5-7-2011

Sholund Scholarship Concert

Chapman Chamber Orchestra

Chapman University Choir

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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Spring 2011 Event Highlights

THEATRE:

Macbeth
by William Shakespeare ......................................................... Feb. 17-19, 24-26

Picasso at the Lapin Agile
by Steve Martin ...................................................................... Mar. 17-19, 24-26

Student Directed One-Acts ............................................................................. Apr. 28-30

MUSIC:

University Choir Home Concert ................................................................. Feb. 4

Ensemble in Residence – Penderecki String Quartet ............................ Feb. 15

Chapman Chamber Orchestra and University Choir ........................... Mar. 4

Chapman University Wind Symphony......................................................... Mar. 12

Opera Chapman...................................................................................... Apr. 1-3

Guest Artists in Recital – EAR Unit.............................................................. May 5

Sholund Scholarship Concert: Beethoven’s Leonore Overture No. 3,
Sanft wie du Lebtest and Mass in C......................................................... May 7

DANCE:

Dance Works in Progress........................................................................Mar. 5-6

Concert Intime .......................................................................................... Mar. 31, Apr. 1-2

Spring Dance Concert.............................................................................. May 11-14

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or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Sholund Scholarship Concert

Daniel Alfred Wachs, conductor

Chapman Chamber Orchestra
Daniel Alfred Wachs
Music Director & Conductor

Chapman University Choir
Stephen Coker
Director of Choral Activities

Saturday, May 7, 2011 • 4 p.m.
Chapman Auditorium, Memorial Hall
Welcome

Dear Friends,

Even with the most fervent of hopes, few in 1861 would have predicted that 150 years later, Hespe-
rian College, as Chapman University was then known, would be home to Nobel Prize laureates and
serve the ambitions of nearly 6,000 students from 60 over countries!

Likewise in 1807, after the abject failure of Ludwig van Beethoven’s Mass in C, no one present
would have imagined that this work would survive through the ages and rank among the greatest
choral works ever written.

Both Chapman University and Beethoven’s Mass in C have several things in common. Both have
religious foundations but celebrate humanism. Of course, a Mass is a Catholic form of worship but
Beethoven’s independent spirit makes it unique among such works — and why it was so soundly
rejected at its premiere. There are in fact numerous quotes from his Leonore Overture, originally writ-
ten for his secular and only opera, Fidelio, which is the story of man’s longing for freedom against
tyranny and unjust oppression.

In 2011, Beethoven’s place in posterity is assured. Here’s to Chapman University’s next 150 years!

Musically yours,

Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

Program

Mass in C, Op. 86

Ludwig van Beethoven
(1770-1827)

I. Kyrie

II. Gloria

Emily Dyer, soprano; Rachael Wilson, mezzo soprano
Chris Maze, tenor; Efrain Solis, baritone

III. Credo

IV. Sanctus—Benedictus

V. Agnus Dei

Emily Dyer, soprano; Catherine Brady, mezzo soprano
Adam Brown, tenor; Efrain Solis, baritone

Ave verum corpus

W.A. Mozart
(1756-1791)

There will be no intermission
About the Artists

DANIEL ALFRED WACHS, Conductor

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)

Upcoming engagements include a residency with the Mozarteum Orchestra of Salzburg, conducting a world premiere by Toshiro Hosokawa as part of the "20 Orchestras Project" and guest conductor at New York City Ballet. Additional engagements have recently included a recital with tenor William Burden, piano soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its Eighth American Composers Festival, guest soloist and conductor with Sinfonia Gulf Coast and cover conductor for the Houston Symphony. He prepared the Rotterdam Philharmonic for Valery Gergiev and the Pacific Symphony for Vladimir Spivakov. Mr. Wachs has served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 season. Deeply committed to education, Mr. Wachs is the newly appointed Music Director of the Orange County Youth Symphony Orchestra, now in its 41st season, and is also Director of Instrumental Studies & Conductor of University Orchestras at Chapman University Conservatory of Music. He has been engaged to create a series of education concerts with the Monterey Symphony in March 2011.

Mr. Wachs served as Assistant Conductor of the National Orchestra of France under Kurt Masur. While in Paris, Mr. Wachs served as Assistant Conductor of the French première of Bernstein's Candide at the Théâtre du Châtelet, a co-production with La Scala & The English National Opera, directed by Robert Carsen.

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 as well as during the 30th Anniversary of The Nutcracker. Mr. Wachs serves as Music Director of Opera Chapman, and has led Brinn’s Albert Herring, Puccini’s Suor Angelica & Gianni Schicchi, Pasetti’s Signor Deluso & La Divina (which were lauded by the composer himself), Mozart’s The Impresario & Cosi fan Tutte and a gala featuring Carol Neblett, Milena Kitic and acts from Verdi’s La Traviata & J. Strauss Jr.’s Die Fledermaus. Mr. Wachs has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Sarasota Orchestra, the Spartanburg Philharmonic and the National Symphony (as part of the National Conducting Institute). As a soloist, he has performed in such venues as Well Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Paderewski 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.

Educated in the United States, Europe and Israel, 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.

More information on Daniel Alfred Wachs may be found at: www.danielalfredwachs.com

About the Artists

STEPHEN COKER, Director of Choral Activities

Stephen Coker is the newly appointed Director of Choral Activities at Chapman University. Prior to this appointment, Dr. Coker served in the same capacity at Portland State University (OR) from 2006-2009 and also taught on the faculties of the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006 and Oklahoma City University (OCU) from 1995-2000.

At both CCM and OCU, Coker was awarded the "Outstanding Teacher Award" (2002 and 1991, respectively), and he was given the "Director of Distinction Award" by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan.

Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Val, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Dunüle, Poulenc, Orff, and Bernstein, and has prepared choirs for James Levine, James Conlon, and Einich Kunez. As a professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.

Congratulations to the Class of 2011
Mass in C major, Op. 86

Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He composed this mass on a commission from Prince Nicholas Esterhazy II, for his wife’s name day. It was given its first performance on September 13, 1807. In addition to four vocal soloists and chorus, the score calls for pairs of woodwinds, horns and trumpets, timpani, organ, and strings.

Though his home in Bonn was overshadowed by destination, discords, and distress, and his first music teacher was his harsh and violent alcoholic father, Ludwig van Beethoven somehow persevered to pour into his remarkable music his pain, his hunger for peace and for happiness, and the strength of will that helped him survive a tumultuous and tortured life.

Setting in Vienna in 1792, he was for a time the unhappy pupil of Franz Joseph Haydn, from whom he claimed to have learned nothing. He made a living by giving music lessons and by playing the piano at the private homes and palaces of the music-loving Viennese aristocracy, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. Although by 1800 his musical prestige was considerable and his material fortunes were blossoming, he became aware that his hearing was deteriorating, and deafness soon threatened not only his musical life, but his social and personal life as well.

Beethoven became increasingly morose, withdrawn, and distrustful, and contemplated suicide in 1802, even writing a testament, addressed to his two brothers, describing his unhappiness over his afflictions in terms suggesting that he believed that death was imminent. Only art, and his faith that he had much of importance yet to express musically, witheld him from ending his life. This document reveals not only how distraught, but also how determined a man Beethoven was: “Such incidents drove me almost to despair; a little more of that and I would have ended my life—it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. So I endured this wretched existence.” Beethoven not only endured, but, with his resolution strengthened, he entered a new creative period during which he wrote the Mass in C major and produced other works that established his reputation as the premiere composer of his time.

Each year, the Hungarian Prince Nicholas Esterhazy II, whose family Joseph Haydn had served for many years as music master, had a new choral mass performed to celebrate his wife’s name day. It was given its first performance on September 13, 1807, Prince Esterhazy offended the composer with the somewhat cryptic comment, “My dear Beethoven, what is it you have done here?” and he later remarked that he found the mass “unbearably ridiculous and detestable.”

Beethoven therefore refused to dedicate the mass to the prince and never gave him the manuscript. The composer instead began negotiating with his publishers for the printing of the mass as a part of various packages that included his more popular fifth and sixth symphonies, but it was several years before the Mass in C Major was published. Beethoven did not write another mass until he composed the mighty Missa solemnis some fifteen years later.

Though Beethoven followed Haydn's general plan for a mass, including fugal settings for the "cum Sancto Spiritu" in the Gloria, "et vitam venturi" in the Credo and "osanna in excelsis" in the Sanctus, his interpretation seems quite individual. The mass contains no solo arias, and the solo quartet and choral parts are employed to provide contrasts of color, texture, and dynamics rather than to form separate musical sections. The use of juxtaposed dynamic extremes, of wide leaps (frequently of an octave, especially in the Credo) in the vocal lines, of contrapuntal passages contrasted with chordal and unison plainchant-style sections, and of sometimes startling harmonic changes, Beethoven seems to express musically his inner struggles and his desires for mercy and peace.

The general character of the Kyrie, said Beethoven, "is heartfelt resignation, whence comes a deep sincerity of religious feeling." It features alternating passages for chorus and four soloists, with the central "Christe eleison" being written in a key a third higher than the C major opening and closing sections. In the Gloria, joyful choral outbursts surround a central section in which chorus and soloists offer their petitions. In the Credo, the soloists do not participate until the middle section, in which Beethoven paints significant texts using such devices as the key changes and unusual harmonies, chromaticism, descending motives for Jesus’ incarnation and suffering under Pontius Pilate, and rising motives for the resurrection and ascension. The opening section of the Sanctus, in A major, is tranquil, reverent, and chaste, while the "pleni sunt coeli" is more lively and contrapuntal. The relatively lengthy Benedictus, in F major, is begun by the soloists, who are soon joined and accompanied by the chanting chorus. The same A major fugal Osanna that concludes the Sanctus reappears to close the Benedictus. The prayerful Benedictus Agnus Dei is characteristic melody and tempo contrasts; its pained pleas for mercy give way to a soaring "dona nobis pacem." Beethoven brings the Mass to a close with the same gentle music that opens the Kyrie, thus providing the work with a satisfying unity as the listener accompanies him at last into the spiritual peace of the "higher world.

-Amy Lieberman

Ave verum corpus

One of Mozart’s last works, Ave verum corpus was written in 1791, the year of Mozart’s death. Anton Stoll was chorus master of the church in Baden, Germany, where Ave Verum Corpus was first performed, and Mozart dedicated this tiny gem to him.

The original text of this Eucharistic hymn is based on a 14th century Swiss manuscript about transubstantiation, the Catholic belief that the bread and wine of communion literally transform into the body and blood of Jesus. This motet of 46 measures is an example of the pure simplicity of Mozart that pianist Artur Schnabel described as “too simple for children and too difficult for adults”. Aside from the words catena, meaning “under the voice”, Mozart’s score lacks any specific interpretive instructions. Little is needed in performance to bring this wonderful piece to life, so honest is its depth of feeling, with its airy melody and glowing halo of strings and organ accompaniment ad libitum.
per quern omnia facta sunt.
con substantialem Deum verum de Deo vero.
Deum de Deo, lumen de lumine,
Genitum, non factum,
ante omnia saecula.
ex Patre natum
visibilium omnium,
In unum Dominum,
et invisibilium.
Patrem omnipotentem,
factorem coeli et terrae,
Credo
in gloria Dei Patris.
Credo
Tu solus altissimus,
Tu solus Dominus.
miserere nobis.
Quoniam tu solus sanctus.
Qui sedes ad dexteram Patris,
miserere nobis.
Suscipe deprecationem nostram.
Qui tollis peccata mundi,
Qui tollis peccata mundi,
Filius Patris.
Domine Deus,
Domine Fili unigenite,
Deus pater omnipotens.
Domine Deus, rex coelestis,
Adoramus propter magnam gloriam tuam.
We adore Thee. Glorify Thee.
Credo
sancto spiritu
in unum Deum.
Credo in Spiritum Sanctum, Dominum, et vivificantem:
qui ex Patre et Filio procedit,
cum Paro et Filio simul adoratur et conglorificatur,
qui locutus est per Prophetas,
Sanctus, sanctus, sanctus,
in gloria Dei Patris. Amen.
Credo
I believe in one God,
Father Almighty
maker of heaven and earth,
and of all things visible,
and invisible.
In unum Dominum, Jesum Christum
Filium Dei unigenitum,
ex Patre natum
ante omnia saecula.
Deum de Deo, Iunen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
con substantiali Patre;
per quem omnia facta sunt.

Mass in C major, Op. 86

Kyrie
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria
Glory be to God on high.
And on earth, peace
to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
God the only-begotten son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father
have mercy upon us.
For thou alone are holy,
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Sanctus
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua
Osanna in excelsis.

Benedictus
Benedictus qui venit
in nomine Domini
Osanna in excelsis.

Agnus Dei
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Qui propter nos homines, et nostram salutem,
descendit do coeles.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine;
et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato,
passus, et sepultus est.
Et resurrectionis teret die,
secundum scripturas: et ascendit in coelum;
seder ad dexteram Patri.
Et in Spiritum Sanctum, Dominum, et vivificantem:
quia ex Patre, et Filio procedit,
cum Paro et Filio simul adoratur et conglorificatur;
qui locutus est per Prophetas,
Sanctus, sanctus, sanctus,
in gloria in excelsis Deo.

Kyrie eleison.
Gloria

Qui propter nos homines, et nostram salutem,
descendit do coeles.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine;
et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato,
passus, et sepultus est.
Et resurrectionis teret die,
secundum scripturas: et ascendit in coelum;
seder ad dexteram Patri.
Et in Spiritum Sanctum, Dominum, et vivificantem:
quia ex Patre et Filio procedit,
cum Paro et Filio simul adoratur et conglorificatur;
qui locutus est per Prophetas,
Sanctus, sanctus, sanctus,
in gloria in excelsis Deo.

Kyrie eleison.
Gloria
Ave verum corpus

Hail, true Body, born of the Virgin Mary,
Truly suffered, sacrificed, on the Cross for man.
From whose pierced side gushed forth water and blood.
Be for us a foretaste in the test of death.

University Choir

Stephen Coker, conductor

Hye-Young Kim, accompanist

**Soprano**
- Chelsea Allen
- Whitney Androlia
- Katie Ascani
- Chelsea Chaves*
- Jacqueline Clements
- Emily Dyer
- Kate Ellwanger*
- Neda Lahidji
- Cara Lawler+
- Allison Guildford*
- Lindsey Hardy*
- Sarah Hughes*
- Rachel Koons*
- Emily Meloney
- Marquell Gerson*
- Katrina O'Brien
- Sarah Horst*
- Genevieve Lue
- Cara Sample
- Anna Schubert
- Laura Smith
- Mayuri Vasan
- Kristian Villalovos*
- Robin Yokel
- Victoria Young

**Alto**
- Monica Alfredsen*
- Audra Blackner
- Catherine Brady*
- Keegan Brown
- Janis Brown
- Elaine Cha
- Emanuela Chira
- Clara Chung
- Marissa Conway
- Amy Dablos
- Mia Dessenge
- Marquell Gerson*
- Natalie Headland
- Sarah Horst*
- Genevieve Lue
- Alexandra McNay
- Anna Munakata
- Janet Orsi
- Rachel Pavel
- Chelsea Rouscelor
- Lizbeth Sanchez
- Kelly Self
- Rachel Stoughton
- Rachael Wilson*
- Lauren Zampa*

**Tenor**
- Maverick Adams
- Jerry Bartuccio*
- Adam Brown*
- Kevin Gino*
- Avantec Gunewardena*
- Kevin Kang
- Haydon Kellemyer*
- Johannes Lohn
- Chris Maze
- Michael Moore
- Dane Morris
- Tom Norman
- Erc Parker*
- Alfredo Rodriguez
- Timmy Simpson
- Nathan Wiley*
- Alex Willert
- Patrick Zubiate*

**Bass**
- Forrest Bagley
- Alexander Bodrero*
- Seth Burns*
- Anthony Chau
- Joseph Chivatti*
- Paul Cooper
- Daniel Fister*
- Nathan Flanagan-Frankl
- Chris Maze
- Kevin Gino*
- Adam Brown*
- Kevin Kang

Edgar Sholund Memorial Scholarship

The Sholund Music Scholarship Fund was established in memory of Dr. Edgar Roy Sholund, long time and much beloved member of the Chapman College faculty. The Sholund Memorial Scholarship Concert annual proceeds go to the Sholund Fund, which provides scholarships for music students. The first Sholund Scholarship was awarded in 1973.

Dr. Sholund was born on October 23, 1915, and died May 8, 1966, of a heart attack. Dr. Sholund first came to Chapman College, at the age of thirty-one, in 1947 as an Assistant Professor. He taught Theory, Music History, Modal Counterpoint, and Form and Harmonic Analysis. He was promoted to Associate Professor in 1950 and Professor in 1954, and served as Head of the Music Department from 1955 until his death in the spring of 1966, at the age of 50.

Dr. Sholund attended Hastings College in Hastings, Nebraska from 1932-35. He received his A.B. in 1937 and his M.A. in 1939, from Columbia University. Under the guidance of Archibald T. Davison he received his Ph.D. in 1942 from Harvard University. He studied with Paul Henry Lang, Douglas Moore, Seth Bingham, and Alton Jones and also studied at Trinity College of Music in London. He served in the United States Army from 1942-46 as a Chaplain’s Assistant. Prior to his years at Chapman he taught at Columbia University, where his duties included teaching Music Appreciation and an assignment as assistant director of chapel music.

The Bach B-Minor Mass performed by the Music Department on May 22, 1966 was the first Sholund Memorial Scholarship Concert commemorating Dr. Sholund for his fine work, loyalty, and devotion to the College and his friends.

Dr. Sholund is buried in Gothenburg Cemetery, Gothenburg, Dawson County, Nebraska. At the time of his death he left his mother, Mabel Sholund of Orange and his sister Carolyn Karlstrum of New York.

In 1962 the Chapman College annual, the CEER, was dedicated to Dr. Sholund. It stated “Under his leadership this has been an outstanding department and one of great importance and value to the total program of the college. His interest in the college, has however, gone far beyond his own department and is evidenced by his work on the Artist Lecture Series, his loyal support of the athletic program and his help with innumerable other campus activities. His sincerity, his sense of humor, his genuine interest in students, his scholarship, and above all his enthusiasm for teaching have made an invaluable contribution to the college and the lives of its students. With gratitude and with respect the 1962 CEER is dedicated to Dr. Edgar Sholund.”

Dr. Sholund held memberships in the American Musicalological Society and the Music Executives Association of California and served as chairman of the Southern California Section of both organizations.

At Chapman he served as Chairman of the Athletics Committee, served on the Artist Lecture Series Committee, Honors Council, Convocations Committee, Faculty Council, Library Committee and Standards Committee.

- Willy A. Hall, '64, '75
Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director & Conductor

Violin I
Tanya Dorey  
Lydia Dutenc  
Daniel Gibson  
Elizabeth Lee  
Maria Myriek  

Violin II
Christine Andres  
Philipp Claucig  
Matthew Owensby  
Macie Slick  
Emily Uematsu  

Viola
Courtney Giltz  
Will Kellogg  
Jillian Marriage  
Jesse Simons  
Jarrett Threadgill  
Jonathan Woodridge  

Cello
Conrad Ho  
John Elias Kaynor  
Victoria Leach  
Elizabeth Vysin  
Jake Wiens  
Esther Yim  

Bass
Kevin Baker  
Ann Marie Kawai  

Flute
Lauren Aghajanian  
Kristen Fowler  

Oboe
Kyle Chattleton  
Tamer Edlebi  

Clarinet
Laura Lascoo  
Hannah Torrance  

Bassoon
Saza Goya  
Chantel Potter  

Horn
John Acosta  
Stephanie Beaver  

Trumpet
Jonathan Ballard  
Timothy Mathiesen  
Christopher Nario  

Trombone
Marc Ha  
Zachary Mariano  
Michael Rushman  

Percussion
Jordan Curcuruto  

Staff
Victoria Leach  
Administrative Assistant & Head Librarian  
Jillian Marriage  
CCO Librarian  
Kevin Baker  
Ensemble Manager, CCO & Wind Symphony  

Names are listed in alphabetical order  

Acknowledgements

William D. Hall  
Dean, College of Performing Arts  

Dale Merrill  
Associate Dean, College of Performing Arts  

Rick Christophersen  
Director, Conservatory of Music  

Amy Graziano  
Chair, Conservatory of Music  

Peter Westenhofer  
Conservatory Operations Supervisor  

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We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwrig@chapman.edu. Thank you for your interest and continued support!