
Printed Performance Programs (PDF Format)

Music Performances

11-15-2014

Chapman Percussion Ensemble

Paul Burdick
Chapman University

Cole Castorina
Chapman University

Katie Eikam
Chapman University

Aaron Griesz
Chapman University

Storm Marquis
Chapman University

See next page for additional authors

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



Part of the [Music Performance Commons](#), and the [Other Music Commons](#)

Recommended Citation

Burdick, Paul; Castorina, Cole; Eikam, Katie; Griesz, Aaron; Marquis, Storm; and Stain, Andrea, "Chapman Percussion Ensemble" (2014). *Printed Performance Programs (PDF Format)*. 891.
https://digitalcommons.chapman.edu/music_programs/891

This Ensemble 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 Percussion Ensemble

Authors

Paul Burdick, Cole Castorina, Katie Eikam, Aaron Griesz, Storm Marquis, and Andrea Stain



CHAPMAN PERCUSSION ENSEMBLE

Nicholas Terry

Director

November 15, 2014



 CHAPMAN UNIVERSITY

COLLEGE OF PERFORMING ARTS
CONSERVATORY OF MUSIC

COLLEGE OF PERFORMING ARTS
HALL-MUSCO
CONSERVATORY OF

music

Fall 2014

FALL 2014 calendar highlights

september

September 18

Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

october

October 2-4, October 9-11

"Hot Mikado"

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

Big Band Bubbly Brunch

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

Opera Chapman: "The Glory of French Opera"

Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Direction; Paul Floyd, Musical Direction

november

November 6-8, November 13-15

Anna in the Tropics

by Nilo Cruz Directed by Nicholas C. Avila

November 7

Chapman University Singers in Concert

Stephen Coker, Conductor

November 8

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 9

Chapman University Choir and Women's Choir in Concert

Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 14

Chapman University Wind Symphony: Tributes, Memorials, and Celebrations

Christopher Nicholas, Music Director and Conductor

december

December 5 and 6

51st Annual Wassail Banquet and Concert

University Choir Angel Vázquez-Ramos, Conductor
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

Fall Dance Concert: Re/invented

Directed by Jennifer Backhaus

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

Chapman Percussion Ensemble

Nicholas Terry, director

Paul Burdick
Cole Castorina
Katie Eikam
Aaron Grisez
Storm Marquis
Andrea Stain

November 15, 2014 8:00 P.M.

Salmon Recital Hall



COLLEGE OF PERFORMING ARTS

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

Program

Traditional Malian Drumming: Kuku, Toto, Djaa Kourassa traditional
Albert Alva & Gary Maturra, saxophone soloists

Music for Pieces of Wood (1973) *URS* Steve Reich
(b. 1936)

Jabiru Dreaming (1989/1992) Peter Sculthorpe
(1929-2014)

G Song (1980) Terry Riley
(b. 1935)

~Intermission~

Imaginary Landscape No. 2 (1942) John Cage
(1912-1992)
Andrea Stain, conductor

Zeichnung (2002) *1838* Fritz Hauser
(b. 1953)

Threads (movements 1-5 & 9) (2005) Paul Lansky
(b. 1944)

Program Notes

The serious study and performance of traditional African music by non-Africans begins to flourish in areas of North America and Europe beginning in the 1950's. The inherent social foundation of African drumming creates a welcoming environment for drummers (amateurs and professionals alike), as there exists at any one time instruments and patterns to play that meet every level of experience, ability, and musical function (time keeper, soloist, supporting patterns, etc...). Accordingly, African drumming ensembles have proven to be quite popular throughout many university campuses.

Traditionally, music and dance exist as a fully integrated art throughout much of the African continent (one is not presented without the other), however tonight's three traditional Malian rhythms will be performed as pure music. The origins of these rhythms are credited to the Mandinka people (present day Mali), including their migration throughout areas of Western Africa to the present-day countries of Guinea and Ivory Coast. The music is performed on three barrel-shaped drums called *dun-duns* (Mali), and three single-headed *djembes* (Ghana).

Originally, *Kuku* is a circle dance performed by women celebrating a successful return from fishing. Today, *Kuku*'s widespread popularity has evolved countless local variations, both in terms of the rhythms used, and among a variety of performance settings. Traditionally, *Toto* is performed aside a large celebratory fire that marks the transition of boys from adolescents into adulthood. I like to imagine a parallel here to our performance this semester, in that many students in our ensemble are new arrivals to Chapman's Conservatory...in effect, they have passed through a transformative time in their lives, and so tonight we also have an opportunity to reflect, celebrate, and play *Toto*. *Djaa Kouroussa* is a social dance for both men and women, performed at the peak of a party. Like many Malian rhythms, *Djaa*'s origins can be traced to the intricate rhythms of women's handclapping.

In 1971, Steve Reich travelled to Ghana to study traditional Ewe music. Upon his return home, he composed works directly inspired by his recent ethnomusicological research, including some of his greatest early masterworks: *Drumming*, *Clapping Music*, and *Music for Pieces of Wood*. This work features three rhythmic ostinati (one-measure repeating patterns) that are placed in canon (duplicated and offset by a few 8th notes) and gradually introduced to the audience one note at a time. The "pieces of wood" requested in the score are five pairs Cuban sticks called claves (*Clab-vays*). Please note that tonight's musical segue is merely a convenient speculation on my part...a forced paring of *Djaa Kouroussa* and Mr. Reich's composition.

Jabiru Dreaming was written as a gift to France upon its bicentenary. The living, indigenous musics of Kakadu National Park, in the north of Australia, and of Torres Strait

Program Notes

and beyond, have been a part of my musical language since the late 'eighties. The incorporation is particularly evident in this quartet. Furthermore, the melody quoted near the beginning is based upon an Aboriginal chant transcribed by a member of the Baudin exploratory expedition in 1802. This is the first such music committed to Western notation. The first theme contains rhythmic patterns found in the indigenous music of the Kakadu area. Some of these patterns also suggest the gait of the jabiru, a species of stork. The second movement, marked *Estatico*, is dominated by the chant, and is also a joyful one: it stems from my belief that Australia is one of the few places on earth where one may write straightforward, happy music. The title takes its name from a rock formation in the National Park. This rock is regarded as sacred, but there is nothing forbidding about it: on the contrary, it seems to beckon and welcome. (Peter Sculthorpe)

Terry Riley, who received an Honorary Doctorate from Chapman University in 2007, composed *G Song* in 1973, originally as a duet for saxophone and keyboard. Years later, in collaboration with the famed Kronos String Quartet, Riley re-worked *G Song*, giving the original melodic line to the viola. Appreciating the sweeping melodic lines and rhythmic interplay (intricate hockets, implied poly-meter), the composition can be largely reduced to a series of (largely) melodic variations over a repeating 16-bar jazz progression in g minor. 40 Years later, *G Song* remains one of Riley's most beloved and often-performed works. Tonight's performance, to the best of our knowledge, is the first made on keyboard percussion instruments.

John Cage dedicated **Imaginary Landscape No. 2 (March No. 1)** to Lou Harrison, a close friend, colleague, and collaborator who throughout the 1930s and 40s performed and composed alongside Cage in the first known percussion ensemble: The Cage Percussion Players. *Imaginary Landscape No.2* was composed during a period of transition for Cage, having been completed in Chicago (Cage ultimately was progressing from the West Coast to New York), and progressing ever more towards electronic composition (his *Imaginary Landscape No. 4 (March No. 2)*, for example, is composed for twelve radios).

A hallmark of Cage's compositional process of this time is his use of set rhythmic structures. These numerical series determines both large and small events, and in addition are *rotated* between each part. The rhythmic structure of this work is 3, 4, 2, 3, 5 (total = 17), and by being rotated, Cage produces music that can sound at random (indeed, fairly chaotic), and yet ordered (as each player arrives to a unified phrase ending/beginning each 17 measures).

The percussion instruments -- tin cans, conch shell, ratchet, bass drum, buzzers, water gong, metal wastebasket, and lion's roar -- are combined with an amplified coil of wire (Originally, this was attached to a phonographic tone arm... tonight, we are using a *thundertube* to achieve a similar result).

Program Notes

In a later memoir, Cage reflected on the five *Imaginary Landscapes*: "It's not a physical landscape. It's a term reserved for the new technologies. It's a landscape in the future. It's as though you used technology to take you off the ground and go like Alice through the looking glass."

Zeichnung ("line drawing") is duet for two percussionists playing four suspended cymbals of precisely equal timbres and graduated in size. The gently unfolding melody is constructed note by interlocking note, arriving to a full statement only for a fleeting moment before reversing its path.

Threads, for *So Percussion* in 2005, is a 'cantata' for percussion quartet in ten short movements. There are three 'threads' that are interwoven in the piece: Arias and Preludes that focus on the metallic pitched sounds; Choruses in which drumming predominates; and Recitatives made largely from Cage-like 'noise' instruments. The aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of, from lyrical and tender to forceful and aggressive, and weave them into one continuous texture. (Paul Lansky)

- Program Notes by Nicholas Terry

About the Artists

Steve Reich was recently called "our greatest living composer" (The New York Times), "America's greatest living composer" (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker), and "...among the great composers of the century" (The New York Times). From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966), to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London). In April 2009, Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'.

Peter Joshua Sculthorpe (AO OBE) was an Australian composer. Much of his music resulted from an interest in the music of Australia's neighbors as well as from the impulse to bring together aspects of native Australian music with that of the heritage of the West. He was known primarily for his orchestral and chamber music, such as *Kakadu* (1988) and *Earth Cry* (1986), which evoke the sounds and feeling of the Australian bushland and outback. He also wrote 18 string quartets, using unusual timbral effects, works for piano, and two operas. He stated that he wanted his music to make people feel better and happier for having listened to it. He typically avoided the dense, atonal techniques of many of his contemporary composers. His work was often distinguished by its distinctive use of percussion.

California Composer **Terry Riley** launched what is now known as the Minimalist movement with his revolutionary classic *IN C* in 1964. This seminal work provided a new concept in musical form based on interlocking repetitive patterns. Its impact was to change the course of 20th Century music and its influence has been heard in the works of prominent composers such as Steve Reich, Philip Glass and John Adams and in the music of Rock Groups such as The Who, The Soft Machine, Tangerine Dream, Curved Air and many others. Terry's hypnotic, multi-layered, polymetric, brightly orchestrated eastern flavored improvisations and compositions set the stage for the prevailing interest in a new tonality.

The impact of **John Cage's** music throughout the world of contemporary percussion cannot be understated. Born in 1912 in Los Angeles, by the mid-1930s Cage's works for percussion would become among the first great masterworks in the repertoire. His contributions toward, and unquestionable advocacy of, Percussion Music was a cornerstone of his musical and creative output.

About the Artists

Fritz Hauser was born 1953 in Basel/Switzerland. He develops solo programs for drums and percussion, which he performs worldwide, in addition to cross-media works with architect Boa Baumann, director Barbara Frey, lighting designer Brigitte Dubach, and choreographers Joachim Schloemer, Heddy Maalem, and Anna Huber. He has composed for percussion ensembles and soloists, sound installations (a.o. *Therme Vals*, Museum of Architecture Basel, *Kunsthau Zug*), radio plays, and music for films and readings. In the field of improvised music he has worked together with numerous musicians: Urs Leimgruber, Joëlle Léandre, Marilyn Crispell, Christy Doran, Pauline Oliveros, Lauren Newton, Patrick Demenga, and Fred Frith. Since the Stockholm International Percussion Event (1998), he has been collaborating with different percussion groups and soloists around the world: *Kroumata*, *Synergy Percussion*, *Nexus*, *Speak Percussion*, Keiko Abe, Steven Schick, Bob Becker, Michael Askill, ensemble XII, and *Srosh Percussion*.

Paul Lansky is one of the most prominent and accessible of modern American composers who write primarily for the medium of computer-generated sound. He has made advances in purely technical areas, especially those of Linear Prediction Coding, which he developed for his own first computer-generated pieces, and *Cmix* (in the 1990s), a set of programs which he has made freely available. In the areas of theory and analysis, Lansky has collaborated closely with George Perle, a former teacher of his, in developing the latter's ideas of "twelve-tone tonality," a way of combining serial techniques with pitch-centered motion. Lansky is a thoughtful and articulate writer and speaker, and has written extensively on his own music. The metaphor most often used by Lansky to describe his use of the computer is as an "aural microscope" (sometimes a "camera"), with which he "tries to make the ordinary seem extraordinary, the unmusical, musical. [I] try to find implicit music in the worldnoise around us." Like photographs, "recordings of real-world sounds ... create a nostalgic ache in that they almost capture events which are, in reality, gone forever," and Lansky's music can be extremely affecting. (David McCarthy)

Dr. Nicholas Terry is a percussionist specializing in contemporary classical music. In 2008, he founded the Los Angeles Percussion Quartet, who in 2012 was nominated for Best Small Ensemble Performance in the 55th Grammy Awards, and who were featured performers at the 2013 Percussive Arts Society International Convention. In 2005, Terry cofounded Ensemble XII, an international percussion orchestra to which Pierre Boulez asserts, "...represents the next generation in the evolution of modern percussion." He additionally performs with the Grammy-nominated PARTCH ensemble, and brightwork newmusic, a Pierrot-plus sextet. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, Harrison Birtwhistle, Sofia Gubaidulina, and Fritz Hauser. Terry is a graduate of the University of Southern California, the California Institute of the Arts, and Eastern Illinois University.



51st Annual
 Holiday
 Banquet & Concert
 Wassail
 December
 5th & 6th

51st Annual Holiday Wassail

December 5-6, 2014

Banquet & Concert, 6pm - \$75 per person,

"Concert Only" 8pm - \$20 general admission; \$15 senior citizens, alumni and non-Chapman students; \$10 CU community.

For information, call 714-997-6812 or visit www.chapman.edu/COPA



COLLEGE OF PERFORMING ARTS
 HALL-MUSCO
 CONSERVATORY OF

music

Poster designed by Taylor Cole-White

BFA Graphic Design, '15



COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the Opera Chapman production you are about to see this evening are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 12,000 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill
 Dean

Thank you to our Fund for Excellence Supporters

The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: www.chapman.edu/copa and click "Support Our Programs."

Dean's Circle

\$10,000 and above

Rhea Black Family
Patrick & Mary Dirk/TROY Group*
Angela Freidman
Ms. Judy Garfi-Partridge
Mr. & Mrs. Donald R. Guy
Dr. Thomas Gordon Hall & Mrs. Willy Hall '64*
Doy & Dee Henley
Joann Leatherby & Greg Bates
Mr. Donald Marabella & Mrs. Luciana Marabella*
Margaret Richardson
Honorable H. Warren Siegel & Mrs. Jan Siegel*
Don & Deedee Sodaro
Mr. Ronald Soderling & Mrs. Gail Soderling
Mrs. Ruth E. Stewart
Dr. Daniel Temianka & Dr. Zeinab H. Dabbah

Grand Patron

\$5,000-\$9,999

Anonymous
Helen Carola Trust
The Covington
Glass Family Trust*
Mr. David A. Janes & Mrs. Donna Janes*
Mr. Dennis W. Kelly
Vaughan William Kelly & Diane Louise Kelly
Marybelle & Sebastian P. Musco*
Honorable H. Warren Siegel & Mrs. Jan Siegel*
Linda I. Smith
Holly and Burr Smith

Benefactor

\$1,000-\$4,999

Mr. Benton Bejach & Mrs. Wanlyn Bejach*
Mr. & Mrs. Timothy G. Bond
Drs. Lynne & Jim Doti*

Dr. Frank Frisch*
Mrs. Alicia Guy
Dr. William D. Hall & Mr. David M. Masone*
In Honor of Chapman Dance Tour 2014
Mr. Bruce Lineberger '76 & Mrs. Gina Lineberger*
Mr. & Mrs. Jeffrey P. March
Mr. Carlson H. Mengert*
Mr. & Mrs. JT Neal
Ms. Alice Rodriguez
Bev and Bob Sandelman
Mr. and Mrs. Rande I. Shaffer
The Theodore Family

Associate

\$500-\$999

Dr. Nicolaos Alexopoulos & Mrs. Sue Alexopoulos*
Susan & Mike Bass, In Honor of The Honorable George L. Argyros & Mrs. Julianne Argyros
Brooke & Bertrand de Boutray
The Bruenell Family
Mr. William Conlin & Mrs. Laila Conlin*
Dr. John A. Carbon*
Brenda & Frank Dugas
Ms. Lola Gershfeld
Mrs. Dallas Gladson
Ruthann & Jay Hammer
Mrs. Barbara Harris*
Melissa & Gregg Jacobson
Suzy & Bob LaForge
Paul & Kelley Lagudi
Mrs. Patricia Melsheime '62
Mr. Fernando Niebla & Mrs. Olga Niebla
Annie & Mark Nolasco
Mr. David R. McCulloch & Mrs. Chris McCulloch
Mr. William L. Parker
Mrs. Anastacio Rivera '62
Mr. Eric M. Scandrett
Dr. & Mrs. Joaquin Siles, D.D.S.

Stephen, Kristen & Chelsea Smith
Beverly Spring*
Arlin Pedrick Trocme
Mr. Ales Vysin & Mrs. Janice Vysin
Mr. David Weatherill '51 & Mrs. Beverly Weatherill '50, In Honor of Mrs. Greta M. Weatherill

Partner

\$250-\$499

Mr. Kenneth E. Aaron & Mrs. Sheila L. Aaron*
Mr. Michael E. Bass
Mr. Renato M. Casteneda & Mrs. Josefina R. Casteneda
Suzanne C. Crandall
Dr. David & Kathleen Dyer, In Honor of Carol Neblett
Mr. George L. Simons & Ms. Devi Eden, In Honor of Mr. Jesse M. Simons, Prof. Robert L. Becker, and Prof. Daniel Alfred Wachs
Mrs. Sharon Edlin & Rev. Neil Edlin
Mrs. Lynn I. Flack
Mrs. Katherine B. Hale
Mrs. Carol Howard*
The Kalis Family
Mrs. Suzanne M. Laforge
Dr. Joseph Matthews
Petriello Family
Peter & Valerie Rogers, In Honor of Ms. Margaret C. Rogers
Dr. Nicholas Terry
John R. Tramutola III
Judith & David Vogel
Ms. Anne Wood

Friend

\$100-\$249

Wendy & Thomas Ahlering
Mr. Thomas M. Akashi & Mrs. Karen K. Akashi
Allen Family Trust
Ms. Alana A. Almas
Mr. William B. Armstrong*
Mr. & Mrs. Donald Barda
Mr. & Mrs. David Bartlett
Mr. & Mrs. Edgar Berriman

Ms. Susan Bethanis, In Memory of Mrs. Cynthia A. Piper
Mrs. Diana Bond, In Honor of Ms. Erin T. Bond
Mrs. Eva Boston
Ms. Geraldine M. Bowden*
Mr. Thomas Bradac
The Breunig Family
Harsh J. Brown & Frances V. Brown
Mrs. Leilane N. Buendia
Robert & Lori Burke
Betty L. Burtis
Mary & Herman Bustamante
Mr. Michael J. Byrne '67 & Mrs. Susan Byrne
Helen K. Carbon*
In Honor of Chase Cargill
R.J. Castaneda '08
Mrs. Leslie L. Cena
Ms. Claire Chambless*
Mr. Rick Christophersen '94
Marcia & Robert Cooley
Dr. William L. Cumiford
Mrs. Kaye DeVries '70
Ruth Ding*
Gabriella Donnell
Sallie Dougherty '64 & James Dougherty '62
Mr. Michael Drummy '73 & Mrs. Patricia Drummy '81
Mr. Stephen L. Dublin '70
Michael & Carol Duffey

Mrs. Linda Duttonhaver*
In Honor of Rev. Dean Echols & Mrs. Mally Echols
Ms. Carol Eltiste
Mr. & Mrs. Joseph R. Enos, Jr.
Mrs. Joanne Escobar
Pamela Ezell
Ms. Dorothy A. Farol
Dr. & Mrs. Ira E. Felman
The Fetherolf Family
Mrs. Debra Finster
Dr. Grace Fong
Laila & Dudley Frank
Ms. Amy Nelson Frelinger
Mr. Joseph A. Gatto*
Ms. Lola Gershfeld
Harold & Jo Elen Gidish
Mrs. Dallas Gladson
Mr. Richard Gold
Jay Grauer, In Honor of Edgar Sholund
Dave & Sharon Gray
Ms. Katherine Greenwood
Stephanie K. Hanson
Dr. Frederic T. Hite, D.D.S.*
Mr. & Mrs. David J. Hock
Dr. Charles E. Hoger & Mrs. Anita Hoger
David & Sue Hook*
Dr. & Mrs. Anthony R. Illo
Bob Ipema
Dr. Vera Ivanova
Stephen & Janalee Johnson

Mr. Christopher Kawai & Mrs. Elaine M. Kawai
Mr. & Mrs. John Kleindienst
Memory of Mrs. Cynthia A. Piper
Mr. & Mrs. Warren E. Koons
Professor & Mrs. John Koshak
Bill & Julie Lanese
Mr. & Mrs. James W. Ley
Mrs. Bey-Bey Li
Mr. Edwin C. Linberg
Mr. & Mrs. William S. Linn Jr.
Ms. Kathleen Malcomb*
Mrs. Elizabeth H. Marks
Dr. Armand T. Masongsong & Dr. Martina B. Masongsong, In Honor of Amanda B. Masongsong
Mr. Jim McKeenan
Mrs. Jenifer van Meenen '94*
Mr. Alfred Neukuckatz
Mrs. Allison Novosel*
Mrs. Esther Kyung Hee Park
Bill & Barbara Parker
Mr. Ronald H. Peltz
Mrs. Sallie Piccorillo*
Ms. Kelly Radetich*
Amalia & Samuel Rainey
Dr. Irving Rappaport & Dr. Julia Rappaport*
Mrs. Cathy Ravera
Mr. Kenneth W. Reed '61
Ms. Karen K. Ringer

Mrs. Anastacio River
Ms. Christina E. Romano
Dr. Robert Reid, LMFT '59
Mrs. Rachel Repko
Mrs. Lenore Richter
Mrs. Esther Rupp
Mrs. Linda Sanchez
Richard & Cheryl Sherman
Betty Bayram Sirri
Mr. & Mrs. Joseph Soonkue Park
Mrs. Jane C. Spence '00
Sharon & Wayne Spring
Mr. & Mrs. Harry K. Stathos, Jr.
Mr. George F. Sterne '78 & Ms. Nicole Boxer
Robert & Jodi Stiffelman
Dr. Nicholas Terry & Dr. Emily Rosario
Alyce Thomas
Susan Thompson
Mey Ling Tsai
Ms. Doreen W. Vail*
Ms. Edith Van Huss
Dr. Angel M. Vázquez-Ramos & Jody R. Vázquez
Linda Vinopal & Robert Fodor & Paige Fodor '12w
Ms. Janet K. Waiblinger
Christine Tunison Wait
Ms. Darlene J. Ware*
Mrs. Nancy G. Weintraub
Anne Wood '54, '72

Our corporate partners support a variety of College-wide activities and initiatives, and they work with us to make the Chapman University community vibrant with the performing arts. The College of Performing Arts would like to thank the following artistic, business, foundation and producing partners for their ongoing and generous support:

Aitken, Aitken and Cohn
Anaheim Ballet
Ayres Hotels
Backhaus Dance
Building Systems & Services, Inc.
Cirque du Soleil
City of Orange Public Library Foundation
Classical Singer Magazine
ConocoPhillips
Covington Schumacher Concert Series*
Davis Smith Foundation
DP Promotions

First Christian Church
Gemini Industries, Inc.
Illo Chiropractic
Jewish Community Federation
Kawai America
Kay Family Foundation
Law & Lewis LLP
Leatherby Family Foundation
Lumen FX, Inc.
Marathon Medical Group, Inc.
Music Teachers Association of California
Pacific Symphony

Philharmonic Society of Orange County
Orange County Playwrights Alliance
Orange County Youth Symphony Orchestra
Sigma Alpha Iota
St. John's Lutheran Church
Seegerstrom Center for the Arts
The SJL Foundation
Office Solutions
Southern California Junior Bach Festival, Inc.
University Synagogue

CHAPMAN UNIVERSITY

President: Dr. James L. Doti

Chairman Board of Trustees: Doy B. Henley

Chancellor: Dr. Daniele C. Struppa

COLLEGE OF PERFORMING ARTS

Dean: Dale A. Merrill

Associate Dean: Louise Thomas

Operations Manager: Joann R. King

Assistant to the Dean: Jean Taber

Development Coordinator: Peggy Ruppel

HALL-MUSCO CONSERVATORY OF MUSIC

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

Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Grace Fong, Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park, Dominique Schafer, Rebecca Sherburn, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Angel M. Vázquez-Ramos, Daniel Alfred Wachs

Adjunct Faculty: Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Jacob Braun, Christopher Brennan, Joshua Brown, David Cahueque, Francisco Calvo, Clara Cheng, Ruby Cheng, Tony Cho, Christina Dahlin, Justin DeHart, Margaret Dehning, Kyle De Tarnowsky, Kristina Driskill, Robert Fernandez, Paul Floyd, Patricia Gee, Patrick Goeser, Chris Golinski, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Vivian Liu, Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Christian Nova, Mary Palchak, Jessica Pearlman, Holley Replogle, Rebecca Rivera, Isaac Schankler, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

Artist in Residence: Milena Kitic, Carol Neblett

Temianka Professorship: William Fitzpatrick

William Hall Visiting Professor: Jeralyn Refeld Glass

Lineberger Endowed Chair: Peter Atherton

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

Work-study Students: Lauren Arasim, Sam Ek, Marqis Griffith, Melissa Montano, Marcus Paige, Caleb Price, Margot Schlanger

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.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow's professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Peggy Ruppel, Development Coordinator, at (714) 289-2085 or pruppel@chapman.edu.