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A Senior Conducting Recital

Jason W. Harris
Chapman University

Brian M. Dehn
Chapman University

Esther Archer
Chapman University

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CHAPMAN UNIVERSITY
School of Music

presents

A Senior Conducting Recital

Jason W. Harris

and

Brian M. Dehn

with

Esther Archer, piano

Sunday, May 13, 2001
St. Paul's Episcopal Church
Tustin, California
7:30 P.M.



Welcome to tonight's concert!

*We request that you turn off all electronic devices
including phones, pagers, etc.*

Tonight's performance is being recorded.

*All are invited to the reception -
Immediately following the recital!*

Program

Jason Harris, conductor
Chapman University Singers
and
Chamber Choir

	I	
Jesu Dulcis Memoria		Tomas Luis da Victoria (1548-1611)
	II	
O Vos Omnes		Pablo Casals (1876-1973)
La Blanche Neige (From <i>Sept Chansons</i>)		Francis Poulenc (1899-1963)
	III	
Brennessel Steht An Weges Rand (#3 from <i>Vier Ziguenerlieder, Op.112</i>)		Johannes Brahms (1833-1897)
Der Abend		Johannes Brahms
	IV	
Remember Me (From <i>Remembrances of Love</i>) Sara Price, soprano soloist		James McCray (b.1938)
Jack Cum Amico Jill		Carl Zytowski (b.1921)

INTERMISSION

Brian M. Dehn, conductor
Meistersingers

	I	
Te Lucis Ante Terminum		Thomas Tallis (1505-1585)
Salvator Mundi		Thomas Tallis
	II	
Os Justi		Anton Bruckner (1824-1896)
	III	
Sehnsucht		Johannes Brahms (1833-1897)
Der Feuerreiter		Hugo Wolf (1860-1903)
	IV	
Lux Aurumque		Eric Whitacre (b. 1970)
Nine Otpushchayeshi (#5 from <i>All-Night Vigil, Op.37</i>) Robert MacNeil, tenor soloist		Sergei Rachmaninov (1873-1943)
	V	
Vinea Mea Electa		Francis Poulenc (1899-1963)
O Magnum Mysterium		Morten Lauridsen (b. 1943)
	VI	
The Minstrel Boy		arr. Alice Parker (b.1925)

Notes and Translations

Mr. Harris' Program

Tomas Luis de Victoria has long been regarded as the greatest Spanish renaissance composer, despite being less versatile than his contemporaries. His collected works are contained in only eleven volumes, consisting entirely of Latin church music. His musical life began as a choirboy. He later moved to Rome to study at a Jesuit college, where he was rumored to have received tuition from Giovanni da Palestrina. In 1573 he was made director of music at the college, and two years later he was ordained as a priest. The piety that ruled over Victoria's life is well reflected in the structure and sensitivity of his body of work. This polyphonic setting of the text *Jesu Dulcis* is particularly controversial. Based on stylistic grounds, experts say that it is very unlikely that Victoria is the composer. As sublime as this setting is, they say that the work appears to belong to the late renaissance/early baroque generation of Monteverdi.

Jesu Dulcis Memoria

Jesu, dulcis memoria, dans vera cordis gaudia: Sed super mel et omnia ejus dulcis praesentia.	Jesus, how sweet the thought, giving true joy to the heart, but sweeter than honey and all else in His presence.
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The Catalan composer Pablo Casals is recognizable as one of the most talented cellists of his generation, influencing the development of such future cellists as Janos Starker, Jacqueline Dupre, and Yo Yo Ma. Although his touring career left him little time for composition, an example of the overall quality of his works is apparent in his *O vos omnes*. Dating from around 1932, it is one of a number of pieces written for the Benedictine monks of Montserrat, and abbey near his hometown of Barcelona. The piece was originally set for a men's chorus, being arranged and published for mixed chorus in 1965.

O vos omnes

O vos omnes, qui transitis per viam, attendite et vidite si est dolor, sicut dolor meus.	All of you who pass along this way, behold and see if there is any sorrow like unto my sorrow.
--	--

Francis Poulenc had his first major successes as an 18-year-old composer without a single composition lesson. Despite some study, he remained largely self-taught. In the 1920's he was a part of *Les Six*, a group of six French composers who wanted to divorce impressionism and germanicism from French music and create a truly nationalistic form along the same lines that the *Russian Five* had previously done for their nation. His music is supremely tuneful, asserting the argument that he is the greatest composer of *melodie* since Faure. *La Blanche Neige* is the first in Poulenc's choral cycle *Sept Chansons*.

La Blanche Neige

Les anges dans le ciel, L'un est vêtu en officier. L'un est vêtu en cuisinier. Et les autres chantent. Bel officier couleur du ciel. Le doux printemps long temps apres Noel Te mèdaillera d'un beau soliel. Le cuisinier plume les oies. Tombe neige et que n'aije Ma bien aimée entre mes bras.	The angels high above; one as an officer is clad, the other a cook. All the rest are singing. One is an officer in blue. The spring will come when Christmas long has passed. You feel the warm, lovely sun. Goose feathers fall like gentle rain. Snow is falling, and I say My dearest, come to my arms.
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- Guillaume Apollinaire

Born in Hamburg, Johannes Brahms was the son of a musician and showed early talent in many directions. His piano career began with a solo concert at age fourteen and as accompanist to the violinist Eduard Remenyi he attracted the attention of Johann Joachim, who introduced him to the leading musical circles. He became a devoted friend of Robert and Clara Schumann, both of whom admired his compositions. In his music the romantic impulse is restrained by a reverence for the forms of the past. This blend of romantic feeling and classical spirit is exemplified in many of his works. Brahms was also a gifted musicologist. The influx of Hungarian refugees into Germany during his time heightened his awareness of Hungarian gypsy music. *Brennessel steht an weges Rand* is the third in a set of four gypsy songs, set to a text by Hugo Conrat. Throughout the opening of the piece you can hear the Hungarian rhythms as the driving force behind the expression of the text. This gypsy idea of a consistently hustling tempo can also be found in the music of Franz Liszt. *Der Abend* is a secular type of evensong, in the tradition of Haydn, of whom Brahms was a big admirer. Throughout the piece there is a constant feeling of excitement, and then rest, corresponding to the poem. The setting of this Schiller text is a prime example of Brahms' desire to draw the listener in with long, sweeping romantic phrases.

Brennessel steht an weges Rand

Brennessel steht an weges Rand,	A stinging nettle grows beside the road,
Neider und Feinde hab ich in Stadt und Land.	envious ones and enemies I have in town and country,
Neidet, haßt, verleumdet, doch das bringt mir keine Not.	I'm envied, hated, slandered, but nothing causes me to fret.
Wenn mir nur mein süßes Liebchen	If my sweet love
treu bleibt bis zum Tod.	will but stay true to me unto death.

- Hugo Conrat

Der Abend

Senke, strahlender Gott, die Fluren dürsten Nach erquickendem Tau, der Mensch verschmachtet, matter ziehen die Rosse, Senke den Wagen hinab. Siehe, wer aus des Meers kristallner Woge lieblich lächelnd dir winkt! Erkennt dein Herz sie? Rascher fliegen die Rosse, Tethys, die Göttliche, winkt. Schnell vom Wagen herab in ihre Arme springt der Faun ergreift Cupido. Stille halten die Rosse, trinken die kühlende Flut. An dem Himmel herauf mit leisen Schritten kommt die durftende Nacht; ihr folgt die süße Liebe. Ruhet und liebet! Phöbus, der Liebende, ruht.	Sink, resplendent god, the fields thirst after restoring dew, man languishes, wearier haul the steeds, let the chariot sink down. See who from the sea's crystalline wave sweetly smiling beckons you! Does your heart recognize her? Faster the steeds now fly, Tethys, the divine one, beckons. Quickly from the chariot into her arms leaps the driver, Cupid seizes the reins. The steeds hold still, drink at the cool stream. Rising upwards in the heavens with quiet steps comes the fragrant night; sweet love follows her. Rest and love! Phoebus, the lover, rests.
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- Friedrich Schiller

James McCray is currently a professor at Colorado State University where he teaches composition, choral methods and conducting. He is the author of two books on choral music and has published over ninety choral compositions. Dr. McCray is a frequent festival director in several states, and is an active member of ACDA.

Mr. Dehn's Program

Remember Me

Remember me when I am gone away,
gone far away into the silent land,
when you can no more hold me by the hand,
nor I half turn to go, yet turning stay.

When I am dead, my dearest, sing no sad song for me; plant thou
no roses at my head nor shady cypress tree: Be the green grass
above me with showers and dewdrops wet.

And if thou wilt, remember. And if thou wilt, forget.
I shall not see the shadows; I shall not feel the rain; I shall not
hear the nightingale sing on as if in pain.

And dreaming through the twilight that doth not rise nor set.
Happ'ly I may remember and Happ'ly may forget.

- Christina Rossetti

Carl Zytowski is Professor of Music, Emeritus, University of California at Santa Barbara, where he joined the faculty in 1951. Since then he has taught voice, conducting, and directed the UCSB Opera Theater. He has also been on the faculty of the Music Academy of the West, and the National School of Opera, London. Zytowski is a composer and arranger of a number of published works for chorus, composer of three operas, four operas for children, and has authored performing translations of a number of operas and art songs.

Jack cum amico Jill

Jack cum amico Jill
ascendit super montem.
Johannes cecedit down the hill
ex foret fregit frontem

The long life of Thomas Tallis spanned England's most turbulent period of religious upheaval. His entire life was spent working for the church under the regimes of Henry VIII, Edward VI, Mary and Elizabeth I. Whether the ruling party was Catholic or Anglican Tallis always kept a highly personal style in his compositions, so much so that his pupil William Byrd overshadowed him with popularity in composition circles. In these motets we see the basis of his style. The *Te lucis* is based completely on the plainchant, even following unexpected cadences based solely on the last note of the phrase. *Salvator Mundi* is a perfect example of polyphony and its linear relationships. Often there are "clashes" that are the result of pure dedication to this style and ideal. In this Tallis indulged himself in abstract, almost bold, musical developments that were far from common, but never lacking in inspiration and purpose.

Te lucis ante terminum

Te lucis ante terminum,	Before the daylight ends
Rerum creator, poscimus	We pray to you creator, of all
Ut solita clementia	That, alone, your mercy
Sis praesul ad custodiam.	Stands as protector to guard.
Procul recedant somnia	Far away recedes dreams
Et noctium phantasmata;	And night fantasies;
Hostemque nostrum comprime,	Restrain our ancient enemy
Ne pollutantur corpora.	If tainted be our bodies.
Praesta, Pater omnipotens,	Gracious, Father omnipotent,
Per Jesum Christum Dominum,	Through Jesus Christ our Lord,
Qui tecum in perpetuum	Who protects us forever,
Regnat cum Sancto Spiritu.	Reigns with the Holy Spirit.
Amen.	Amen.

Salvator Mundi

Salvator mundi, salva nos,	Saviour of the world, save us
Qui per crucem	Who through the cross
Et sanguinem	And blood
Redemisti nos;	You have redeemed us;
Auxiliare nobis, te deprecamur,	Assist us, our intercessor,
Deus noster.	Our God.

INTERMISSION

Anton Bruckner is known to most for his grand and expansive symphonies. His musical roots, however, were in the Catholic Church. This motet, a tiny symphony in itself, draws its text from Psalm 37, used as a Gradual during Masses for Doctors of the Church or Confessors. As is customary an Alleluia follows. It encompasses many textures, from rich homophony to an intricate fugato section. In Lydian mode, the motet expands twice in a spectacular move from pianissimo to fortissimo that actually never uses more than five notes. The motet closes with a meditative homophonic chorale followed by the comforting plainchant-Alleluia

Os Justi

Os Justi	Mouth of justice
Meditabitur sapientiam,	Meditate on wisdom,
Et Lingua ejus	And may the tongue
Loquetur iudicium.	Speak of judgment.
Lex Dei ejus in corde ipsius:	The Law of God is in his heart:
Et non supplantabuntur	And no supplantation
Gressus ejus.	In life will he have.

Johannes Brahms was a rare species when it comes to the musician. He was simultaneously a successful composer and a perceptive musicologist. His music library was equally as impressive as his collection of music theory treatises and essays. Brahms was very interested in music of the past, leading to the establishment of many libraries and societies. This was in direct opposition to the “giant” Richard Wagner, whose ideas were forging ahead to new explorations of traditional forms. Brahms kept very true to the established style and form, especially in his vocal music. *Sehnsucht* is a perfect example of the attention to textual nuances that Brahms sought to achieve. “Longing” is displayed through an immense give and take between all parts, from piano and voice to actual individual voices. Originally designed as a Quartet with piano, it becomes even more apparent his “colors” that he uses when sung with a large choir, From the dissonance of “longing” to the brightness of the coming “morning light”, he keeps true to the final, pleading, realization of being alone, with one of the greatest climaxes in the romantic choral literature.

Sehnsucht

Es rinnen die Wasser	The waters run
Tag und Nacht,	Day and night
Deine Sehnsucht wacht.	Your longing awakes.
Du gedenkest	You think
Der vergangenen Zeit,	Of times past,
Die liegt so weit.	Which lies so far away.
Du siest hinaus	You gaze out
In den Morgenschein	Into the Morning Light
Und bist allein.	And are alone.
Es rinnen die Wasser	The waters run
Tag und Nacht,	Day and night
Deine Sehnsucht wacht.	Your longing awakes.

- Franz Kugler

Mostly known as a lieder composer, one could neglect Hugo Wolf’s powerful body of choral music. Although his ambitions were towards opera he found his success in the “smaller forms”. His *Six Sacred Songs* are a testament to his talent for writing for chorus but *Der Feuerreiter* shows all his talents, both technically and emotionally. The ballad was originally written for piano and solo voice but four years later it evolved to a chorus with orchestra. This version for piano was written at the same time. This is simply all black and nightmare, based on the folklore beliefs of The Fire-Rider: A man made of fire that rides his horse into villages taking with him any humans that are left in his way. Being amazing difficult for both chorus and piano, Wolf has made it a point that the listener can hear and feel everything from the horses, bells, and fire to the fear, madness, and destruction. One can hear this fear and amazement give way to exhaustion of the villagers with the superbly written chorus parts. Especially in the ending: the voices, in a requiem-like chorale, and the funeral bell, the piano, say, “Rest in Peace”.

Der Feuerreiter

Sehet ihr am Fensterlein
Dort die rote Mütze wieder?
Nicht geheuer muss es sein,
Denn er geht schon
auf und nieder.
Und auf einmal,
welch Gewühle
Bei der Brücke,
nach dem Feld!
Horch! das Feuerglöcklein
gellt:
 Hinterm Berg,
 Hinterm Berg
Brennt es in der Mühle!
Schaut! da sprengt er
wütend schier
Durch das Tor, der Feuerreiter,
Auf dem rippendürren Tier,
Als auf einer Feueleiter!
Querfeldein! Durch
Qualm und Schwüle
Rennt er schon und ist am Ort!
Drüben schallt es fort und fort:
 Hinterm Berg,
 Hinterm Berg
Brennt es in der Mühle!

Der so oft den rothen Hahn
Meilenweit von fern gerochen,
Mit des heil'gen Kreuzes Span
Freventlich die Glut
besprochen-
Weh! dir grinst
vom Dachgestühle
Dort der Feind im

Do you see-at the little window
There-the red cap again?
It must not be good,
For he is pacing
Up and down.
And suddenly,
What throng
At the bridge,
Toward the field!
Hark! The little fire-bell
Shrieks:
 Behind the hill,
 Behind the hill
Fire is in the Mill!
Look! There he gallops
Almost furiously
Through the gate, the Fire-rider
On the rib-thin animal,
As if on a fire-ladder!
Across the field! Through
smoke and heat
He races and is now there!
Over there it sounds on and on:
 Behind the hill,
 Behind the hill
Fire is in the Mill!

He so often has sent the fire
Miles away it has smelled,
With the Holy Cross's splinter
Sacrilegiously the flames
Are conjured-
Woe! He is grinning at you
from the rafters,
There the Devil in

Höllenschein.
Gnade Gott
der Seele dein!
 Hinterm Berg,
 Hinterm Berg
Brennt es in der Mühle!

Keine Stunde hielt es an,
Bis die Mühle borst in
Trümmer;
Doch den kecken Reitersmann
Sah man von der stunde
nimmer.
Volk und Wagen
im Gewühle
Kehren heim von all dem
Graus;
Auch das Glöcklein klinget
aus:
 Hinterm Berg,
 Hinterm Berg
Brennts!

Nach der Zeit ein Müller fand
Ein Gerippe samt der Mützen
Aufrecht an der Kellerwand
Auf der beinern' Mähre sitzen:
Feuerreiter, wie so kühle
Reitest du in deinem Grab!
Husch! Da fällts in Asche ab.
 Ruhe wohl,
 Ruhe wohl
Drunten in der Mühle!

Hell's fire.
May God have mercy
On your soul!
 Behind the hill,
 Behind the hill
Fire is in the Mill!

Not one hour had lasted,
Until the mill burst into
Ruins;
Yet the reckless horseman
Was never seen from
again.
People and carriages
In the throng
Return home from the
Horror;
Also, the bells ringing has
Stopped;
 Behind the hill,
 Behind the hill
It's Burning!

After some time a Miller found
A skeleton together with a cap
Upright on the cellar wall
On the bones of the horse:
Fire-rider, how very coolly
You are riding in your tomb!
Hush! He falls away in ashes.
 Rest well,
 Rest well,
Down there in the mill!

Eric Whitacre, born in 1970, is fast becoming one of the most popular choral composers in the US. He has received numerous awards and honors for both his compositions and conducting skills. He received his Master of Music Degree from The Juilliard School where he studied composition with John Corigliano. He received his undergraduate degree from University of Nevada –Las Vegas. Now Composer in Residence with the Pacific Chorale *Lux Aurumque* is his most recent composition, published just three months ago. The text was originally in English but was translated by a friend, celebrated American poet Charles Anthony Silvestri, into Latin, adding to its original warmth and message.

Lux Aurumque

Lux,	Light
Calida gravisque	Warm and heavy
pura velut aurum	As pure gold
Et canunt angeli molliter	And the angels sing softly
Modo natum.	To the newborn baby.

- Edward Esch

Sergei Rachmaninov's All-Night Vigil is one of the pinnacles of sacred choral repertoire. The 12-section work is a phenomenal display of choral writing put forth in one of the most somber periods in the church day. Designed to be sung at a Vespers service, a Saturday evening, it uses many of the traditional Russian Znamenny chants. Because no instruments are allowed in the Orthodox Church the entire work is for unaccompanied voices. This movement, *Nine otpushchayeshi*, is at the high point of the Vespers service, for it is the Song of the Elder Simeon, when he received Christ into the temple in fulfillment of the Law of Moses (Luke 2:29-32). It has particular resonance for Orthodox Christians, because it is said by the priest when each child is received into the church. The priest then puts the child down on the ground and the parents come to pick up the child, not from the priest's hand but from the earth from which all things are made. It was the wish of Rachmaninov that this piece in particular be sung at his funeral, but for logistical reasons it was not possible. The text is also used during funeral Masses in the Orthodox Church, and it is no doubt on purpose that Rachmaninov uses the basses to signal the descent of the human body back to earth from where it came.

Nine otpushcheyeshi

Nine otpushcheyeshi raba	Lord, now lettest Thou
Tvoyego, Vladiko,	Thy servant, depart in peace,
Po glagolu Tvoyemu s mirom,	According to Thy word,
Yako videsta ochi moi	For mine eyes have seen
spaseniye Tvoye,	Thy salvation,
Yezhe yesi ugotoval pred	Which Thou hast prepared for
litsem vseh liudey,	the face of all people,
Svet vo otkroveniye	A light to enlighten the
yazikov,	Gentiles,
i slavu liudey Tvoih	And the glory of Thy people
Izrailia.	Israel.

Vinea Mea Electa is the second in the set of *Quatre motets pour un temps de penitence (Four Motets For the Season of Lent)* written by Francis Poulenc. The entire cycle, indeed all of his choral works, show his style in clear detail. Short phrases, often no more than one bar in length, are consistently thick with Poulenc's unique harmonic writing and prosodic choices. This piece in particular shows his deep understanding of the biblical texts and their emotional implications. It is an extension of the New Testament metaphor, asking not why the "chosen vine" was ravaged or brought forth the "wild grapes" of transgression, but how God's chosen Israel could become so embittered that they would be capable of crucifying Christ and freeing the thief Barabbas.

Vinea Mea Electa

Vinea Mea Electa,	Vineyard, my chosen one,
ego te plantavi:	I planted you:
Quomodo conversa	How have you been changed
Es in amaritudinem,	Into bitterness,
Ut me crucifigeres	That you would crucify me
et Barabbam dimitteres?	And dismiss Barabbas?
Sepivi te	I protected you
et lapides elegi	And picked the stones
Ex te	from you
et aedificavit turrim.	and built a watchtower.

Already one of the staples of choral literature, this motet has been in choral programs countless times. The fact that the composition is only seven years old is a testament to its quality. On the faculty of USC, Morten Lauridsen is arguably the most performed choral composers of the last decade. This setting continues the tradition of beautiful music to accompany an equally beautiful message. One of the most beautiful of Latin texts, a Matins responsory for Christmas Day, it emphasizes the “Magnificent Mystery” of God becoming man as being an event watched (and appreciated) more by the animals, and not the very people he came to save.

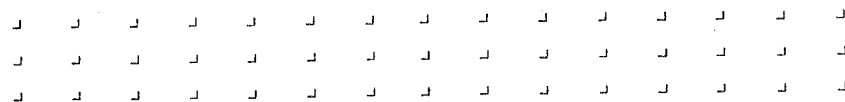
O Magnum Mysterium

O magnum mysterium, Et admirabile sacramentum, Un animalia viderent Dominum natum, Jacentem in praesepio! O Beata Virgo, cujus viscera meruerunt Portare Dominum Christum. Alleluja!	O magnificent mystery And wondrous sacrament, That animals should see the Lord being born, Lying in their manger! O Blessed Virgin, whose womb was worthy to bear the Lord Christ. Alleluia!
--	--

The Minstrel Boy is yet another wonderful story of the Irish heart and pride surviving in the face of oppression. Set on the warfront, it is the journey of a young boy into battle to defend his country and his honor. He goes to war, leaving his family behind, knowing he will die, but the cause of defending his homeland is too much of a responsibility to ignore. He takes with him his own father sword and his harp. The harp is known universally as Irelands symbol for peace and tranquility, ironic, since it is taken onto the battlefield. But it is precisely for that reason it is there; He does not want to fight, he does not want to die, but he must protect all that is right, and stand for the honor and rights of his family and his country. Although he does “fall” his last act is one of true beauty and dignity, and is the ultimate display of honor, courage, and justice. His ideals will never die, what he stand for is truth and he knows his spirit will live. The sounds of his harp, indeed the ideals of his people are “pure and free”.

The minstrel boy to the war is gone,
In the ranks of death you’ll find him;
His father’s sword he hath girded on,
And his wild harp slung behind him;
“Land of Song!” said the warrior bard,
“Though all the world betrays thee,
One sword at least they rights shall guard,
One faithful harp shall praise thee!”

The minstrel fell but the foeman’s chain
Could not bring that proud soul under;
The harp he loved never spoke again,
For he tore its chords asunder;
And said,
“No chains shall sully thee,
Thou soul of love and bravery!
Thy songs were made for the pure and free,
They shall never sound in slavery!”



The Conductors and Ensembles wish to thank: David Milligan, Drinda Freriks, and Mary Gilbert of St. Paul’s Episcopal Church for their generosity and gracious assistance. Also to William Hall, Dean of Chapman’s School of Music, for his assistance and guidance towards the outcome of this evening. And mostly to Esther Archer, without whom we would simply not be able to make our music.

Thank you to you, the audience for being here this evening, we hope you enjoy!

Jason Harris wishes to thank: The choir. An overwhelming amount of music has gone through your folders this semester, yet you've managed to perform all of it with the flair that only a Chapman choir could have. Thank you for all of the work you have done for me, especially the work on The Magic Flute. You really did make the show. To the rest of the students in the School of Music: the one thing that improved my craft in my three years was your level of talent. You kept the bar high; I had to work harder than I ever had before just to come even close to it. This school has had such an outstanding tradition of excellence, there was no way I was going to ever let myself be the weakest link. Thank you for making me a better musician. Thank you to my teachers at Chapman: Patrick Goeser, Joseph Matthews, Amy Graziano, Michael Martin, Thomas Hall, John Koshak, Joni Steshko, and William Hall, for all of your wisdom and support. Esther Archer, you have been such a friend to all of us. We will miss you. Robin Buck: thank you for allowing me to be a part of your vision for Opera Chapman. To Margaret Dehning for allowing me to utilize the talented musicians in your chorale. Thanks to my family at Transfiguration for all of your efforts and talents.

Special thanks go to Dr. John Gerhold at Bakersfield College, my first piano, theory, history, and composition - essentially my first music teacher. You opened up a world to me that I might have never known without your guidance.

To my family in Bakersfield and elsewhere: See, I told you I would graduate. Pay up.

Extra special thanks to my wife, Jennifer. Thank you for being the inspiration that you have been to me for years. Thank you for being patient with me and supporting my every endeavor. Thank you for showing me so much love and "compassionativity".

Brian Dehn wishes to thank: First and foremost, the singers – For giving up their time and energy and sharing their talent on this important and special day. A very special thanks to Esther Archer for her wonderful talent and equally beautiful personality, you have been an absolute pleasure to work with. Pastor Steve Beckham, Elaine Archer, Judy Carlin and the family at Our Saviours' Lutheran Church for their continuing love and support for my activities, long after they should have been used up, thank you!

Special thanks goes to Aaron Gonzales, Andy Alvarez, Scott Melvin, Susan Lord, Ernie Alvarez, Georgina and Stan Califf, Ken Kosovak, and Tom Jefferson for assistance both logistical and musical.

Patrick Goeser, you taught me not only voice, but also that everything expressive and emotional in music can be found in the text, it is the artist that can help the audience understand immediately what it takes us months to comprehend. I also wish to thank instructors that have been especially helpful to me during my career here, John Ballerino, Heather Ter-Jung, Shaun Naidoo, Amy Graziano, and of course, Bill Hall. Thank you also to Bob MacNeil, for sharing with us your phenomenal talent, I owe you money next time.

Jeff Brookey, I am here because of you. I will never forget what you have taught me. Your inspiration will stay with me forever.

Andrew Alvarez, you have been a major source of inspiration for three years. I sincerely hope I will have the honor to continue making music with you for many years to come.

Special thanks must go to my mother, for all her hard work and courage through all that life gave her; I have drawn my best qualities, indeed who I am, is from you. I love you very much, and Happy Mother's Day ☺!!!

The greatest amount of my gratitude goes to my beautiful wife, Chelsea, and my son, Ethan. It is for you that I strive to make great music. I want to make you proud and make all my time away worth it, in some small way. Music takes time, and it is that time which is given to me by you. If there is any beauty tonight, it is because you are in my life, and my music.

Conductor **Jason Harris** is currently completing his requirements for the Bachelor of Music degree at Chapman University. For the last three years he has studied choral conducting with his master teacher, Dr. William Hall. He has also studied instrumental conducting with professor John Koshak and Dr. Joni Steshko. A tenor in the university choral program, he has had many opportunities to conduct the University Choir and University Singers during their tours of California and the southwestern United States. He was also honored to be asked to conduct during the choir's 2000 tour of Italy, in such remarkable cathedrals as Saint Mark's in Venice and Saint Peter's in Rome. In 2001 Mr. Harris was appointed chorus master for Opera Chapman's fully staged production of Mozart's *Die Zauberflöte*, under the direction of Robin Buck. A member of the American Choral Directors Association, he has been a part of a number of choral organizations invited to perform at divisional and national conventions. He is currently employed as choirmaster at Transfiguration Episcopal Church in Arcadia, CA, where he is planning a 2002 performance of Pergolesi's *Stabat Mater* and Schubert's *Mass in G* with the St. Francis choir, orchestra, and soloists. Mr. Harris plans to pursue a career in opera, conducting choruses and orchestras. He also plans on taking a year off to privately further his studies in conducting, Italian, and score reading, before moving on to a graduate instrumental conducting program. He currently resides in Redlands, CA with his wife Jennifer.

Conductor, **Brian Dehn**, has fast become a part of the choral community in Southern California. A candidate for a Bachelor of Music degree at Chapman University, he has been an integral part of the music program. For three years he has studied conducting with Dr. William Hall. Mr. Dehn has conducted the Chapman University Choir throughout California and the western United States. He was also honored with the opportunity to conduct the choir throughout Italy during their tour including inside the Sistine Chapel, St. Mark's in Venice, St. Peter's Basilica in Rome, St. Ignatius, and the Benedetto Marcello Conservatory. Mr. Dehn also was asked to conduct the William Hall Chorale throughout their tour in Eastern Europe, including such prestigious cathedrals as the Berliner Dom, St. Mathias in Budapest, St. Tomaskirche in Vienna, and others throughout Germany, Prague, and the Czech Republic. He founded the Meistersingers in the summer of 2000 and it is fast becoming a prestigious ensemble known throughout California. He is currently Minister of Music at Blessed Sacrament Parish in Westminster, CA. As a tenor soloist he has performed in Chicago Symphony Hall for Chapman University at a National ACDA Convention, the William Hall Chorale, The New Century Singers, and Opera Chapman in scenes from Mozart's *Così fan Tutti*. He is a member of many music organizations including ACDA, IFCM, MENC, CMEA, and CCG where he serves as board member for literature. In the fall, Mr. Dehn plans to teach at the High School level while pursuing credential coursework at Chapman University. He currently lives in Orange, CA with his wife Chelsea and son Ethan Michael. His goal is to pursue and sustain a professional conducting career.

Chapman University Choirs

Soprano

Erica Austin
Lisa Austin
Kelly Cho
Casey Decker
Katrina Herrera
Zoie Lamb
Jessica Nash
Teri Newville
Andrea Nite
Sara Price
Kristi Redman
Courtney Taylor
Emily Wirthlin
Charity Zimmerman

Tenor

Ernest Alvarez
Mark Colella
Brian Dehn
Robbie Dornaus
Ryan Heller
Ken Kasovac
Sung Man Lee
Duke Rausavljevich
Andrew Seifert
Uy Vu

Alto

Celeste Barber
Michelle Cabossel
Elana Cowen
Carly Frenzel
Yvette Grace Hale
Megan MacDonald
Chelsea McDonald
Jessica Schlenz
Mary Louse Stoner
Tia Swatzell

Basses

Jeremy Bolin
Michael Cox
Shane Dahl
John Desrosiers
Jomon Fox
Keith Hancock
James Lee
Efrain Martinez
Ray Medina
Scott Melvin
Eli Morey
Ian Reitz
Marshall Tipton
Dale Yang

Meistersingers

Stuart Allen
Ernest M. Alvarez
Mary Jo Beck
Meri Beckham
David Boudreaux
Kelly Boudreaux
Jeremy Bolin
Georgina Califf
Stan Califf
Diane Clinton
Elana Cowen
Shane Dahl
Chelsea Dehn
Lich Doan
Julie Edelberg
Arlene Eliason
Laurie Hancock
Greg Iriart
Tom Jefferson

Marja Kay
Susan Lord
Patricia Lumb
Stuart Lumb
Marc Marmolejo
Efrain Martinez
Ben Mason
Jack E. Middleton
Melanie Nelson
Kelly Olds
Sara Olds
Steve Pence
Melissa Shaw
Jessica Schlenz
Donald Smith
Dawn Southwick
David Svoboda
Tia Swatzell
Evelyn Wellman

