

10-26-2012

Chapman University Choir & Women's Choir in Concert

Chapman University Choir

Chapman University Women's Choir

Follow this and additional works at: https://digitalcommons.chapman.edu/music_programs

Recommended Citation

Chapman University Choir and Chapman University Women's Choir, "Chapman University Choir & Women's Choir in Concert" (2012). *Printed Performance Programs (PDF Format)*. 752.

https://digitalcommons.chapman.edu/music_programs/752

This Choral Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.



Chapman University
Choir & Women's Choir
in Concert
October 26, 2012

fall 2012

 CHAPMAN
UNIVERSITY

COLLEGE OF PERFORMING ARTS

COLLEGE OF PERFORMING ARTS
CONSERVATORY OF

music

FALL 2012 calendar highlights

september

September 27-29, October 4-6

Company, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director, David Alt, Assistant Director

October 26

Chapman University Choir and Women's Choir in Concert

Stephen Coker and Angel Vázquez-Ramos, Conductors

november

November 2-3

American Celebration

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

If All the Sky Were Paper

By Andrew Carroll, Directed by John Benitz

November 10

Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor

November 12

University Singers in Concert

Stephen Coker, Conductor

November 16

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

Fall Dance Concert

Directed by Jennifer Backhaus

december

December 7-8

49th Annual Holiday Wassail - Banquet and Concert

Presented by the University Choir and University Singers, Stephen Coker, Conductor,

University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Conservatory of Music

presents

Chapman Women's Choir and University Choir in Concert

Angel Vázquez-Ramos, *conductor*
Stephen Coker, *conductor*



For more information about our events, please visit our website at
<http://www.chapman.edu/copa> or call 714-997-6519
or email CoPA@chapman.edu

October 26, 2012 ■ 7:30 P.M.

Fish Interfaith Center

Program

Alleluia (from “*Songs of Faith*”) Paul Basler
(b.1963)

Jacob Vogel, french horn
Jordan Curcuruto, percussion

Psalm 23 Z. Randall Stroope
(b. 1953)

Emilia López-Yañez, oboe
Bellani Staav, flute

Vier Lieder aus dem Jungbrunnen Johannes Brahms
(1833-1897)

Nun stehn die Rosen in Blüte
Die Berge sind spitz
Am Wildbach die Weiden
Und gehst du über den Kirchhof

Weep no more David N. Childs
(b. 1969)

Chindia Alexandru Pașcanu
(1920-1989)

Still I rise Rosephanye Powell
(b.1962)

Jordan Lemay, Elizabeth Chadwick
Megan Sola-Guinto, Shana Munson; sopranos
Ann Marie Kawai, bass
Jordan Curcuruto, percussion

University Women’s Choir
Angel M. Vázquez-Ramos, conductor
Tony Cho, accompanist

~Intermission~

Idumea arr. Richard Bjella

Alex Willert, Jerry Bartucciotto,
Brett Gray, tenors; Alex Bodrero, baritone
Chloe Tardif and Kimberly Levin, violins
Nathaniel Cook, cello

In virtute tua, Domine Grzegorz Gorczycki
(c. 1665-1734)

Chloe Tardif and Kimberly Levin, violins
Nathaniel Cook, cello

Otche nash Nikolai Kedroff, Sr.
(1871-1940)

Bogoróditse Devo Sergei Rachmaninoff
(1873-1943)

Der Schmied Robert Schumann
Dunkler Lichtglanz (1810-1856)

Hye-Young Kim and Tony Cho, accompanists

Tábortúznél Lajos Bárdos
(1899-1986)

Túrót észik a cigány Zoltán Kodály
(1882-1967)

Program

To the Mothers in Brazil: Salve Regina

Lars Jansson
(b. 1951)
arr. Gunnar Eriksson

Gary Masuura, soprano saxophone; Brietta Greger, percussion

Way Over in Beulah Lan'

arr. Stacey V. Gibbs

The University Choir
Stephen Coker, conductor
Hye-Young Kim, accompanist

Program Notes and Translations

Women's Choir

Paul Basler composed *Songs of Faith* in 1998, a five-movement work for mixed-choir, french horn, percussion and piano. "Alleluia" is the fourth movement of this work. It is a high energy, rhythmic and intense composition. The treble choir version that we are performing was premiered at the 2000 Southern Division ACDA Convention in Orlando, Florida.

"Psalm 23" is a beautiful musical setting of this text for treble choir, flute, oboe, and piano. Z. Randall Stroope added the word lauda (praise), which is not part of the text, to give form and musical character to each section. Stroope describes his composition saying, "parts of the Psalm 23 are meditative, others are triumphant, and still others have the sense of feeling comforted and loved."

Johannes Brahms founded and conducted the Hamburg women's choir in 1859. During this period, he composed several works for them. In 1859, Brahms composed the Vier Lieder aus dem Jungbrunnen (Four songs from 'The Fountain of Youth'). These four short pieces were published a few years later as part of Zwölf Lieder und Romanzen (Twelve Songs and Romances), Op. 44.

1. When roses bloom in the springtime
*Now the roses are blooming,
love throws its nets,
you tumbling, fickle butterfly
you will never get free again.*

*And if I were caught
in this time of young roses,
and if it were the captivity of love,
I would fade away in misery.*

*I don't want to look ahead or have a care;
through blooming woods do I course,
gay songs fly
up to the treetops.*

2. The mountains are jagged
*The mountain peaks are high
And the mountains are cold.
My sweetheart climbs the mountains
And I go into the woods.*

*The leaves are dripping
With rain and dew.
If my eyes are also dripping,
Who can see it clearly.*

"Weep no more" is a musical setting of the Fairy's Song by John Keats, composed by David Childs. This setting only utilizes the first stanza of the poem. Childs changes time signatures throughout the composition in order to accommodate the text and its beautiful melodic lines that evoke a sense of yearning.

"Chindia" is a Romanian word of Turkish origin meaning either the time before sunset, or a place in the sky where the sun is about to set. In this case, Chindia refers to a group of sârba dances from Romanian folk music. The Chindia dance is characterized by a binary rhythm, and fast tempos. This version has an ABA form in which the B section brings a contrasting slow tempo. A small instrumental ensemble called the taraf traditionally

3. The willow trees are waving
*The willows on the Wildbach
Sway constantly both night and day.
The love between us two
Was made just as firm by God.*

*The willows on the Wildbach
Do not have words or sounds.
When our eyes speak to each other,
Our hearts will also know of it.*

4. Go down and look in the churchyard
*If you go across the churchyard,
You will find a freshly dug grave;
They laid there, with tears,
A lovely heart down to rest.*

*And if you ask what caused its death,
No gravestone will give an answer;
But the winds will whisper softly
That it loved too ardently.*

accompanies the Chindia. In this setting, the choir parts imitate the taraf by utilizing nonsense syllables.

“Still I Rise” is a gospel like song with a great message. Rosephanye Powell composed this piece for Vox Femina and Dr. Iris S. Levine.

University Choir

“Idumea” (1991 *Sacred Harp*, page 47b) is the Latin form of the Biblical name Edom, which means “red.” It is a hilly land south of the Dead Sea that is now in Jordan and includes the ancient city of Petra. When Moses wanted to enter the land of Canaan via Edom, the rulers of Edom wouldn't let him. The tune was used effectively at the beginning of *Cold Mountain*, the 2003 American Civil War drama, accompanying pictures of the Battle of the Crater, one of the most horrible battles fought anywhere in the nineteenth century.

The tune, written by Ananias Davisson (1780–1857) from Shenandoah County, Virginia, is one of the most haunting and popular Appalachian minor songs in Southern shape–note circles. The lilt of the tune fits so well that it could have been written specifically for Charles Wesley's words. I have tried to enhance the text by changing the character rather dramatically on each verse. The phrase “What will become of me?” is especially moving. The phrase at the end, “To see the flaming skies,” is also terrifying and I have tried to allow that text to come off the page with the ‘flames’ appearing in the women's voices.

Richard Bjella

The Chapel Choir of the Wawel Castle in Cracow, Poland, was founded in 1619 and survived until the end of the eighteenth century. Grzegorz Gorczycki (c. 1668-1734) became the seventh director of this ensemble in 1698 and remained in that position for thirty-six years until his death. The composer received his musical and theological training (he was an ordained priest) in Prague and Vienna and is considered to be the last of the prominent musicians of the Polish baroque period. A prolific composer, Gorczycki wrote in the “older” polyphonic style of Palestrina as well as in the then modern concertante style of his time. *In virtute tua, Domine*, a Psalm motet (Ps. 20) in the “newer” style for two violins and basso continuo, is in two parts (fast/slow). For this evening's concert, only the first part will be performed.

In thy strength, O Lord, the just man shall rejoice.

Russian composers Sergei Rachmaninoff and Nicholai Kedroff both studied at the St. Petersburg Conservatory as did many of most of the significant choral composers of the

late 19th and early 20th centuries. An operatic baritone and more of a minor figure in the compositional world, Kedroff composed an unmetred setting of the Lord's Prayer (*Otche Nash*) that has remained one of the best known such settings in the late Romantic Russian choral repertoire. Rachmaninoff's *All-Night Vigil* (sometimes referred to as “Vespers”) was composed over a two-week span in 1915. Nine of its fifteen movements are based upon Russian Orthodox liturgical chants. However, the work's sixth and most famous movement “Bogoróditse Devo” is not chant-based but is fashioned in the style of the cycle's other chant-based movements.

Otche Nash: Our Father who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from the Evil One. Amen.

Bogoróditse Devo: Rejoice, O Virgin Theotokos. Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, for you have borne the Savior of our souls.

During the German Romantic era, many hundreds of “part songs” were composed due to the great rise in popularity of male and female singing societies. This form could be unaccompanied or could feature piano or guitar (or sometimes even more elaborate) accompaniment. Also, the form was most often characterized as a brief, simple composition for four-voice choir (whether male, female or mixed), largely homophonic in texture with the melody in the uppermost voice, and secular in nature. Major composers of this form included Robert Schumann, among many others. Schumann's part song *Der Schmied* (The Blacksmith) features plentiful rousing accents or *sforzandi* that are meant to simulate the pounding of the workman's hammer. “Dunkler Lichtglanz” serves as the final movement of Schumann's vocal chamber music cycle *Spanische Liebeslieder* that contains solo songs and ensembles accompanied by piano, four hands (a model that Brahms would later emulate in his two sets of *Liebeslieder Walzer*). The text of this movement features a series of oxymorons (“happy laments,” “blind vision,” etc.) that seem to trouble the author. Ultimately, the speaker realizes that the source of his/her bewilderment to be “love.”

Der Schmied (The Blacksmith): I hear my sweetheart swinging his hammer; it thunders, it rings and pierces the air like a bell ringing through the streets and square. At the black furnace my loved one stands; but if I walk by, the bellows roar; flames flare up and blaze around him.

Dunkler Lichtglanz: Dark radiance, blind vision, Dead life, happiness and trouble, Joy filled with misfortune, Sorrowful laughter, happy laments, Sweet gall, lovely pain, Peace and war in the same heart, Love, this can only be you; With delight coming through suffering. This can, Love, only be you!

Along with Béla Bartók, Zoltán Kodály and Lajos Bárdos were the best known Hungarian composers who were intensely interested in the preservation of their native folk song repertory. Bárdos composed numerous choral works including masses, motets, part songs, and four volumes of folk song settings. His *Tábortűznél* is a folk song adaptation, atmospheric in nature with its tolling bell sounds heard in the distance by friends around a campfire. Kodaly's *Túrót esik a cigány* is actually a blending of two folk songs into one work. The former is a blindingly fast patter song, and the latter is a more subdued, tuneful ditty.

Tábortűznél (campfire song): *A breeze is blowing far away; the camp is asleep. Only the fire is burning. Feed the fire, my good friend. God knows when we'll see each other again. The sound of wind is fading. The bell of the small village is tolling. Listen, the bell chimes "bim-bam bim-bam." From the depth of our souls, its echo comes "bim-bam bim-bam."*

Túrót esik a cigány: *The gypsy munches cottage cheese when he is angry. He argues with another and threatens to slap him. The other says, "If you want to slap someone, go slap your grandfather." The buds of the briar hang over into the street. Janos passes by and picks a bud.*

The choral work *To the Mothers of Brazil: Salve Regina* has an unusual history. The original version of the work is a piano composition of award winning jazz musician Lars Jansson of Sweden. Fellow Swede Gunnar Eriksson is an acclaimed choral conductor who is known for his creative choral improvisations. Using the traditional *Salve Regina* text, Eriksson fashioned the original piano work into a choral setting that features many possibilities for improvisation. The choral version was dedicated to and premiered by the Erik Westberg Vocal Ensemble in 1995 in Rio de Janeiro, Brazil. Conductors who perform this work are encouraged to devise their own versions of the piece, using a variety of accompaniments, sectional schemes, and compositional/improvisational devices. Notes printed in the published score contain the following information.

Children are not the only ones to cry out for their mothers. Old men and women in solitude and despair cry out for their 'mama' like children. Mothers all around the world travel to the frontlines of war to bring their children home from unnecessary killing in pointless wars fought in the name of patriotism. Mary, mother of Jesus, represents well the loving, motherly qualities, and throughout history, people

Hail, holy Queen, Mother of mercy. To thee do we cry, poor banished children of Eve. Queen of Heaven, rejoice, alleluia. O clement, O loving, O sweet Virgin Mary, and Jesus, the blessed fruit of thy womb.

Women's Choir

Angel Vázquez-Ramos, conductor
Tony Cho, piano

Alexadra Blum	Megan Henretta	Emma Plotnik
Kayla Camacho	Molly Iker	Lucy Provan
Gloria Cho	Samira Kasraie	Lizbeth Sanchez
Cassandra Coffman-Rapini	Jordan Lemay	Carolynn Schmahl
Lauren Dominguez	Ysobella Lucareli	Megan Sola-Guinto
Samantha Dominguez	Eva Ly	Tara Steward
Julia Dwyer	Allison Marquez	Simone Stivi
Hanna Engelhardt	Kristi McKinley	Jessica Strongwater
Amory Harris	Shana Munson	Paulina Vo-Griffin
Jennie Harris	Virginia O'Connor	Kristianna Zacharias
Erica Hartsough	Rose Pak	Linda Zhou
Jasmine Hastings	Michele Pfluger	Kelly Zupan

University Choir

Stephen Coker, conductor
Hye-Young Kim, piano

<u>SOPRANO</u>	<u>ALTO</u>	<u>TENOR</u>	<u>BASS</u>
Emily Beaver	Kylee Bestenlehner	Jerry Bartucciott	Alexander Bodrero
Sarah Brown	Allison Burr	Michael Cullen	Dallas Cummaro
Nicole Coffaro	Elaine Cha	Brett Gray	Ben Finer
Emilie Foltz	Pareesa Charmchi	Michael Hamilton	James Gaskin
Emilia Lopez-Yañez	Sara Curtis	Mason Hock	Donner Hanson
Shannon McBane	Jessica Denny	Jackoo Kang	Ian Lipton
Meghan Mehta	Mia Dessenberger	Jeremiah J. Lussier	Timothy Milner
Laura Miller	Phoebe Gildea	Hunter Schmidt	Ryan Morris
Julie Pajuheshfar	Angelique Hernandez	Alexander Willert	Seong Jun Na
Kylena Parks	Rachel Panchal		Andrew Siles
Kathryn Rock	Elisa Perez-Selsky		Scott Stedman
Megan Sanborn	Chanel Traboldt		Ryan Tan
Natalie Uranga	Krisi Villalovos		
	Bronwyn Warzeniak		

CHAPMAN UNIVERSITY

President: Dr. James L. Doti
Chairman Board of Trustees: Donald E. Sodaro
Chancellor: Dr. Daniele C. Struppa

COLLEGE OF PERFORMING ARTS

Dean: Dale A. Merrill
Administrative Director: Rick F. Christophersen
Director of Development: Liz Crozer
Operations Manager: Joann R. King
Assistant to the Dean: Heather Westenhofer
Development Assistant: Jennifer Heatley

CONSERVATORY OF MUSIC

Full-time Faculty: Amy Graziano (*Chair*)

Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Margaret Dehning, Grace Fong, Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Angel M. Vázquez-Ramos, Daniel Alfred Wachs

Adjunct Faculty: Christina Alexopoulos, David Alt, Mindy Ball, David Black, Pamela Blanc, Jacob Braun, Christopher Brennan, David Cahueque, Francisco Calvo, Clara Cheng, Tony Cho, Christina Dahlin, Justin DeHart, Bridget Dolkas, Kristina Driskill, Robert Fernandez, Cheryl Fielding, William Fitzpatrick, Patricia Gee, Patrick Goesser, Ruby Cheng Goya, Fred Greene, Thomas Hall, Timothy Hall, Aron Kallay, Janet Kao, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Rachael Lapidis, Roger Lebow, Hedy Lee, Vivian Liu, , Jonathan Mack, Elizabeth Macy, Gary Matsuura, Bruce McClurg, Beverly Min, Susan Montgomery, Hunter Ochs, Mary Palchak, Janice Park, Teren Shaffer, Thom Sharp, Paul Sherman, Lea Steffens, David Stetson, Jacob Vogel, David Washburn, William Wells, Jesse Wright-Fitzgerald

Artist in Residence: Milena Kitic, Carol Neblett

Staff: Katie Silberman (*Department Assistant*), Peter Westenhofer (*Operations Supervisor*)

Work-study Students: Monica Alfredsen, Liz Chadwick, Kyle Chatleton, Emily Dyer, Marqis Griffith, Nicholas Kaynor, Anthony Lee, Joseph Naidoo, Marcus Paige, Kylena Parks, Nathan Wilen

Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, thank you for joining us for this exciting presentation. I am grateful to all the members of our College of Performing Arts family for the support that allows us to continue to present great performances like the one you are about to see.

Preparing the next generation of performers and artists takes the support of all of us who are passionate about the performing arts and who value its presence in our lives. As a supporter of the arts, you have a crucial role to play to ensure the success of the College of Performing Arts and the students who are at the heart of all we do. Your financial support allows the College of Performing Arts to provide the kind of educational and performing opportunities crucial to our students' growth into artists. Please join our community of loyal alumni, parents and community partners devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence.

The Fund for Excellence supports College of Performing Arts initiatives that enhance our students' experience. Your gift to the Fund for Excellence has a tremendous impact on all of our programs by:

- Providing our students with opportunities to work with professional artists;
- Ensuring top notch community performances of classic and contemporary art;
- Strengthening our programs by maintaining our ability to attract the brightest and most talented students from across the country.

No matter what level you choose to support the College of Performing Arts, you will be a part of a family of individuals who demonstrate, year after year, that they are fully committed to developing the talents of young artists. And most importantly, I hope you make your gift because you value the arts and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again throughout the season.

Sincerely,



Dale A. Merrill, Dean

Fund for Excellence Supporters

**Dean's Circle
\$2,499 and above**

Anonymous
B. King
Covington Schumacher Concert Series*
Glass Family Trust
Mr. David A. Janes & Mrs. Donna Janes*
Mr. Donald Marabella & Mrs. Luciana Marabella*
Music Teachers Association of California
Opera 100
Honorable H. Warren Siegel & Mrs. Jan Siegel*
Mrs. Ruth E. Stewart

**Arts Patron
\$1,000 - \$2,499**

Dr. Nicolaos Alexopoulos & Mrs. Sue Alexopoulos*
Mr. Benton Bejach & Mrs. Wanlyn Bejach*
Mr. Alan Caddick & Mrs. Charlene Caddick
Mrs. Lynne & Jim Doti
Mr. Thomas Durante '97 & Mrs. Amanda Durante
Mr. Charles W. Ellwanger & Mrs. Kimberly T. Ellwanger
Mr. Jerry M. Harrington & Mrs. Maralou Harrington
The Lux Productions
Mr. Carlson H. Mengert*
Music Teachers' Association of California
St. John's Lutheran Church Office Solutions
Mr. Ronald D. Rotunda & Ms. Kyndra K. Rotunda
Schools First Federal Credit Union
Mr. Milo Sieve & Mrs. Rosemary Sieve

**Arts Benefactor
\$500 - \$999**

Mr. Jeffrey Cogan '92 & Mrs. Carol Cogan
Dr. John A. Carbon
In Memory of Janet Crozer
Mrs. Barbara Harris
Mrs. Melissa S. Jacobson
Mr. Bruce C. Lineberger '76 & Mrs. Gina T. Lineberger*
Mrs. Patricia Melsheimer '62
Mr. Stephen Smith & Mrs. Kristen Falde Smith
Northwestern Mutual
Mr. Gregory G. Norton '84
Mr. William L. Parker '52 & Mrs. Barbara J. Parker '64
Mrs. Anastacio Rivera '62
In Memory of Erika Solti Shaeffer*
Theodore Financial Group, Inc
Arlin Pedrick Trocme
Mr. David A. Weatherill '51 & Mrs. Beverly J. Weatherill '50
Mr. Royce A. Wise & Mrs. Darlene Wise

**Arts Sponsor
\$100 - \$499**

Mr. Kenneth E. Aaron & Mrs. Sheila L. Aaron
Mr. Thomas M. Akashi & Mrs. Karen K. Akashi
Ms. Christina A. Alexopoulos*
Mr. William B. Armstrong
Bank of America Foundation
Mr. Edgar Berriman & Mrs. Elaine L. Berriman '58
Ms. Geraldine M. Bowden
Harsh J. Brown & Frances V. Brown
Betty L. Burtis
Mr. Michael J. Byrne '67 & Mrs. Susan Byrne
Ms. Wendy D. Camp

Helen K. Carbon*
In Honor of Chase Cargill
Ms. Kathryn J. Carpenter '77
Mr. Renato M. Castaneda & Mrs. Josefina R. Castaneda
Mr. Rick F. Christophersen '94
Ms. Claire Chambless*
City of Orange Public Library Foundation
Mr. William P. Conlin & Mrs. Laila Conlin
Suzanne C. Crandall
Mrs. Kaye DeVries '70
Mr. Michael O. Drummy '73 & Mrs. Patricia L. Drummy '81
Mr. Stephen L. Dublin '70
Mrs. Linda Duttonhaver*
Echols Family Trust
Ms. Irene Eckfeldt
Mr. Robert F. Fowler & Ms. Teri D. Fowler
Ms. Laila K. Frank
Mrs. Martha H. Garrett
Mr. Joseph A. Gatto
Golden Rain Foundation of Laguna Hills
Mr. Robert Goldstein & Mrs. Barbara A. Goldstein
Mr. Milton S. Grier, Jr. & Mrs. Jane K. Grier
Dr. Harry L. Hamilton & Mrs. Mary E. Hamilton
Dr. Thomas Gordon Hall
Dr. William Hall
Mr. Ronald A. Hill & Mrs. Cheryl B. Hill
Dr. Frederic T. Hite, D.D.S.*
Dr. Charles E. Hoger & Mrs. Anita Hoger
Mrs. Susan Hook
Mrs. Carol Howard
Stephen and Janalee Johnson
Mr. Christopher S. Kawai & Mrs. Elaine M. Kawai
Mr. Robert Lepore & Mrs. Lori Lepore

Mr. Arnold R. Levine & Mrs. Irma Levine*
Mr. James W. Ley
Mr. and Mrs. William S. Linn Jr.
Ms. Kathleen Malcolm
Mr. Lee A. McCabe '93 & Mrs. Racheal M. Rodriguez-McCabe
Marina Vocal Arts Booster Club
Mr. Jim McKeehan
Mrs. Jennifer van Meenen '94
Mrs. Allison Novosel
Ms. Anna Marie Novick
Mrs. Sallie Piccorillo
Orange County Playwrights Alliance
Ms. Susan Pedroza
Pfizer Foundation
Mr. Blake Putney & Mrs. Marilyn Putney
Ms. Kelly Radetich
Amalia & Samuel Rainey
Dr. Irving Rappaport & Dr. Julia Rappaport*
Dr. Robert Reid, LMFT '59
Mr. Kenneth W. Reed '61
Ms. Karen Ringer
Mr. Eric M. Scandrett
Betty Bayram Sirri
Southern California Junior Bach Festival
Mr. Christopher D. Spaulding
Mrs. Beverly Spring
Ms. Susan L. Stanton '82
Mr. George F. Sterne '78 & Ms. Nicole Boxer
Mrs. Alyce M. Thomas '96
Ms. Doreen W. Vail
Mr. Ales Vysin & Mrs. Janice Vysin
Ms. Janet K. Waiblinger
Christine Tunison Wait
Anne Wood '54, '72

Invest in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

By helping to maintain the resources essential to our curriculum, you allow the College to offer a dynamic learning environment that nurtures the creativity of our students with one-on-one training, ensuring they master their craft. We can produce exceptional performances like what you are about to see only with support from people committed to excellence in performing arts. People just like you.

Help support the College of Performing Arts' talented young students as they transform into tomorrow's professional artists. To learn more about giving to the College of Performing Arts, please contact Liz Crozer, Director of Development, at (714) 289-2085 or crozer@chapman.edu.

*Members of the Opera Chapman Guild