

2-27-2015

Faculty Recital

Rebecca Sherburn

Chapman University, sherburn@chapman.edu

Louise Thomas

Chapman University, thomas@chapman.edu

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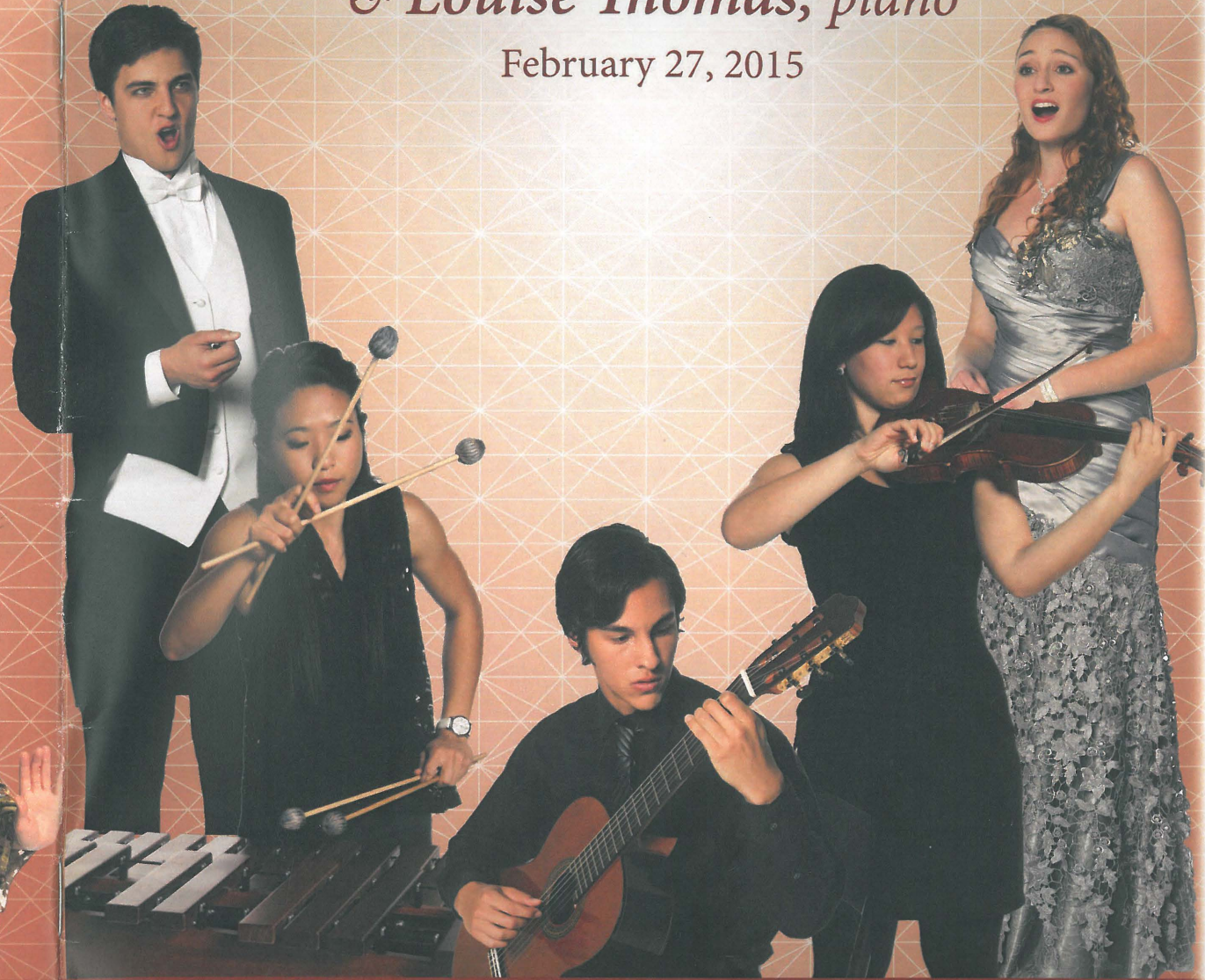
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FACULTY RECITAL

Rebecca Sherburn, soprano
& *Louise Thomas, piano*

February 27, 2015



CHAPMAN
UNIVERSITY

COLLEGE OF PERFORMING ARTS
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music

Spring 2015

SPRING 2015 calendar highlights

february

February 5

The President's Piano Series

Eduardo Delgado, *soloist*

February 6

William Hall Visiting Professor in Recital

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

The Tragedy of Hamlet, Prince of Denmark

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

Faculty Recital

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

April 9-11

Concert Intime

presented by *Chapman student choreographers*

April 9-11, April 16-18

Rosencrantz and Guildenstern Are Dead

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

University Choir & University Singers in Concert

Stephen Coker, *Conductor*

April 24-26

Opera Chapman presents: The Elixir of Love

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

march

March 5

The President's Piano Series

Dan Tepfer, *soloist*

March 13

The Chapman Orchestra: A Midsummer Night's Dream

Daniel Alfred Wachs, *Music Director and Conductor*

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

may

May 2

Chapman University Wind Symphony

Christopher Nicholas, *Music Director and Conductor*

May 6-9

Spring Dance Concert

presented by *Chapman student choreographers*

May 8

University Women's Choir in Concert

Angel Vázquez-Ramos, *Director*

May 16

Sholund Scholarship Concert

april

April 2

The President's Piano Series

Abbey Simon, *soloist*

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

A Faculty Recital:

Rebecca Sherburn, soprano

Louise Thomas, piano

February 27, 2015 7:30 P.M.

Salmon Recital Hall

Program

gus peaks

I
Piercing Eyes
She Never Told her Love
A Pastoral Song

Joseph Haydn
(1732 – 1809)

II
In dem Schatten meiner Locken
Das verlassene Mägdelein
Der Gärtner
Auch kleine Dinge
Ich hab' in Penna

Hugo Wolf
(1860 – 1922)

III
Ophelia's Mad Scene
À vos jeux, mes amis...Partagez-vous, mes fleurs!
Act IV, *Hamlet*

Ambroise Thomas
(1811 – 1896)

~Intermission~

IV
Three Songs, Opus 46
Serenade
Lullaby
Fountain Song

Paul Creston
(1906 – 1985)

V
Brettli Lieder
Gigerlette
Der genügsame Liebhaber
Arie aus dem Spiegel von Arcadien

Arnold Schoenberg
(1874 – 1951)

About the Artists

Rebecca Sherburn joined the Chapman University Hall-Musco Conservatory of Music in the fall of 2014 as Director of Vocal Studies and Associate Professor of Voice. Previously, Dr. Sherburn served on the Conservatory faculty of the University of Missouri-Kansas City (UMKC) where she was honored with the Muriel McBrien Kaufmann Excellence in Teaching Award. During her 15 year tenure at UMKC, her scholarly work was published in professional journals of the National Association of Teachers of Singing, the American Choral Directors Association, and the College Music Society. A native Californian, she received her undergraduate degree from California State University-Los Angeles and her Master of Music and Doctor of Musical Arts degrees from the University of Southern California.

Sherburn's international performances include operatic roles sung with Zürich Opera, Berliner Festwochen, and the Neue Flora Theater Hamburg as well as other German State Theaters in Oberhausen, Gütersloh, Osnabrück and Aachen. Her national engagements include appearances with the Los Angeles Philharmonic New Music Group, New York New Music Ensemble, newEar of Kansas City, Los Angeles Master Chorale, South Florida Master Chorale, William Hall Chorale, Los Angeles Concert Opera, Santa Barbara Light Opera, Opera Grand Rapids, Virginia Opera, Flagstaff Symphony, NewWest Symphony, Kansas City Symphony, and Kansas City Ballet.

In addition to performing a vast amount of standard vocal repertoire, Rebecca Sherburn has distinguished herself as a champion of contemporary music. As a concert artist, she has premiered several works that were written specifically for her voice, and she has built a reputation for performing rarely heard contemporary chamber works. On July 1st, 2014 "Paul Creston Songs" was released by Albany Records. Dr. Sherburn's work is the only comprehensive recording of Creston's vocal opus.

She was the winner of such competitions as the regional Metropolitan Opera National Council auditions, Annual Aspen Voice Competition, American Opera Awards, and the Viktor Fuchs Awards. She has received grants and awards from a number of national and international foundations for scholarly and creative work. These include two Faculty Research Grants from UMKC in the area of chamber music and performance grants from the Figtree Foundation, Blount Foundation, Opera Buffs of Southern California, and the Astral Foundation. During her years of training, she was an Apprentice at the Zürich Opera in Switzerland and Virginia Opera, a scholarship student at the Music Academy of the West, and a Chamber Music Fellow at the Aspen Music Festival.

Sherburn is in frequent demand as a guest presenter and voice teacher and is particularly well known for her vocal master classes she gives throughout the nation. Her current and former students have won national and regional competitions, apprenticed at regional and national opera companies and taught voice on many levels, ranging from private studios and public schools to colleges and universities.

About the Artists

Pianist Louise Thomas is Director of Keyboard Collaborative Arts at Chapman University. She received her doctorate in piano performance from the University of Southern California where she studied with John Perry and Alan Smith.

A native of Ireland, Louise Thomas has concertized extensively throughout Europe, North America and Asia at such notable concert venues as the Tchaikovsky Conservatoire in Moscow, the Forbidden City Concert Hall in Beijing and Carnegie Hall in New York City.

After completing undergraduate musicology studies at Trinity College, Dublin where she had developed a passion for music of the 20th century, Louise was offered a German Government scholarship (DAAD) to study piano performance at the Hochschule in Hannover, Germany. While a student there, she won second prize at the Ibla-Ragusa competition in Sicily where she was also awarded the Bela Bartók Prize. Subsequently in 1998, she won the concerto competition at the University of Southern California and played under the baton of the late Sergiu Comissiona. This recording is currently available on K-USC's "Kids and Parents" CD.

A highly active collaborative pianist, Dr. Thomas has made CD recordings in Germany (as part of the chamber music festival, "Schwetzinger Festspielen"), at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, as well as appearing on numerous radio broadcasts for Irish Radio, BBC Radio Northern Ireland, Moscow radio, K-USC and K-MZT in Los Angeles. She has also played live and recorded many times for RTE (Irish National Television) and the nationally distributed Ovation Arts Channel in Los Angeles. Her recordings are available at iTunes.com

Louise Thomas has been invited onto the faculty of several summer programs. She has been the vocal coach at "La Fabbrica" in Tuscany and since 2003 has been the Festival pianist and vocal coach at the summer program of Idyllwild Arts Academy in California. In 2007, she performed a program of "California Composers Today" at Carnegie Hall, continuing her commitment to the music of today.

Program Notes

The English Canzonettas, while not reflective of Hayden's most well-known vocal style found in his Oratorios, are charming, and well known literature. He met the poet Anne Hunter while in London in 1791 and set a number of her poems. Haydn was among the first to write songs on three staves rather than two. This marks the beginning of a new independence between voice and keyboard in this genre. We hear this clearly in "Piercing Eyes". In the setting of Shakespeare's text, "She never told her Love" the voice is almost an accompaniment with short interjections over a much more interesting piano part. His most famous Canzonetta, "Pastoral Song" remains firmly classical in its even strophic form with the voice frequently doubling the right hand of the piano.

Piercing Eyes

Text by Anne Hunter

Why asks my fair one if I love!
Those eyes so piercing bright
can every doubt of that remove
and need no other light.
Those eyes full well do know my heart
and all its workings see.
E'er since they played the conq'ror's part
and I no more was free.

She never told her love

Text by Shakespeare from *Twelfth Night*

She never told her love;
but let concealment like a worm in the bud,
feed on her damask cheek.
She sat like patience on a monument,
smiling at grief.

A Pastoral Song

Text by Anne Hunter

My mother bids me bind my hair with bands of rosy hue,
tie up my sleeves with ribbons rare and lace my bodice blue!
For why, she cries, sit still and weep, while others dance and play?
Alas! I scarce can go or creep, while Lubin is away.

"Tis sad to think the days are gone when those we loved were near.
I sit upon this mossy stone and sigh when none can hear.
And while I spin my flaxen thread and spin my simple lay,
the village seems asleep or dead: now Lubin is away.

Program Notes

II

Austrian composer Hugo Wolf is almost exclusively known for his German Lieder. His gift for setting text turns these Romantic poems into miniature dramas. He skillfully wove fine verbal threads of human existence into rhythmic, melodic, and harmonic expressions, perfectly matching music to word. He is known to have spent hours reciting a poem over and over until the right musical setting came to him.

In dem Schatten meiner Locken

Text by Paul Heyse after an anonymous Spanish text

*In dem Schatten meiner Locken
Schließ mir mein Geliebter ein!
Wech' ich ihn nun auf? Ach, nein!
Sorglich sträubt' ich meine Krausen
Locken täglich in der Frühe,
Doch umsonst is meine Mühe,
Weil die Winde sie zerzausen'.
Lockenschatten, Windessausen,
Schlieferten den Liebsten ein.
Weck' ich ihn nun auf? Ach nein!
Hören muss ich, wie ihn gräme,
Dass er schmachtet schon so lange,
Dass ihm Leben geb' und nehme'
Diese meine braune Wange.
Und er nennt mich seine Schlange,
Und doch schlief er bei mir ein,
Weck ich ihn nun auf? Ach nein!*

Das verlassene Mägdelein

Text by Eduard Möricke

*Früh wann die Häne krän,
Eb die Sternlein schwinden,
Muss ich am Herde stehn,
Muss Feuer zünden,
Schön is der Flammen Schein,
Es springen die Funken:
Ich schaue so darein,
In Leid versunken.*

In the shade of my curls

In the shadow of my curls
My lover has fallen asleep.
Should I wake him up? Ah, no!
Carefully I comb my curly
Locks early in the morning,
But in vain is my effort,
Because the wind messes it up.
Curls' shadows, winds' rushing,
Puts my beloved to sleep.
Should I wake him up? Ah, no!
I must listen to how it grieves him,
That he languishes so long,
That to him life gives and takes
My brown cheek.
And he calls me his snake,
And yet he falls asleep
Should I wake him up? Ah, no!

The desolate girl

Early in the morning when the cock crows,
Before the little stars disappear,
I must stand at the hearth,
I must light the fire.
The glow of the flame is beautiful,
The sparks leap up:
I gaze so deeply,
Lost in sorrow.

Program Notes

*Plötzlich, da kommt es mir,
Trenloser Knabe,
Dass ich die Nacht von dir,
Geträumet habe.
Träne, auf träne dann,
Stürzet hernieder;
So kommt der Nacht heran -
O ging er wieder!*

Der Gärtner

Text by Edward Mörike

*Auf ihrem Leibröslein
So Weiss wie der Schnee,
Die schönste Prinzessin
Reit't durch die Allee.
Der Weg, den das Rösslein
Hintanzet so hold,
Der Sand den ich streute
Er blinket wie Gold!
Du rosenfarb's Hütlein
Wohl auf und wohl ab,
O wirf eine Feder,
Verstohlen herab!
Und wilst du dagegen
Eine Blüte von mir,
Nimm tausend für eine,
Nimm alle dafür!*

Auch kleine Dinge

Text by Paul Heyse after an Italian folk text

*Auch kleine Dinge können uns entzücken,
Auch kleine Dinge können teuer sein.
Bedenkt, wie gern wir uns mit Perlen schmücken,
Sie warden schwer bezahlt und sind nur klein.
Bedenkt, wie klein ist die Olivenfrucht,
Und wird um ihre Güte doch desucht,
Denkt on die Rose nur, wie klein sie ist,
Und duftet doch so lieblich, wie ihr wisst.*

Suddenly it comes to me,
Unfaithful boy,
That last night about you,
I dreamt.
Tear upon tear then,
Plunges down;
So day breaks -
Oh, if only it were over!

The gardner

On her favorite pony
As white as snow,
The fairest princess
Rides down the avenue.
On the path which the pony
Prances down so smartly,
The sand, that I scattered
It glitters like gold!
You little pink bonnet,
Bobbing up and down,
Oh throw a feather,
Discreetly down!
And would you for that
A flower from me,
Take thousands for one,
Take all for it!

Even small things

Even small things can delight us,
Even small things can be precious.
Consider, how gladly we wear pearls:
They are very expensive, yet so small.
Consider how small is the olive,
Yet it is sought for its excellence.
Just think about the rose, how small it is,
And yet it smells so lovely, as you know.

Program Notes

Ich hab' inPenna einen Liebsten wohnen I Have a Lover in Penna

Text by Paul Heyse after an Italian folk text

*Ich hab' in Penna einen Liebsten wohnen,
In derMaremmeneb'ne einen andern.
Einen in schönen Hafen von Ancona,
Zum vierten muss ich nach Viterbo wander;
Ein andrer wohnt in Casentino dort,
Der nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fratta, zehn in Castiglione!*

I have a lover living in Penna,
Another in the plain of Maremma.
One in the beautiful port of Ancona,
For the fourth, I must go to Viterbo:
Another lives there, in Casentino,
The next lives with me in the same town,
And I have yet another in Magione.
Four in La Fratta, ten in Castiglione!

III

The opera *Hamlet* is a French adaptation of Shakespeare's play composed in 1868 by Ambroise Thomas. Hamlet, the Prince of Denmark, is the son of the recently murdered King. Overtaken with revenge, Hamlet rejects his fiancé, Ophelia when he discovers that her father was complicit in the murder. In Act IV, the loss of Hamlet's love drives Ophelia to madness. She leaves the palace and stumbles onto a group of celebrating peasants telling them who she is, dancing with them, and offering them the flowers entangled in her hair. All the while, her mind is bending from laughter to tears. Finally she tells the peasants the horrifying tale of a water sprite who lures lovers to their death. This tale predicts her own suicidal death by drowning at the end of this act.

À vos jeux, mes amis...Partagez-vous mes fleurs!

Ophelia's mad scene from *Hamlet* based on text by Jules Barbier and Michel Carré

*À vos jeux, mes amis,
permettez-moi de grâce de prendre part!
Nul n'a suivi ma trace.
J'ai quitté le palais aux premiers feux du jour.
Des larmes de la nuit, la terre était mouillée,
Et l'alouette avant l'aube éveillée,
Planait dans l'air, ah!
Mais vous, pourquoi parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux,
Et je suis Ophélie!
Un doux serment nous lie.
Il m'a donné son Coeur en échange du mien,
Et si quelqu'un vous dit qu'il me fuit et m'oublie,*

In your games, my friends,
Permit me, if you please, to take part!
No one has followed me.
I left the palace at the first fire light of day.
From the tears of the night, the earth was wet,
And the skylark, before the dawn awakened,
Was soaring in the air, ah!
But you, why do you speak so softly?
Do you not recognize me?
Hamlet is my husband,
And I am Ophelia!
A tender oath binds us.
He gave me his heart in exchange for mine.
And if someone tells you that he has left and
forgotten me,

Program Notes

*N'en croyez rien!
Non, Hamlet est mon époux, et moi,
Je suis Ophélie.
S'il trahissait sa foi, j'en perdrais la raison!*

*Partagez-vous mes fleurs!
A toi cette humble branche de romarin sauvage.
A toi cette pervenche.
Et maintenant écoutez ma chanson!
Pâle et blonde dort sous l'eau profonde
la Willis au regard de feu!
Que Dieu garde celui qui s'attarde
dans la nuit au bord du lac bleu!
Heureuse l'épouse aux bras de l'époux!
Mon âme est jalouse d'un Bonheur si doux!
Nymph au regard de feu,
Hélas! Tu dors sous les eaux du lac bleu!
Pour toujours, adieu, mon doux ami!
Ah! Cher époux! Ah! Cher amant! Ah!
Doux aveu! Tendre serment! Bonheur supreme!
Ah! Cruel Je t'aime! Ah!
Ah! Cruel, tu vois mes pleurs! Ah!
Pour toi je meurs! Ah! Je meurs!*

Do not believe it!
No, Hamlet is my husband, and I,
I am Ophelia.
If ever he should be unfaithful,
I would lose my mind!
Let me share my flowers with you!
For you this wild little sprig of rosemary.
For you this periwinkle.
And now listen to my song!
Pale and blond sleeps under the water deep
The Willis with the fiery gaze.
May God keep him who lingers
In the night at the edge of the lake blue!
Happy the bride in the arms of the husband!
My soul is jealous of a happiness so sweet!
Nymph with glance of fire,
Alas! You sleep beneath the blue lake water!
Forever, farewell, my tender friend!
Ah! Dear husband! Ah! Dear love! Ah!
Sweet confession! Tender oath! Happiness supreme!
Ah! Cruel one! I love you! Ah!
Ah! Cruel one you see my tears! Ah!
For you I die! Ah! I die!

IV

Giuseppe Guttovveggi AKA Paul Creston was one of the most performed American composers of the 1940's and 50's. Born in New York City to Italian immigrants, he dropped out of High School at 15 and was a self-taught composer. Although his instrumental opus is fairly well known, he left many songs which are still obscure. Among them, his cycle, *Three Songs* opus 46, written in 1950.

Each story is told by a difference voice, linked by references to an individual's place in the world, and in nature. The lover's "Serenade" is a syncopated romp comparing the moon to the lover being pursued. In "Lullaby" the mother croons about the protection and support naturally given to her baby by a beautiful world. "Fountain Song" is the voice of an ecstatic water nymph. Free to roam as water vapor for the moment, she tells us how she impacts the planet in her various forms.

Program Notes

Serenade

Text by Edward C. Pinkney

Look out upon the stars my love,
And shame them with thine eyes;
On which, than on the lights above
There hang more destinies.

Night's beauty is the harmony
Of blending shades and light;
Then, lady up, look out,
And be a sister to the night.

Sleep not! Thine image wakes for aye
Within my watching breast;
Sleep not! From her soft sleep should fly
Who robs all hearts of rest.

Nay, lady, from thy slumbers break,
And make this darkness gay
With looks, whose brightness well might make
Of darker nights a day

Lullaby

Text by John G. Neihardt

Sunflood, moongleam
Ebb and flow;
Twinklefooted star flocks
Come and go;
Eager little
Stranger Sleep and grow.

Yearning in the moonlift
Surge the seas:
Southering, the sunlured
Grey goose flees:
Eager with the same urge,
You and these!

Canopied in splendor,
Red, gold, blue
With the tender
Autumn Cooing through;
O, the mighty cradle
Rocking you!

Program Notes

Fountain Song

Text by John G. Neihardt

I am the sprite of the fountain,
Sprung from the gloom am I,
Out of the womb of the Mountain
Big with the kiss of the sky!
I am the fugitive Glory,
Singing the strong soul's story.
Twinkling, tinkling, glad to be
Out of the prison of
Earth set free;
Dancing, mad with the cosmic tune,
Dancing under the stars and moon
Back to the Ocean soon!
Back to the sky and back to the Sea.
O I was a prisoner long!
But the love of the Vast was strong in me,
Straining the leash of the song.
What of the hush and what of the chain?
Seek me soon in the rush of the rain,
The hope of the grass
The faith of the stream,
And ocean dreaming the infinite dream!
Kin of the wave and cloud am I.
And the world grows green as I pass by
Back to the Sea and Sky!

V

For a short time in 1901, Arnold Schoenberg conducted a newly formed Cabaret theater in Berlin. His cabaret songs with their erotic sentiments about women were intended to elevate the musical style of the German cabaret known as "Brettel". Only one of Schoenberg's Brettel-Lieder was performed in his day. It was not well received. They have some tonal sophistication, but overall they have nothing in common with the 12 tone system for which Schoenberg is remembered. Schoenberg carried these unknown songs to the United States when he immigrated. They were published in the 1970's, are stored at the Arnold Schoenberg Institute in Los Angeles, and are now considered standard repertoire.

Program Notes

Gigerlette

Text by Otto Julius Bierbaum

*Fräulein Gigerlette
Luf mich ein zum Tee.
Ihre Toilette
War gestimmt auf Schnee;
Ganz wir Pierette
War sie angetan.
Selbst ein Mönch, ich wette,
Sähe Girgelette
Wohlgefällig an.
War ein rotes Zimmer,
Drin sie mich empfing,
Gelber Kerzenschimer
In dem Raume hing.
Und sie war wie immer
Leben und Esprit.
Nie vergess' ich's nimmer;
Weinrot war das Zimmer,
Blütenweiss war sie.
Und im Trab mit Viernen
Fuhren wir zu zweit,
In das Land spazieren,
Das heist Heiterkeit!
Das wir nicht verlieren
Zügel, Ziel und Lauf,
Sass be idem Kutschieren
Mit dem heissen Viweren
Amor hinten auf.*

Der genügsame Liebhaber

Text by Hugo Salus

*Meine Freundin hat eine schwarze Katze,
Mit weichem knisterndem Sammetfell.
Und ich, ich hab' eine blitzblanker Glatze,
Blitzblank und glatt und silberhell.*

Gigerlette

Fräulein Gigerlette
Invited me to tea.
Her attire
Matched the snow's purity;
Just like Pierette
Was she all decked out.
Even a monk, I'd bet,
Would covet Gigerlette
Never having doubt.
'Twas a wine-red chamber,
Where she welcomed me,
Amber candelight
Around her I could see.
And she was as ever
Life and spirit.
I'll not forget it never,
Wine red was the chamber,
Blossom white was she.
And in trot with fourspan
We rode off, we two,
To the land called Pleasure,
What joy we knew!
That we'd not be losing
Goal and course and lane,
Sitting as a coachman
Above our fiery four-span
Cupid held the rein.

The Contented Suitor

My girlfriend has a black cat,
With soft, velvety fur.
And I, I have a shiny bald spot,
Shiny and slick and silvery.

Program Notes

Arie aus dem Spiegel von Arcadien

Text by Emanuel Shikaneder

*Seit ich so viele Weiber sah,
Schlägt mir mein Herz so warm,
Es summt und brummt mir hier und da,
Als wie ein Bienenschwarm.
Und ist ibe feurer meinem gleich,
Ihr Auge schön und klar,
So schlaget wie der Hammerstreich,
Mein Herzchen immer dar. Bum, bum.
Ich wünschte tausend Weiber mir,
Wenn's recht der Göttern wär',
Da tanzt' ich wie ein Haas durch's Feld,
In's Kreuz und in die Quer.
Das wär ein Leben auf der Welt,
Da wollt' ich lustig sein,
Ich hüpfte wie ein Haas durch's Feld,
Und's Herz schlüg immer drein.
Wer Weiber nicht zu schätzen weiss',
Ist weder kalt noch warm,
Und liegt als wie ein Brocken Eis,
In eines Mädchens Arm.
Da bin ich schon ein andrer Mann,
Ich spring' um sie herum;
Mein Herz klopft froh an Ibrem an
Und machete bum, bum, bum.*

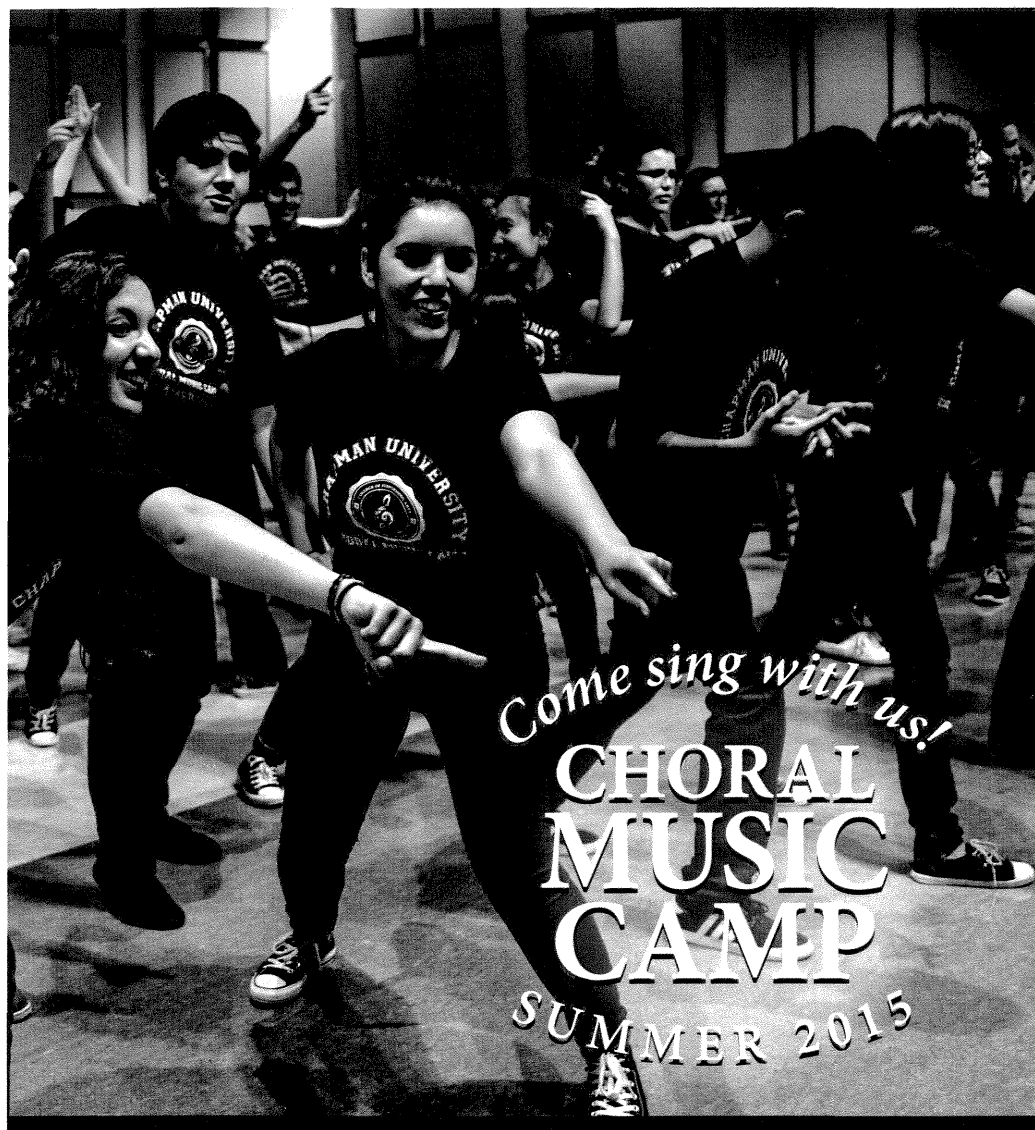
Aria from "The Mirror of Arcady"

Since I have seen sweet womankind,
My heart beats to so warm,
It hums and buzzes to and fro,
Just like a swarm of bees.
And if, like mine, her flame's full beat,
Her eyes aglow, yet clear,
So striking like a hammer's beat,
My pounding heart I hear. Bum, bum.
I'd wish a thousand women for me,
And hope the gods were pleased,
I'd hop, and like a hare I'd run,
Up, down, in all degrees.
What life I'd live, what mirth, and song,
Then I'd have joy and fun,
I'd hop and like a hare I'd run,
My heart would skip along. Bum, bum.
The man who knows not woman'sprice,
Is neither cold nor warm,
And lies around, a block of ice,
On some young maiden's arm.
But I am quite a different sort,
I'd jump around the room;
My heart pressed close to hers in sport,
Would pound out boom, boom, boom.

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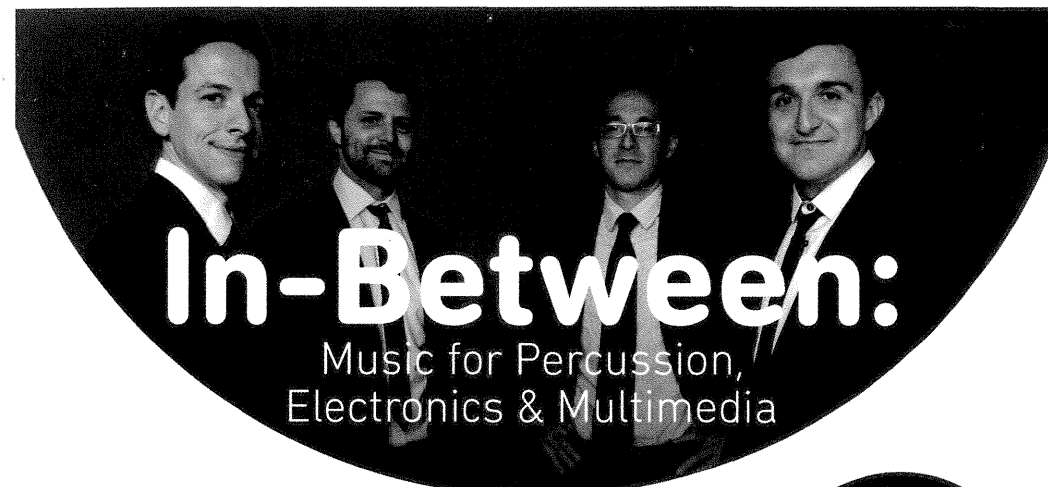
Register Today!



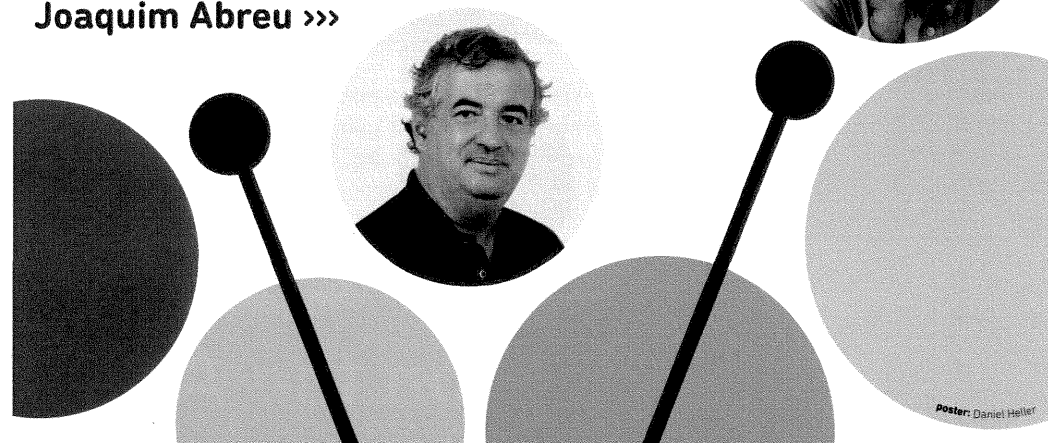
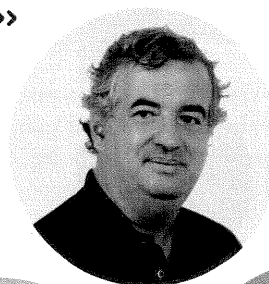
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Deadline to register is **June 1, 2015**.
Space is limited. Early registration is encouraged.
chapman.edu/choralcamp

For more information contact Dr. Angel Vázquez-Ramos: vazquezr@chapman.edu, 714-289-3562
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The **Los Angeles Percussion Quartet**
performs work for percussion, electronics,
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CONCERT:
Thursday, Feb. 26, 2015, 8 pm

PUBLIC WORKSHOP & DEMONSTRATION:
Wednesday, Feb. 25, 2015, 8 pm

Culver Center of the Arts
3824 Main Street, Riverside, CA 92501
(951) 827-4787

Admission: Free

Support for this event provided by the City of Riverside

CONCERT:
Saturday, Feb. 28, 2015, 8 pm

Crean Orchestral Recital Hall,
Hall-Musco Conservatory of Music
Chapman University
1 University Drive, Orange, CA 92866

Tickets: \$10 general admission; \$5 senior
citizens, non-Chapman students and Chapman alumni;
Free to Chapman community.

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Marybelle and Sebastian P. Musco Center for the Arts

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The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's never been a better time to focus on Chapman.



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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 one you are about to see 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 1,200 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 each one of our students benefits from your decision to support the College. 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."

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