, playing instruments and sharing stories. Some of the lyrics most likely have a double meaning as well suggesting that the camp meeting they looked for was in Heaven, the place where they would truly be set free.

<http://americanstrings.blogspot.com/2012/01/deep-river.html>

Deep River,  
My home is over Jordan.  
Deep River, Lord.  
I want to cross over into campground.

Deep River.  
my home is over Jordan.  
River, Lord,

## PROGRAM NOTES

I want to cross over into campground.  
Oh, don't you want to go,  
    To the Gospel feast;  
That Promised Land, Where all is peace?

Oh, deep River, Lord,  
I want to cross over into campground.

### Famine Song

ARR. MATTHEW CULLOTON

Ease my spirit, ease my soul,  
please free my hands from this barren soil.  
Ease my mother, ease my child,  
Earth and sky be reconciled.

Rain, rain, rain.  
Rain, rain, rain.  
Weave, my mother, weave, my child,  
Weave your baskets of rushes wild.

Out of heat, under sun,  
comes the hunger to ev'ry one.  
Famine's teeth, famine's claw  
on the sands of Africa.

### Witness

AFRICAN AMERICAN SPIRITUAL  
ARR. JACK HALLORAN

Who'll be a witness for my Lord?  
Who'll be a witness for my Lord?  
Who'll be a witness for my Lord?  
Who'll be a witness for my Lord?  
Oh, I'll be a witness for my Lord.  
I'll be a witness for my Lord.  
I'll be a witness for my Lord.  
I'll be a witness for my Lord.  
There was a man of the Pharisees,  
His name was Nicodemus  
    and he didn't believe.  
The same came to Christ by night,  
Wanted to be taught out of human sight.  
Nicodemus was a man who desired to know  
How a man can be born when he is old.  
Christ told Nicodemus as a friend,  
"Man you must be born again.  
(He said) Marvel not, man,  
    if you want to be wise,  
Repent, believe, and be baptized,"

Then you'll be a witness for my Lord.  
You'll be a witness for my Lord.  
You'll be a witness for my Lord,  
Soul is a witness for my Lord.

You read about Samson, from his birth  
He was the strongest man  
    that ever lived on earth.  
Way back yonder in ancient times  
He killed ten thousand of the Philistines.  
Then old Samson went a-wand'rin' about.  
Samson's strength was never found out.  
'Til his wife sat upon his knee.  
She said, "Tell me where  
    your strength lies, if you please!"  
Well, old Samson's wife she talk so fair  
Samson said, "Cut off a my hair! Cut it off!  
Shave my head just as clean as your hand,  
and my strength will come like a natural man,"  
Samson was a witness for my Lord.  
Samson was a witness for my Lord.  
Samson was a witness for my Lord,  
Soul is a witness for my Lord.

There's another witness,  
There's another witness,  
There's another witness,  
There's another witness,  
There's another witness,  
There's another witness,  
There's another witness,  
There's another witness for my Lord!  
My soul is a witness for my Lord!

### My Shepherd Will Supply My Need

AMERICAN FOLK HYMN  
MELODY FROM *SOUTHERN HARMONY*, 1835  
ARR. MACK WILBERG

The words to *My Shepherd Will Supply My Need* were written by Isaac Watts (1674-1748). He is considered by many as the father of English hymnody. He was an English Christian minister (Congregational), hymn writer, theologian, and logician. He was a prolific and popular hymn writer and is credited with some 750 hymns. Many of his hymns remain in use today and have been translated into numerous languages.

This hymn is a re-working of the familiar text of Psalm 23. This folk hymn is



## PROGRAM NOTES

usually sung to the Appalachian folk tune “Resignation” by an unknown composer. It first appeared in the 1835 hymnbook, *Southern Harmony*, a collection of church music from the rural American south. Like most folk music, it is fairly repetitious and entirely pentatonic, meaning it uses only a five-note scale analogous to the black keys on the piano.

*Zina Abbott*

[https://sweetamericanasweethearts.](https://sweetamericanasweethearts.blogspot.com/2019/03/shepherd-will-supply-my-need.html)

[blogspot.com/2019/03/  
my-shepherd-will-supply-my-need.html](https://sweetamericanasweethearts.blogspot.com/2019/03/shepherd-will-supply-my-need.html)

My shepherd will supply my need;  
Jehovah is His name;  
In pastures fresh He makes me feed,  
Beside the living stream.  
He brings my wand’ring spirit back,  
When I forsake His ways,  
And leads me for His mercy’s sake,  
In paths of truth and grace.

When I walk through the shades of death,  
Thy presence is my stay;  
One word of Thy supporting breath  
Drives all my fears away.

Thy hand, in sight of all my foes,  
Doth still my table spread;  
My cup with blessings overflows,  
Thine oil anoints my head.

The sure provisions of my God  
Attend me all my days;  
Oh, may Thy house be mine abode  
And all my work be praise!

There would I find a settled rest  
While others go and come,  
No more a stranger, nor a guest;  
But like a child at home.

No more a stranger, nor a guest;  
But like a child at home,  
But like a child at home,  
No more a stranger, nor a guest,  
But like a child at home.

### **Bright Morning Stars**

TRADITIONAL APPALACHIAN SONG,  
ARR. SHAWN KIRCHNER

In the words of the composer, “*Bright Morning Stars* is among my very favorite of American folksongs. I learned it from my college roommate during a road trip as we shared songs in turn—the old-fashioned way of passing time! I fell in love with it immediately and made everyone in the car sing it over and over again in harmony. I especially liked the way the song linked the beautiful, universal and “external” imagery of dawn and morning stars to the similar “internal” movements of renewal that we all also experience—“day a-breaking in my soul.” Years later I wrote this setting for chorus, soloist, and piano.

I did make one addition to the original lyrics. The original verses ask, in turn, “O where are our dear fathers? O where are our dear mothers?” I added a final verse, in which the long-departed “fathers” and “mothers” have a chance to ask “O where are our dear children?” The response: “They’re upon the earth a-dancing.” I like the image of those who have passed on and those who are yet present upon the earth calling to each other “across eternity.””

Bright morning stars are rising,  
Bright morning stars are rising,  
Bright morning stars are rising,  
Day’s a-breaking in my soul.

Oh, where are our dear fathers,  
Day’s a-breaking in my soul.

They are down in the valley praying,  
Day’s a-breaking in my soul.

Oh where are our dear mothers,  
Day’s -breaking in my soul.

They have gone to heaven shouting,  
Day’s a-breaking in my soul.

## PROGRAM NOTES

Oh where are our dear children,  
Day's a-breaking in my soul.  
They're upon the earth a-dancing,  
Day's a-breaking in my soul.

Bright morning stars are rising,  
Day's a-breaking in my soul.

### **Swing Low, Sweet Chariot**

AFRICAN AMERICAN SPIRITUAL  
ARR. MOSES HOGAN

Swing low, sweet chariot,  
Comin' for to carry me home,  
Swing low, sweet chariot,  
Comin' for to carry me home.

I looked over Jordan  
And what did I see  
A band of angels comin' after me,  
Comin' for to carry me home.

If you get there before I do,  
Tell all my friends I'm comin' too,  
Comin' for to carry me home.

Swing low, swing low,  
Mother's gone, Father's gone,  
Sister gone, Brother gone,  
Swing low, chariot

### **Ain't Got Time to Die**

HALL JOHNSON

Lord, I keep so busy praisin' my Jesus,  
Keep so busy praisin' my Jesus,  
Keep so busy praisin' my Jesus,  
Ain' got time to die.

'Cause when I'm healin' de sick  
I'm praisin' my Jesus,  
When I'm healin' de sick,  
I'm praisin' my Jesus,  
When I'm healin' de sick,  
I'm praisin' my Jesus,  
Ain' got time to die.

#### *Refrain*

'Cause it takes all o' ma time  
To praise my Jesus,  
All o' ma time

To praise my Lord.  
If I don't praise Him de rocks gonter cry out,  
"Glory an' honor, glory an' honor!"  
Ain' got time to die.

Lord, I keep so busy workin' fer de Kingdom,  
Keep so busy workin' fer de Kingdom,  
Keep so busy workin' fer de Kingdom,  
Ain' got time to die  
'Cause when I'm feedin' de po'  
I'm workin' fer de Kingdom,  
When I'm feedin' the po'  
I'm workin' fer de Kingdom,  
When I'm feedin' de po',  
I'm workin' fer de Kingdom,  
Ain' got time to die.

Lord, I keep so busy servin' my Master,  
Keep so busy servin' my Master,  
Keep so busy servin' my Master,  
Ain' got time to die  
'Cause when I'm givin' my all,  
When I'm givin' my all,  
I'm servin' my Master,  
When I'm givin' my all,  
I'm servin' my Master,  
Ain' got time to die

### **Let Everything that Hath Breath**

GOSPEL

JEFFERY L. AMES

Sing unto the Lord a new song.  
Sing unto the Lord all the earth.  
Declare His glory among the nations.  
Let everything that hath breath  
praise the Lord.  
Magnify the Lord with me  
and exalt His name together  
Hallelujah, bless His name  
for He is worthy to be praised.  
Clap your hands all ye people.  
Shout with the voice of triumph!  
For the Mighty Lord is great  
and greatly to be praised.  
Let everything that hath breath  
praise the Lord.

Come on and praise the Lord  
Let's all praise His name.  
Give him the highest praise.  
Praise Him, the Lord

## PROGRAM NOTES

Praise Him with the timbrel,  
praise him with the dance.

Stand up on your feet  
and just lift up holy hands.  
Sing “Hallelujah,” Praise His holy name.  
For the Lord is worthy to be praised.  
Let’s praise the Lord.  
Let everything that hath breath  
praise the Lord.  
You ought to praise Him!

### Flight Song

KIM ANDRÉ ARNESEN AND EUAN TAIT

This is the first piece on which Kim (André Arnesen) and I worked together. I live in a house that overlooks two great British rivers, the Wye and the Severn, and the air is constantly alive with the sound of seabird wings and calls, so when Kim came to me with the idea of writing a piece for these amazing young musicians, the idea of flight as a metaphor for the beginning of a young adult life—and as a tribute to a great conductor—came to me first. A human life preparing to take off, and the movements of a conductor’s arm like the beating of a soul’s great wings, are images at the heart of this piece.

*-Euan Tait*

All we are, we have found in song:  
You have drawn this song from us.  
Songs of lives unfolding  
Fly overhead, cry overhead:  
Longing, rising from the song within.

Moving like the rise and fall of wings,  
Hands that shape our calling voice  
On the edge of answers  
You’ve heard our cry, you’ve known our cry:  
Music’s fierce compassion flows from you.

The night is restless  
with the sounds we hear,  
Is broken, shaken by the cries of pain:  
For this is music’s inner voice,  
Saying, yes, we hear you,  
All you who cry aloud,  
And we will fly, answering you:  
So our lives sing, sing,  
Wild we will fly,  
Wild in spirit we will fly.

Like a feather falling from the wing,  
Fragile as a human voice,  
Afraid, uncertain,  
Alive to love, we sing as love,  
Afraid, uncertain,  
Yet our flight begins as song.

## MÉRITÁGE VOCAL ARTS ENSEMBLE

Joey Baitel  
Marjorie Campos  
Henrietta Carter  
Susan Davis  
Danny Dayton  
Peter Donovan  
Lucy Dunn  
Andrea Flores  
Linda Hammontree  
Ron Hargreaves  
Mark Henson  
Leslie Jensen

Brett Klooster  
Liana Koeppel  
Janet Lewis  
Michael Liu  
Marco Lozano  
Melanie McDonald  
Chuck Murphy  
Dennis Nasitka  
Mark Peter  
Katherine Pierce  
Jamie Randell  
Teresa Raridan

Leslie Rudolph  
Marc Russo  
Sandy Schaefer  
Teri Schulist  
Bill Shelly  
Paul Shirts  
Hardeep Singh  
Cameron Spicer  
Christa Stevens  
Wendy Stokes  
Laura Taylor  
Paige Taylor



## 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. Tomaskirche 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.

## 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 Bonyngue, 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

## **CONDUCTOR'S CIRCLE (\$2500+)**

*(includes four tickets to all Merit ge concerts  
plus four tickets to our annual fundraiser)*

Lucy Dunn  
Chuck Murphy and Bill Boland  
Teri and Steve Schulist

## **GRAZIOSO LEVEL (\$1000-\$2499)**

*(includes two tickets to all Merit ge concerts  
plus two tickets to our annual fundraiser)*

Stan Wong  
Dennis Nasitka  
Bill Shelly  
Chris and Bill McCandless  
Rita Lee  
Nick Yee

## **CANTABILE LEVEL (\$500-\$999)**

Henrietta Carter  
Michael Moore  
Peter Donovan  
Kathy and Sheridan Ball

## **CON ANIME LEVEL (\$250-\$499)**

Paul Schmidt  
Leslie Jensen  
Douglas W. Bello

## **DOLCISSIME LEVEL (\$100-\$249)**

Leslie Rudolph  
Glenn Cunningham  
Richard Ullrich  
Teresa Raridan  
Sandy Schaefer  
Marjorie Campos  
Penny Peters  
Diane Brownlee  
Jamie Randell  
Kathy and Donald Casados  
Nobuko DuVall  
Sandra Denisac  
Susan Davis  
Elizabeth Ussher  
Joseph Baital  
Barraza PRO Baseball Gloves  
Lynda Perring  
The Morris Institute

## **ESPRESSIVO LEVEL (\$25-\$99)**

Randy Johnson  
Grace Lee  
Douglas Bello  
JoAnn Anderson  
Pauline Klein  
Stanley Wong  
Gary Dudley  
Rosemary Moreno  
Chris Neighbors  
Margaret Nolde  
Ron Witt  
Katherine Pierce  
Jeane Caveness

## **2021 GRANTS AWARDED**

Robert and Doreen Marshall Fund for Dramatic Arts and Classical Music Fund  
Anaheim District 4 Arts Related Small Business & Nonprofit Grant Relief Program

## FRIENDS OF CHORAL MUSIC

### EXECUTIVE BOARD

**Artistic Director**

Brian Dehn

**President**

Stephen Schulist

**Past President**

Dennis Nasitka

**Vice President**

Wendy Stokes

**Secretary**

Teresa Raridan

**Treasurer**

Stanley Wong

**Board Members**

Henrietta Carter

Danny Dayton

Tracy Ferguson

Chuck Murphy

Kathy Pierce

Friends of Choral Music (FCM) 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.

Friends of Choral Music is responsible for governance, finance, and fundraising and meets at least six times a year. The board is also responsible for all operating responsibilities of Merit age. FCM consists mostly of singing members of these choirs that volunteer their time and services to the board.

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

## SUPPORT CHORAL MUSIC

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

To make your tax-deductible donation,  
speak with any singer or  
visit our website,  
[www.meritage-vocalarts.org](http://www.meritage-vocalarts.org)

To mail your contribution,  
please send to:  
*Merit age Vocal Arts Ensemble*  
174 W. Lincoln Ave. Suite 200  
Anaheim, CA 92805

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

Questions? Please call us at  
(714) 519-6370 or send an email to  
[info@Meritage-VocalArts.org](mailto:info@Meritage-VocalArts.org).

Any level of support is appreciated!  
Thank you for your support!

**2021-2022 SEASON  
STILL TO  
COME**



**Te  
Devon**

**4PM MAY 15, 2022**