

4-24-2009

## La Divina, Signor Deluso, and The Impresario

Opera Chapman

Chapman Chamber Orchestra

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COLLEGE OF  
PERFORMING ARTS  
ART THEATRE MUSIC DANCE



## Spring 2009 Event Highlights

### ART:

Visual Urgency with *HOW* Self-Promo and AIGA Get Out the  
Vote poster retrospective .....Feb 2 – Mar 12  
BA and BFA Student Shows ..... Mar 16 – May 1  
Departmental Exhibition ..... May 11 – 15

### THEATRE:

*Trojan Women* ..... Mar 20 – 22; 25 – 28  
*Psycho Beach Party* ..... Apr 24 – May 2

### MUSIC:

University Choir Home Concert ..... Feb 6  
Ensemble-in-Residence in Concert: Ensemble Green ..... Feb 7  
Visiting Artist: Sergei Babayan, piano ..... Feb 10  
Opera Chapman presents: *La Divina* and *Signor Deluso* by Pasatieri  
and Mozart's *The Impresario* ..... Apr 24 – 26  
Sholund Scholarship Concert: Shubert's *Mass in E-flat Major, D. 950*  
and Beethoven's *Choral Fantasy, Op. 80* ..... May 9

### DANCE:

Works in Progress ..... Feb 28  
Concert Intime ..... Mar 26 – 28  
Spring Dance Concert ..... May 13 – 16

For more information about our events,  
please visit our website at

<http://www.chapman.edu/copa/calendar>

or call 714-997-6519 or email [CoPA@chapman.edu](mailto:CoPA@chapman.edu)

*Opera Chapman*

presents

Thomas Pasatieri's

*La Divina*

Directed by Carol Neblett

Thomas Pasatieri's

*Signor Deluso*

Directed by Peter Atherton

W.A. Mozart's

*The Impresario*

Directed by Peter Atherton

**Featuring the Chapman Chamber Orchestra**

*Conducted by Daniel Alfred Wachs*

**April 24 & 25, 2009 at 8pm**

**April 26, 2009 at 3pm**

# La Divina

## Artistic Staff

Peter Atherton.....Artistic Director  
Carol Neblett ..... Associate Artistic Director  
Daniel Alfred Wachs.....Music Director and Conductor  
Cheryl Lin Fielding.....Musical Preparation  
Tony Cho.....Musical Preparation  
Laure Dike.....Costume Design  
Pat Cavins .....Costume Design  
Don Guy .....Set Design  
Mark Matzcanin.....Lighting Design

## Technical Staff

Jennifer Kelly ..... Stage Management & Program Design  
Alex Cammarota ..... Assistant Stage Manager  
Jane Hobson ..... Light Board

### Stage Crew

Craig Brown, Ron Coffman, Brian Fujii, Jane Hobson, Richard Jackson, &  
Eric Rodriquez

### Costume Crew

Peggy Oquist – Costume Construction, First Hand  
Katie Schmidt – Costume Construction & Wardrobe Mistress  
Ruthe Brunner – Costume Construction

### Student Costume Construction Crew

Katlyn Gault, Breanna Wing, Clara Pratt, Paige Fodor, Jackie Smith, Kelly Rogers,  
Blair Nichols, & Katarina Frudakis

### Hair and Make-up Stylist

Marci Alberti

There will be a brief intermission between acts

## Cast of Characters

Madame Adelina Altina.....Katie Dixon (Fri., Sun.)  
Clarissa Lecce (Sat.)  
Cecily.....Michelle Montoya (Fri., Sun.)  
Katie Trimble (Sat.)  
Matthew.....Efrain Solis (Fri., Sun.)  
Joshua Cavanaugh (Sat.)  
A Young Conductor.....Amy Dabalos (Fri., Sun.)  
Alex Cammarota (Sat.)

## Director's Notes

*La Divina (The Divine One)* was written in 1965 by Thomas Pasatieri while he was a student at The Juilliard School. He wrote the libretto with the help of the music director Christopher West. In 2005, this opera was revised and recorded with Sheri Greenawald, Ashley Putnam, Ryan Kinsella and Eric Margiore with the Opera Company of Brooklyn, conducted by Jay D. Meetze. Thomas Pasatieri was the first recipient of a doctoral award from Juilliard.

*La Divina* is a comic opera about the farewell performance of a great and stellar diva who has decided her career should now be over and that all involved with her career should take a much needed rest. The great Adelina Altina has a true diva temperament and a huge prima donna complex. As she prepares for her last evening on the stage, the diva reflects on her life and the fears of never again being in the spotlight, while her maid and manager try to balance their feelings of this decision and their newly discovered love, adding more tension and amusement to this drama giacosa. After the concert, Adelina makes a surprising decision...

# Signor Deluso

## Cast of Characters

Gorgibus.....	Austen Stranahan (Fri., Sun.) Efrain Solis (Sat.)
Célie.....	Rebecca Robles (Fri., Sun.) Patricia Lora (Sat.)
Rosine.....	Sarah Silva (Fri., Sun.) Rachael Wilson (Sat.)
Signor Deluso.....	Michael Blinco (Fri., Sun.) Harrison Zierer (Sat.)
Clara.....	Jessica Hardy (Fri., Sun.) Laura Smith (Sat.)
Léon.....	Marshall Johnson (Fri., Sun.) Brett Sprague (Sat.)
Magistrate.....	Yannick Lambrecht (Fri., Sun.) Tony Arnold (Sat.)

## Director's Notes

Six months after the brilliant success of his play *The Affected Young Ladies (Les Précieuses Ridicules)*, Moliere asked his Italian colleague, Tiberio Fiorelli, to teach him the techniques of the Commedia dell'arte. In 1660, he premiered a new comedy, *Sganarelle, or the Self-Made Cuckold*, as a tribute to the Commedia and his teacher. The comedic approach to the speciousness of human relationships is depicted with pessimism in this work, and was revisited on many occasions in Moliere's later plays.

In 1974, Thomas Pasatieri received a commission to compose an opera for The Juilliard School. After reading the Moliere play in the original French, he knew he had found just the right vehicle for his new comic opus. *Signor Deluso* follows the exploits of Célie, a young woman in love with Léon but forced by her father to marry the wealthy Valère. A comedy of errors results when Célie faints near her home and her neighbor, Signor Deluso, comes to her aid. Deluso's wife, Clara, happens to see him holding Célie and concludes he is being unfaithful. A short while later Deluso notices Clara looking at a portrait of a handsome young man (Léon) in a locket accidentally dropped by Célie. Deluso makes the same hasty conclusion, that his wife is being unfaithful. Soon, all the couples suspect their true loves are involved in affairs. Accusations and insults intensify until Célie's maid, Rosine, arrives to set everyone straight.

# The Impresario

## Cast of Characters

Herr Frank.....	Tony Arnold
Buff.....	Austen Stranahan (Fri., Sun.) Joshua Cavanaugh (Sat.)
Herr Eiler.....	Charles Vickery (Fri., Sun.) Timmy Simpson (Sat.)
Madame Silverklang.....	Jennifer Moore (Fri., Sun.) Anna Schubert (Sat.)
Miss Sweetsong.....	Kristen Pacetti (Fri., Sun.) Katie Ascani (Sat.)

## Director's Notes

Mozart's One Act comic opera, *The Impresario (Der Schauspieldirektor)*, was composed in 1786, the same year as *Le nozze di Figaro*. It was Mozart's version of one of opera's most endearing and long-standing jokes, the rivalry between two sopranos and the attempts of a greatly harassed impresario to reconcile them.

Fifty years earlier, the musical scene of London was dominated by the reality of dueling divas Cuzzoni and Bordoni in the operas of Georg Frideric Handel. One celebrated outburst between the sopranos was particularly noteworthy, when boos and shouts from their rival factions led the two singers to a hair-pulling, shin-kicking free-for-all on stage. Before they could be separated, they had scratched and bitten each other. The very term, prima donna, now signifies self-centered conceit, as in: "She's such a prima donna!" One of the most celebrated of the breed was Australia's Dame Nellie Melba. She terrorized colleagues, berated conductors and had impresarios trembling with fear. Only rival sopranos stood up to her. Soprano Galli-Curci once said, "When you heard Melba sing you would think it was a turkey." These days, operatic sopranos, and impresarios too, are a gentler breed, but for modern listeners, Mozart's chamber opera has lost none of its sting. This production harkens back to those wonderful backstage dramas of yesteryear.

For audience accessibility, we are performing an English version translated by Dory Previn.

## The Creative Team

### Peter Atherton

Peter Atherton achieved success in his singing career at an early age performing such parts as the title role in *Le nozze di Figaro*, Colline in *La Bohème* with San Francisco Opera Touring Division, Giove in *La Calisto*, Seneca in *The Coronation of Poppea*, Dr. Miracle in *Les contes d'Hoffman* with Wolf Trap Opera, Comte des Grieux in *Manon*, Marquis di Calatrava in *La forza del Destino* and Colline with Seattle Opera. He also appeared in Europe singing in concert and oratorio with L'Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève and Orchestre de Belgique. Between 1988 and 1990 Atherton was a member of Placido Domingo's newly formed Los Angeles Opera.

In 1991 Hal Prince invited him to join *The Phantom of the Opera* where he performed six different roles on Broadway, Los Angeles and Toronto. While in Canada he performed *Dulcamara* in *L'elisir d'amore*, *Leporello* in *Don Giovanni* and *Sarastro* in *The Magic Flute* with Opera Atelier. In 1996 Mr. Atherton was invited to become a Teaching Fellow in the Doctoral Program at UCLA. Opera productions were mounted specifically for him at UCLA. He performed such roles as *Conte Almaviva* in *Le nozze di Figaro*, *Nick Shadow* in *The Rake's Progress*, *Gianni Schicchi* and *Falstaff*. Dr. Atherton continued his extensive concert career performing with the Los Angeles Philharmonic, San Diego Symphony, Ojai Festival, California Concert Artists, Santa Barbara Master Chorale, Angeles Chorale and the Los Angeles Master Chorale.

In 2002 he was invited to sing the title role in *Don Giovanni* with Operafestival di Roma and Verona. He has continued his relationship with Operafestival also performing *Dulcamara*, *Uberto* in *La serva padrona*, *Sprecher* in *Die Zauberflöte*, *Conte Almaviva* in *Le nozze di Figaro*, *Baron Zeta* in *The Merry Widow*, reprising *Don Giovanni* in 2007 and in 2008 he performed the role of *Sarastro* in *Die Zauberflöte*. Mr. Atherton recently debuted as the *Father* in *Balanchine/Prokofiev Prodigal Son* with Los Angeles Ballet. This summer he has been invited for his eighth consecutive season with Operafestival di Roma where he will direct the main-stage production of *Le nozze di Figaro*.

### Carol Neblett

One of America's greatest and most acclaimed sopranos, Carol Neblett's career has spanned over forty years, performing opera's most coveted roles in the world's greatest opera houses, including the Metropolitan Opera, La Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg and Chicago Lyric Opera.

Ms. Neblett began her career in 1963, at the age of eighteen, as a soloist with the Roger Wagner Chorale, making her professional debut at Carnegie Hall in Handel's *Solomon*. That same year, Ms. Neblett also appeared as the *Angel* in *Respighi's Laud to the Nativity* at the Los Angeles Music Center. From 1965 to 1969, under the guidance of impresario Sol Hurok, Ms. Neblett toured the world performing recitals, oratorio and symphonic concerts.

Ms. Neblett made her operatic debut in 1969 with the New York City Opera as *Musetta*, in *La Bohème*. Amidst huge acclaim, she performed over twenty-five leading roles with the company over the next five years. Critical triumphs included the dual roles of *Margherita* and *Helen of Troy* in *Boito's Mefistofele*. Her performance of *Korngold's Die Tote Stadt* was so successful that it was subsequently recorded with the renowned *Erich Leinsdorf* conducting, and won a number of coveted awards, including a Grammy in 1975.

Ms. Neblett's signature roles include *Puccini's Tosca* as well as *Minnie* in *The Girl of the Golden West*. In 1976 she made her debut at the Lyric Opera of Chicago as *Tosca* with *Luciano Pavarotti*, and has sung this role more than 200 times. Ms. Neblett was invited to sing *Minnie* with *Placido Domingo* for *Queen Elizabeth's 25<sup>th</sup> Jubilee Celebration* at Covent Garden, which was filmed live as well as recorded. Ms. Neblett made her Metropolitan Opera debut in 1979 as *Senta* in *Jen-Pierre Ponelle's production of Der Fliegender Holländer*, conducted by *James Levine*. Throughout her career, Ms. Neblett sang regularly with the Met in productions such as *Tosca*, *Don Giovanni*, *Manon Lescaut*, *Un Ballo in Maschera*, *Falstaff*, and *La Fanciulla del West*. In the 1993-94 opera season, she celebrated her 25<sup>th</sup> operatic anniversary by reviving her role as *Musetta*.

Throughout the world's major opera houses, Ms. Neblett has sung more than eighty-five leading roles and more than 100 oratorio and symphonic works. Her recordings include *Musetta* in *La Bohème* for Angel/EMI, *James Levine* conducting; *Minnie* in *La Fanciulla del West* with *Placido Domingo* and *Sherrill Milnes*, *Zubin Mehta* conducting (DG); *Marietta* in *Korngold's Die Tote Stadt*, *Erich Leinsdorf* conducting (RCA); *Mahler's Symphony No. 2* with *Claudio Abbado* and the *Chicago Symphony Orchestra*; and a special recording with *Roger Wagner* on Angel/EMI entitled *Magnificat*. In celebration of the 100<sup>th</sup> anniversary of the *Chicago Symphony Orchestra*, a compact disc was issued of Ms. Neblett singing *Soprano No. 1* in *Mahler's Symphony No. 8*, *James Levine* conducting. She is featured in "James Levine's 25<sup>th</sup> Anniversary" with the *Metropolitan Opera*, singing the role of *Alice Ford* in *Falstaff* with *Giuseppe Taddei*; an international television broadcast of *Beethoven's Ninth Symphony* with *Maestro Carlo Maria Giulini*; television broadcast from the *Kennedy Center*, *A Tribute to George London*, subsequently released on RCA.

Ms. Neblett is currently on the vocal staff as Artist-in-Residence at Chapman University. She conducts master classes for young artist programs worldwide, concentrating on role preparation for the professional singer, as well as maintaining a private studio in the Los Angeles area.

### Daniel Alfred Wachs

Dynamic Conductor and Pianist Daniel Alfred Wachs is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. His performance with the *Minnesota Orchestra* "proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works..." (St. Paul Pioneer Press)

Mr. Wachs recently completed his tenure as an Assistant Conductor of the *National Orchestra of France* under *Kurt Masur*. While in Paris, Mr. Wachs served as Assistant Conductor of the French premiere of *Bernstein's Candide* at the *Théâtre du Châtelet*, a co-production with *La Scala & ENO* and directed by *Robert Carsen*. Currently, he is Music Director & Director of Instrumental Studies at the newly designated *Conservatory of Music* at *Chapman University* in *Orange County, California*, and newly appointed Music Director of the *Orange County Youth Symphony Orchestra*. In February 2007, Mr. Wachs filled in for *Valery Gergiev* at the *Rotterdam Philharmonic*, and in April 2008, he stepped in for *Vladimir Spivakov* at *Orange County's Pacific Symphony*. He served as a juror for the 2007 *ASCAP Foundation Rudolf Nissim Award* in *New York* and as Assistant Conductor & Repetiteur for *Cincinnati Opera* during its 2007 Season. Additional engagements have included a recital with tenor *William Burden*, soloist with the *Boca Raton Philharmonic*, and guest conductor of the *Pacific Symphony* as part of its 8th *American Composers Festival*. Upcoming performances include guest soloist and conductor with *Sinfonia Gulf Coast*.

Equally comfortable on stage and in the pit, Mr. Wachs held the position of Artist in Residence at *New York City Ballet*, leading performances during the company's *Balanchine Centennial* and during the 50th Anniversary of *The Nutcracker*. He served as Music Director for *Britten's Albert Herring*, *Puccini's Suor Angelica* and *Gianni Schicchi* with *Opera Chapman*. Mr. Wachs has guest conducted with the *Auckland Philharmonia of New Zealand*, *The Fort Worth Symphony*, the *Florida West Coast Symphony* and the *National Symphony* (as part of the *National Conducting Institute*). As a soloist, he performed in *Weill Recital Hall* at *Carnegie Hall*, *Alice Tully Hall*, *Tchaikovsky Hall* in *Moscow*, the *Salle Padarewski* in *Lausanne*, and at such festivals as *Aspen, Music Academy of the West, Tanglewood* and *Verbier*.

As Assistant Conductor of the *Minnesota Orchestra* under *Osmo Vänskä*, Mr. Wachs' tenure included a semi-staged performance of *Amahl* and the *Night Visitors* (with the *Minnesota Opera Chorus* and *James Sewell Ballet Company*), as host and conductor of an evening of *Mozart Symphonies*, and various pops presentations. Raised and educated in the *United States, Israel* and *Europe*, Mr. Wachs was auditioned by *Zubin Mehta* at the age of eight and began studies with *Enrique Barenboim*. He subsequently pursued studies at the *Zürich Academy of Music* and the *North Carolina School of the Arts*. Mr. Wachs holds a Bachelor's degree in *Piano* from the *Curtis Institute of Music* and graduate degrees in *piano & conducting* from *The Juilliard School*. He is represented by *William Reinert Associates, Inc.*

## Pat Cavins

Pat Cavins has been the Costume Shop Manager at Chapman University since 1999. Before coming to Chapman, Pat managed the costume shop at the University of California, Irvine for eleven years. Prior to working at UCI she managed the costume shop at the University of Utah, home of the Lort B ranked Pioneer Theatre Company, for twelve years. Pat's interest in Shakespeare was sparked during five summer seasons spent at the Utah Shakespeare Festival in Cedar City, Utah, from 1983-1988. She continues to work as a guest draper at regional festivals, the Old Globe Theatre in San Diego, the Shakespeare Festival in Ashland, OR, and the Alabama Shakespeare Company in Montgomery, AL.

Pat currently manages the costume shop for Shakespeare Orange County, supported in part by Chapman University, working on productions such as Hamlet and Twelfth Night or What You Will. She has been a guest draper and tailor for South Coast Repertory, Center Theater Group, Opera Pacific and LA Opera. Her work has also been seen on television in programs such as Little House on the Prairie, Disney's Beauty and the Beast, Babylon 5, and Charmed. Pat has worked extensively in the dance field with groups including American Ballet Theatre, Paul Taylor Company, Ballet West, and Ballet Pacifica. Together with her students she has worked on productions such as Romeo & Juliet, Carmen, Cinderella, A Midsummer Night's Dream, Project Synergy, and Mediation on Integrations.

## Tony Cho

Pianist Tony Cho, a native of South Korea, is an accomplished musician with extensive experience both as a solo pianist, a vocal/instrumental collaborator, and an opera coach. His performances include concerts at Weill Recital Hall of Carnegie Hall in New York City, Meany Hall in Seattle, Harris Concert Hall in Aspen, Doris Duke Theatre at Honolulu Academy of Arts in Hawaii, and Heliconian Hall in Toronto, Canada, among many others. He also has been a guest artist in many music festivals including El Festival Internacional de Jóvenes Pianistas and the Italian Art Week Festival in Asunción, Paraguay.

As an opera coach, he has collaborated in the main productions at such opera companies as Aspen Opera Theatre Center, Central City Opera, Hawaii Opera Theatre, Juilliard Opera Center, Virginia Opera, and the Opera Theatre of Lucca in Italy, working closely with such esteemed conductors as Robert Spano, Harry Bicket, George Manahan, Ed Spanjaard, and Gary Thor Wedow. He also has served as a music director of Virginia Opera's Spectrum Resident Artists, Hawaii Opera Theatre's Opera Residency, and Glimmerglass Opera's American Young Artists Concert Tour.

He earned his Doctor of Musical Arts in Piano Performance from the University of Washington, where he was a graduate staff vocal accompanist; a Master's Degree from the University of Cincinnati, College-Conservatory of Music; and a Bachelor's Degree cum laude from Oklahoma State University with a minor in Organ and Spanish Literature.

A former member of Vocal Arts Staff at the Juilliard School, Dr. Cho currently serves as an opera coach at Chapman University and USC Thornton Opera. Upcoming engagements include a return to the Central City Opera in Colorado to collaborate on Carlisle Floyd's Susannah and Leonard Bernstein's West Side Story.

## Laure Dike

Laure holds a BFA in dance from the University of California, Irvine, where she studied under Eugene Loring and Olga Maynard. She choreographed over thirty musical theater productions – her favorites include Anything Goes, Once Upon a Mattress, and Oklahoma. Laure performed in California Riverside Ballet's The Nutcracker as Frau Silberhaus and Cinderella as Step Mother, under the direction of David Allen. Laure enjoyed a long career with the Walt Disney Company as a corporate trainer for New-hire Orientation, The Management Intern Program, and Disneyland Ambassador Program. Laure currently teaches dance and music at Conlin Dance Academy and is the choreographer and creative consultant for the Norco High School Choral Association.

## Cheryl Lin Fielding

Internationally acclaimed, Cheryl Lin Fielding's pianism has been praised by the New York Sun as "warm, grand...and rich." She has performed in Japan, Taiwan, Italy, and throughout the United States, including concerts at such prestigious venues as the Alice Tully Hall at Lincoln Center, Carnegie Weill Recital Hall, Merkin Recital Hall, and Seiji Ozawa Hall. Dr. Fielding has also performed with the Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, and the Mark Morris Dance Group. She has been honored with the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival, recognized by the National Foundation for Advancement in the Arts, and three times received the distinguished Gwendolyn Koldofsky Scholarship Award in Keyboard Collaborative Arts.

Cheryl's musical studies began at the age of three in Taiwan, first on the piano and later on the violin and continued through dual master's degrees at the Juilliard School in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman. Her studies continued at the University of Southern California in the studio of Alan Smith, with voice studies under Elizabeth Hynes, culminating with a Doctor of Musical Arts degree in Keyboard Collaborative Arts.

Cheryl has had the honor of working with many great artists, including Phyllis Curtin, Joseph Fuchs, Margot Garret, Marilyn Horne, Graham Johnson, Warren Jones, Martine Katz, Jacob Lateiner, Seymour Lipkin, Curtis Macomber, Kenneth Merrill, Samuel Sanders, Harvey Shapiro, Dawn Upshaw, Brian Zeger, and the distinguished conductors Christian Badea, John DeMain, Randall Behr, James Levine, Timothy Lindberg, George Mester, and Dean Williamson.

Dr. Fielding has worked with the Los Angeles Opera, Opera Pacific, Operafestival di Roma, the Juilliard School, and the USC Thornton Opera. She is also the founder of NachtMusik, an ensemble committed to bringing the opera experience to inner-city Los Angeles schools. Dr. Fielding is currently an Adjunct Professor and opera coach at Chapman University.

## Don Guy

Don is an Assistant Professor of Theatre in Entertainment Technology and the Production Manager for the College of Performing Arts. He received an MFA in Design from the University of California, Irvine and a BA in Theatre from the University of Alabama. In addition to his work at Chapman, he is a prolific designer for dance, theater, industrials, themed entertainment and architecture. He has designed numerous shows from Off-Broadway to Tony Award-winning regional theaters. Dance design credits include: Swan Lake, Sleeping Beauty, Giselle and The Nutcracker for the St. Louis Ballet, Cinderella, The Nutcracker, Holberg Suites, ETC!, Fiesta and Concerto Grosso for choreographer David Allan, The Nutcracker for Ballet Pacifica, Ash, Rainbow 'Round My Shoulder, Games, Songs of the Disinherited, Delicious Obsession/Sweet Bondage and District Storyville for choreographer Donald McKayle, Swan Lake, Giselle, and The Nutcracker for Festival Ballet and well over 300 dance pieces for numerous choreographers and dance companies across the country.

Theater design credits include: Return directed by Donald McKayle, The Grand Tour, Grand Hotel, Rounding Third, Master Harold ... and the boys, and The Immigrant at the Colony Theatre, A Picasso at the Repertory Theatre of St. Louis, La Posada Magica at the Tony Award-winning South Coast Repertory, The Tempest for the Shakespeare Festival of St. Louis, Zorro for Utah Musical Theatre, Jubilee at Radio City Music Hall, Pericles, Bus Stop, and Hay Fever for A Noise Within, Carnival of Wonders, The Magic Underground, and Real Magic for award-winning magicians Kalin and Jinger. Themed Entertainment and Architectural Design credits include: Hard Rock Hotel & Casino, Universal Studios Japan, Universal Studios Orlando, Universal Studios Hollywood, Master Card, Warner Bros. Movie World Madrid, TV Guide, South Coast Repertory, Anheuser Busch, Lincoln Center, Madison Square Garden, and Morgan Stanley Dean Witter Production Studios at the World Trade Center.

## Mark Matzcanin

Mark is currently a freelance Lighting Designer, Programmer, and Production Manager based in Southern California but travels throughout the country for projects. His work ranges from theatrical, to concerts, to large scale special events and trade shows. He designs and programs for several production and design companies including Universal Studios (Revenge of the Mummy, Shrek 4D), Walt Disney Imagineering (Disney's California Adventure), Visual Terrain (Casino Morongo, Margaritaville) and The Ruzika Company (Universal Studios Japan Christmas Time Magic Lagoon Show, Peter Pan National Tour with Cathy Rigby). He has worked with South Coast Repertory, Utah Shakespeare Festival and the Santa Fe Opera. He has served as a consultant for installations and renovations, and volunteers his time at the Hunger Artists Theatre Company in Fullerton acting as Lighting Director, having designed Sweeney Todd, Assassins, Marat/Sade, and Hedwig and the Angry Inch. He continues to be involved with premieres and product launches, in addition to working on the NFL Experience/Tailgate Party at the Super Bowl, and the NHL All-Star Game.

## Chapman Chamber Orchestra

*Names are listed in alphabetical order*

### Violin

Sarah Becker  
Kalena Bovell †  
Philipp Claucig  
Tanya Dorsey  
Lydia Dutciuc  
Daniel Gibson  
Winston Laquesta  
Daphne Medina  
Maria Myrick

### Viola

Courtney Giltz  
Katie Kroko  
Jillian Marriage  
Elise Portale  
Jarrett Threadgill

### Cello

Marissa Gohl \*  
Scott Kawai  
Victoria Leach  
Elizabeth Vysin  
Esther Yim

### Bass

Kevin Baker  
Mark Buchner †

### Flute

Lauren Aghajanian  
Kelsey Steinke

### Oboe

Tamer Edlebi  
Morgan Hughes Beckett

### Clarinet

Laura Lascoe  
Daphne Wagner

### Bassoon

Charity Potter  
Nicholas Price \*

### Horn

Jacob Vogel †  
Beckie Walsh

### Trumpet

Beckie Takashima †  
Tim Hall §

### Timpani

Collin Martin †

### Piano

Tony Cho §  
Cheryl Lin Fielding §

### Staff

Arman Keyvanian  
Administrative Assistant &  
Head Librarian  
Victoria Leach  
CCO Librarian  
Jacob Vogel  
Ensemble Manager CCO,  
Wind Symphony & Pride of  
Chapman

† Senior
* Alumni
§ Faculty

## Acknowledgements

William D. Hall ..... Dean, College of Performing Arts  
Dale A. Merrill ..... Associate Dean, College of Performing Arts  
Rick Christophersen ..... Director, Conservatory of Music  
Margaret Dehning ..... Chair, Conservatory of Music  
Peter Westenhofer ..... Conservatory Operations Supervisor  
Judith Long ..... Secretary, Conservatory of Music

### Conservatory Voice Faculty:

Peter Atherton, Pamela Blanc, Christina Dahlin, Margaret Dehning,  
Kristina Driskill, Patricia Gee, Patrick Goeser, Milena Kitic—Artist-in-  
Residence, Jonathan Mack, Susan Montgomery, Bruce McClurg,  
Carol Neblett—Artist-in-Residence

### Keyboard Collaborative Arts Faculty:

Louise Thomas—Director, Tony Cho, Cheryl Lin Fielding, Hye Young Kim,  
Beverly Min

## Special Thanks

Opera Pacific

Theatrical Hairgoods Company, Concord, CA

La Divina set pieces courtesy of the Carol Neblett vocal studio



## Upcoming Events

Early Music Ensemble Bruce Bales & Amy Graziano, Directors	April 30—8:00pm Salmon Recital Hall, Conservatory of Music
University Singers in Concert Joseph Modica, Conductor	May 1—8:00pm Salmon Recital Hall, Conservatory of Music
Chapman Wind Symphony & Instrumental Chamber Music Paul Sherman, Music Director & Conductor	May 3—3:00pm Salmon Recital Hall, Conservatory of Music
Guitar Ensemble Jeff Cogan, Director	May 3—8:00pm Salmon Recital Hall, Conservatory of Music
Percussion Ensemble Nicholas Terry, Director	May 7—8:00pm Salmon Recital Hall, Conservatory of Music
Sholund Scholarship Concert Daniel Alfred Wachs, Conductor Faculty Guest Artist: Grace Fong, piano	May 9—4:00pm Chapman Auditorium, Memorial Hall
Jazz Combos & Big Band Albert Alva, Director	May 12—8:00pm Chapman Auditorium, Memorial Hall
Student Pianists in Recital Grace Fong, Director	May 13—7:00pm Salmon Recital Hall, Conservatory of Music
New Music Ensemble Sean Heim, Director	May 14—8:00pm Salmon Recital Hall, Conservatory of Music
Chapman Women's Choir in Concert Keith Hancock, Conductor	May 15—8:00pm Salmon Recital Hall, Conservatory of Music
Instrumental Chamber Music Robert Becker, Director	May 16—2:00pm Salmon Recital Hall, Conservatory of Music
Orange County Youth Symphony Orchestra Concert Daniel Alfred Wachs, Conductor	May 17—4:00pm Chapman Auditorium, Memorial Hall

*For more information about events in the College of Performing Arts,  
see our website: <http://www.chapman.edu/copa/calendar>*

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