2-6-2014

President's Piano Series

Alexander Toradze
Chapman University

Vakhtang Kodanashvili
Chapman University

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

Recommended Citation
http://digitalcommons.chapman.edu/music_programs/830

This Guest Recital 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.
President’s Piano Series
Alexander Toradze and Vakhtang Kodanashvili
February 6, 2014
Grace Fong, ARTISTIC DIRECTOR

COLLEGE OF PERFORMING ARTS
theatre music dance
2014
SPRING 2014 calendar highlights

February

February 6
President's Piano Series
Alexander Toradze and Vakhtang Kodanashvili, duo piano concert

February 7
University Singers Post-Tour Concert
Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8
Guest Artists in Recital
Bruce Sledge, tenor with Cheryl Fielding, pianist

March

March 2
Guest Artists in Recital - Third Wheel Trio
Adrienne Geffen, clarinet; Kantenwein Fabiero, flute; and Rebecca Rivera, bassoon

March 6
President's Piano Series
Jeffrey Siegel, piano

April

April 5
Artist-in-Residence in Recital
Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 9-12
Concert Intime
Directed by Alicia Guy

April 10-12, 17-19
Machinal by Sophie Treadwell
Directed by Matthew McCray

April 11
Chapman University Wind Symphony
Christopher Nicholas, Music Director & Conductor

April 25-27
Opera Chapman: Le Nozze di Figaro
(The Marriage of Figaro)
In collaboration with the Chapman Orchestra
Peter Atherton, Artistic Director
Carol Neblett & David Alt, Associate Directors
Daniel Alfred Wachs, Conductor

May

May 7-10
Spring Dance Concert
Directed by Nancy Dickson-Lewis and Jennifer Backhaus

May 10
Sholund Scholarship Concert
Hall-Musco Conservatory of Music
Showcase Performance

May 15
Beethoven: The Finale
The Chapman Orchestra partners with The Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

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

CHAPMAN UNIVERSITY
College of Performing Arts
presents the

President's Piano Series
Grace Fong, artistic director

Duo Piano Recital
Alexander Toradze
and
Vakhtang Kodanashvili

The College of Performing Arts would like to thank the sponsors of the 2014 President's Piano Series for their generous financial support:

KAWAI
THE FUTURE OF THE PIANO

LAW & LEWIS

February 6, 2014 • 7:30 P.M.
Salmon Recital Hall
Program

Piano Sonata No. 6, Op. 82
Sergei Prokofiev
(1891-1953)

Vakhtang Kodanashvili

~Intermission~

Concertino for Two Pianos, Op. 94
Dmitri Shostakovich
(1906-1975)

Alexander Toradze
Vakhtang Kodanashvili

Visions Fugitives, Op. 22
Sergei Prokofiev
Vakhtang Kodanashvili

Piano Sonata No. 7, Op. 83
Sergei Prokofiev
Alexander Toradze

Program Notes

INTERPRETING PROKOFIEV
by Joseph Horowitz, Pacific Symphony Artistic Advisor

Russia produced four 20th century composer/pianists of genius whose different responses to the Revolution, and to Stalinist terror, shaped their creative odysseys.

Sergei Rachmaninoff, born in 1873, and Igor Stravinsky, born in 1882, fled the Bolsheviks and wound up settling in the United States. Dmitri Shostakovich, born in 1906, never left the Soviet Union.

Sergei Prokofiev, born in 1891, left – and, singularly, in 1936 elected to return to a totalitarian state intent upon imposing patriotism and ideology on its creative artists. Why did he do it? What were the consequences?

Each of the four composers was formidably harmed or empowered -- or both -- by political events. Not so long ago, the case of Stravinsky was simplistically understood in the West as a rescue operation: in Paris, in Los Angeles, he escaped the suffocations suffered by Shostakovich and Prokofiev. Today, we are not so sure. Stravinsky's polemics against Russia, his resort a Francophile aesthetic of impersonality, seem as much a study in the psychology of exile as a considered aesthetic strategy. When Stravinsky returned to Russia in 1962, these psychological defenses collapsed: to himself and to the world he admitted an immutable Russianness. At a Moscow banquet, he rose to say words that, at least for the moment, repudiated decades of denial: “A man has one birthplace, one fatherland, one country – he can have only one country – and the place of his birth is the most important factor in his life. I regret that circumstances separated me from my fatherland, that I did not give birth to my works there and, above all, that I was not there to help the new Soviet Union create its new music.” In retrospect, who can say that the “neo-classical” symphonies and concertos of Stravinsky’s exile eclipse the overtly “Russian” ballets of his youth?

Rachmaninoff, in the West, became a famous and popular concert pianist: an American trophy. But his creative output plummeted. He remained a permanent stranger in New York City and California. Shostakovich, in Leningrad, suffered world war and domestic terror. His mood blackened, his health declined. He was viciously patronized in Europe and America as a victim of ideological persecution. No one patronizes Shostakovich today.

What was Prokofiev thinking when he repatriated his family to Soviet Russia – foreseeing (as he confided to his émigré friend Vernon Duke) that he would never be permitted to travel abroad with his wife and two children? If there is a conventional wisdom, it is that he had tired of “competing” with Stravinsky’s peerless Western reputation. Back in Russia, Soviet aesthetic strictures sweetened and softened Prokofiev’s acerbic idiom. He was even
forced to compose "by committee." His life was unquestionably shortened by illness and anxiety. And – no less than with Shostakovich – the Soviet pressure-cooker catalyzed his most famous music: the Fifth Symphony, Romeo and Juliet, the Seventh Piano Sonata.

A central participant in our ongoing Shostakovich festival is the pianist Alexander Toradze, a torrential and subversive artist whose own Russian/American odyssey is anything but simple. Toradze was born in Tbilisi in 1952. His father was Soviet Georgia’s most eminent composer. He graduated from the Moscow Conservatory. He defected to the United States. Post-glansnost, his close association with Valery Gergiev’s Mariinsky Theatre vigorously renewed his Russian career. When I asked Toradze to assess Prokofiev’s fate, he paused a long minute before answering:

"The impact of politics on Prokofiev and Shostakovich – on their music – is so obvious any idiot can hear the difference. After interference from Stalin, a person changes entirely. OK, maybe you can say that the lesser the genius, the more drastic the change. Take the case of Khachaturian, whose music is so sugary. His early music, as it turns out, is confrontational: avant-garde, constructivist, futurist, intent on demolishing everything. With Prokofiev and Shostakovich, the transformation is more organic. Even so, early Prokofiev works like Satyrs, early Shostakovich works like the First Piano Sonata and Apollonius, are enfant terrible explosions; but do we want a different Prokofiev, a different Shostakovich than what we have? Do we want Prokofiev without the Fifth Symphony and War and Peace – or without the Ninth Piano Sonata, which is even now dismissed as a ‘weak’ late work? Yes, you can argue that both Shostakovich and Prokofiev produced their best work under Stalin. This music comprises a rather sizable part of twentieth century music. Unfortunately, that’s the conclusion you have to make."

Prokofiev’s copious diaries, published in 2002, have recently enhanced understanding of Prokofiev the man – as has Simon Morrison’s massive 2009 study The People’s Artist: Prokofiev’s Soviet Years. But the gain in information and nuance has not furnished clarity: in real life, decisions are rarely reducible to lists of reasons. Prokofiev remains an elusive figure, not especially prone to self-reflection or self-disclosure. Addressing the central topic of his book Morrison summarizes:

Though valued by the regime and supported by its institutions, [Prokofiev] suffered correction and censorship, the eventual result being a gradual sapping of his creative energies. He sought to influence Soviet cultural policy, but instead it influenced him. Prokofiev revised and re-revised his late ballets and operas in an effort to see them staged, but, more often than not, his labors went to waste.

Morrison reports that Prokofiev never intended to stay put in the Soviet Union. He was lured back by a government in need of international celebrities. He imagined, Morrison writes, “that Moscow would simply replace Paris as the center of his operations.” World War II and Stalinist repression intervened.

Should Prokofiev have known better? Visiting Russian in 1927, he learned of detentions, disappearances, and suicides. And yet following a second such trip two years later, he wrote in his diary: “It’s a shame to part from the USSR. The goal of the trip was obtained: I have certainly, definitely become stronger.” Like Shostakovich (or, for that matter, Aaron Copland in the US), Prokofiev was far from immune to the goal of a simplified and patriotic people’s art. A 1933 diary entry reads: “Several hints that my music is too complicated for the masses gave me the idea that what is needed now is to create for the masses in a manner that allows the music to remain good. My previous melodic pieces and my search for a ‘new simplicity’ have prepared me well for this task.”

The diaries also document that in 1924, while in the West, Prokofiev converted to Christian Science. Its emphasis on positive thought serendipitously resonated with Soviet aesthetics. Prokofiev absorbed a mission to elevate Russian musical culture in service to the Russian people. In wartime works such as the Fifth Symphony and Seventh Piano Sonata, he memorably succeeded.

**Prokofiev, Piano Sonata No. 6 in A, Op. 82**

Composed during his evacuation from Germany’s attack on the Soviet Union, Prokofiev’s Sixth Piano Sonata, Op. 82, is grouped with Sonatas Nos. 7 and 8 as the “War Sonatas.”

While not one of his better-known piano works, it was composed during his mature years and reflects Prokofiev’s many quintessential elements of compositional style. Sviatoslav Richter and Emil Gilels first performed the piece along with Sonatas No. 7 and 8 in 1940.

The first movement is notable for its opening motive’s use of parallel major and minor thirds, blurring the mode between A major and A minor. In addition, the tritone between A and D sharp accompanies much of the main theme, creating strong dissonances that are only exacerbated by frequent modulation. At the same time, Prokofiev is conservative in his form, emulating early Beethoven with his use of the traditional sonata form. The second movement has a march-like quality and includes some radical melodic intervals that are standard in Prokofiev. The third movement is a grand waltz, slow and romantic. The fourth movement refers back in terms of dissonance to the first, but in a 2/4 time signature in rondo form.

**Works Cited**

Shostakovich, Concertino for Two Pianos, Op. 94 (1953)

This piano duet comes from early in an era in Soviet history often referred to as the “Thaw.” Artists’ works came under less governmental scrutiny, more contact was allowed with the west, and Shostakovich received awards and accolades within the USSR and abroad. The composer seems to have hoped for a more calm, cheerful life and working environment, and his works reflect this shift from rebellion and angst toward accessibility and lightheartedness. The Concertino for Two Pianos shares this mood: it was composed for his teenaged son, Maxim, a talented but still developing pianist, as a piece meant both to educate and to entertain.

Maxim premiered the piece with a fellow young player in 1954, then went on to record the piece with his father in 1956. Although Shostakovich had young performers in mind, the piece is far from simple and — as biographer Laurel Fay notes — “allowances for age were not conspicuous” (Fay 193). Despite an underlying structure based on the traditional sonata form, numerous tempo and mood changes give the piece a changeable personality, shifting from slow and dramatic, to lyrically hymn-like, to breathlessly ebullient (including a sudden sprint to the end).

Program Notes


Program note by Daniel Fister, Hall-Musco Conservatory of Music, Chapman University, Class of 2014, Bachelor of Arts in Music

Prokofiev, Visions Fugitives, Op. 22

This set of short piano pieces is titled Minolotnostsi in Prokofiev’s native Russian, quoting a line from poet Konstantin Balmont: “In every fleeting vision I see worlds/Filled with the tickle play of rainbows.” The work was composed over the years before he emigrated to the United States in 1918 and is classified as part of his “juvenile works.” The set was premiered by Prokofiev in Kislovodsk on October 14, 1917. Similar to Robert Schumann’s Carnaval, Op. 9, each movement reflects a specific character or image.

Most of the twenty movements are slow and highly expressive, with various levels of dissonance and tonality based on the time of composition. Many of the miniatures can be viewed as impressionistic, reminiscent of Debussy. This lens gives the piece a general feeling of wandering and experimentation that one would expect with a young composer. The movements are rarely performed all together and Prokofiev himself rarely performed more than a handful of them, as an encore to a recital.

Works Cited


Program note by Daniel Fister, Hall-Musco Conservatory of Music, Chapman University, Class of 2014, Bachelor of Arts in Music

Prokofiev, Piano Sonata No. 7, Op. 83

The Seventh Piano Sonata (1942) is Prokofiev’s best known. With the Sixth (1940) and Eighth (1944), it comprises one of three “war” sonatas whose turbulence bears suggestive witness to turbulent times. For Sviatoslav Richter, the sonata’s first movement plunges the listener “into the anxiously threatening atmosphere of a world that has lost its balance. . . . In the tremendous struggle that this involves, we find the strength to affirm the irrepressible life-force.” Richter’s premiere performance of the piece (Moscow, Jan. 18, 1943) was one of the signature Russian musical events of the war years. The applause was torrential. After the hall emptied, Richter repeated the entire work for David Oistrakh and other musicians who craved an encore.

The sonata’s signature movement is it toccata-like finale (precipitato). Alexander Toradze
Program Notes

correlates the unusual 7/8 meter of this music to his native Tbilisi — where the sonata, too, was born (Prokofiev having been evacuated from Moscow). “As with many of his other compositions, Prokofiev absorbed the music of the places he visited. It is still not well known in Russia, for instance, that the finale of the Third Piano Concerto is ‘Japanese.’ Once you realize Prokofiev finished it after having visited Japan, the ‘oriental’ flavor of this music is suddenly very obvious. In the case of the Seventh Sonata, the 7/8 rhythm of the finale owes something to a Georgian male dance in 5/8 time — the khorumi, which is danced in preparation for battle.”

Toradze continues: “Not only was this sonata composed in wartime — Prokofiev lived the war, he was basically on the run. The first movement, ‘allegro inquieto,’ is unsettling, alarming; the music of panic. In the second, lyric theme [espressivo e dolente], I hear a singing female voice. The melody begins with an insistent crying — a note repeated four times in agony and pain, not willing to give up hope that this disaster will end. This song of agony, hope” — the lyricism of the second movement “paints a landscape: the beauty and vastness of Russia as such—the enormity of the country, the enormity of the sky. We hear this also in Rachmaninoff. This sobbing and the surrounding bells are a direct

If, in Toradze’s view, the first movement’s second theme is personal — “a lyricism of alarm, suffering intonation, with repetitive small intervals, is highly typical of Russian music; you hear this also in Rachmaninoff. This sobbing and the surrounding bells are a direct illustration of the tragedies of war.”

Program note by Joseph Horovitz, Pacific Symphony Artistic Advisor

Special Thanks

This recital is part of the 2014 Chapman Global Arts Festival, produced in partnership with the Pacific Symphony Orchestra. Special thanks to the following for making possible this year's Global Arts Festival—Dredging Shostakovich:

Russian Music, Art, Theater, Dance and Film 1930-1953:

Peter Atherton, Associate Professor, Director of Opera Studies, Hall-Musco Conservatory of Music

Charlene Baldwin, Dean of the Libraries

Robert Becker, Assistant Professor, Director of String Studies, Hall-Musco Conservatory of Music

John Benitez, Associate Professor, Department of Theatre

Pam Blaine, Vice President of Education & Community Engagement, Pacific Symphony

Adam Borecki, alumni, Hall-Musco Conservatory of Music

Tom Bradac, Associate Professor, Department of Theatre

Susanna Branch, Academic Events Coordinator, Office of the Chancellor

Beth Brooks, Vice President of Marketing & Public Relations, Pacific Symphony

Jeff Brouwer, Creative Director, Strategic Marketing and Communications

Eric Chimenti, Chair, Department of Art

Rick F. Christophersen, Administrative Director, College of Performing Arts

Katerina Clark, Professor of Comparative Literature and of Slavic Languages and Literatures, Yale University

Randi Cox, Associate Professor of History, Stephen F. Austin State University

Nancy Dickson-Lewis, Chair, Department of Dance

Drew Farrington, Account Manager, Strategic Marketing

J. Arch Getty, Professor of History, University of California Los Angeles

Gary Good, Senior Executive for Special Campaigns, Pacific Symphony

Amy Graziano, Chair, Hall-Musco Conservatory of Music

Rebecca Green, Assistant, Academic Events, Office of the Chancellor

Roger Hickman, Professor, Director of Musicology, California State University, Long Beach

Joseph Horovitz, Artistic Director, Pacific Symphony Orchestra

Vera Ivanova, Assistant Professor of Composition, Hall-Musco Conservatory of Music

Eileen Jeanette, Vice President of Artistic and Orchestral Operations, Pacific Symphony

Andrew Jenks, Associate Professor of History, California State University, Long Beach

Lilya Kaganovskaya, Associate Professor, Director of the Program in Comparative World Literature, The University of Illinois, Urbana-Champaign

The Kay Family Foundation

Joyce Keane, Director of Public Relations, Pacific Symphony

Susan Key, Consultant, Pacific Symphony Orchestra

Vakhtang Kodanashvili, Pianist, Guest Artist, Pacific Symphony Orchestra and Chapman University

Mark Konecny, Associate Director and Curator of the Archives and Library of the Institute of Modern Russian Culture, U.S.C.

Nina LeNoir, Chair, Department of Theatre

Dale A. Merrill, Dean, College of Performing Arts

Michael Nehring, Professor, Department of Theatre

Wendy Salmond, Professor of Art History, Department of Art

Katie Silberman, Department Assistant, Hall-Musco Conservatory of Music

Peter Somogyi, Consultant

Jessica Sternfield, Assistant Professor, Director of the B.A. Music Program, Hall-Musco Conservatory of Music

Mark Woodland, Associate Professor, Department of Orchestral Activities, Hall-Musco Conservatory of Music

Peter Westenhofer, Operations Supervisor, Hall-Musco Conservatory of Music

Daniel Alfred Wachs, Associate Professor, Director of Orchestral Activities, Chapman University

Associate Professor of History, California State University, Long Beach

Lilya Kaganovskaya, Associate Professor, Director of the Program in Comparative World Literature, The University of Illinois, Urbana-Champaign

The Kay Family Foundation

Joyce Keane, Director of Public Relations, Pacific Symphony

Susan Key, Consultant, Pacific Symphony Orchestra

Vakhtang Kodanashvili, Pianist, Guest Artist, Pacific Symphony Orchestra and Chapman University

Mark Konecny, Associate Director and Curator of the Archives and Library of the Institute of Modern Russian Culture, U.S.C.

Nina LeNoir, Chair, Department of Theatre

Dale A. Merrill, Dean, College of Performing Arts

Michael Nehring, Professor, Department of Theatre

Wendy Salmond, Professor of Art History, Department of Art

Katie Silberman, Department Assistant, Hall-Musco Conservatory of Music

Peter Somogyi, Consultant

Jessica Sternfield, Assistant Professor, Director of the B.A. Music Program, Hall-Musco Conservatory of Music

Mark Woodland, Associate Professor, Department of Orchestral Activities, Chapman University

Daniel Alfred Wachs, Associate Professor, Director of Orchestral Activities, Hall-Musco Conservatory of Music

Peter Westenhofer, Operations Supervisor, Hall-Musco Conservatory of Music

Mark Woodland, Vice President, Strategic Marketing and Communications
Space is limited. Early registration is encouraged. Sign up by May 1, 2014 to receive the Early Bird tuition! Deadline to register is June 1, 2014.

A limited number of scholarships are available. For information, call 714-997-6871 or visit www.chapman.edu/choralcamp.

Dr. Angel Vázquez-Ramos, Camp Director

Find us on Facebook!

Waltmar Theatre
7:30pm, with an additional performance: Feb. 22 at 2pm
$20 general admission; $15 senior citizens, alumni and non-Chapman students; $10 with Chapman ID; $5 rush with Chapman ID, cash only

For tickets, call 714-997-6812 or visit www.chapman.edu/copa.

Find us on Facebook!
Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. In addition to our student performances, our season always includes choreography, direction and concerts by our stellar faculty and visiting artists who are accomplished professionals, each with a true passion for the arts.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

A gift to the Fund directly supports these College priorities:

- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are an important part of our students’ academic and artistic curriculum, exposing them to experiences that hone their artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit 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 want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,

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
Patricia & Mary Dirk/TROY Group*
Dr. Thomas Gordon Hall and Mrs. Willy Hall '64*
JoAnn Leathersby & Greg Bates
Mr. Donald Marabella & Mrs. Luciana Marabella*
Mr. & Mrs. R. Stewart

Grand Patron
$5,000-$9,999
Anonymous
Glass Family Trust*
Mr. David A. Jones & Mrs. Donna Jones*
Marybelle & Sebastian P. Musco*
Honorable H. Warren Siegel & Mrs. Jan Siegel*
Linda I. Smith
Holly & Burr Smith

Benefactor
$2,000-$4,999
Mr. Benton Bejach & Mrs. Marilyn Bejach*
Mr. & Mrs. Timothy G. Bond
Mr. Alan Caddick & Mrs. Charlene Caddick
Mrs. Lynne & Jim Dutzi*
Dr. Frank Frisch*
Dr. William D. Hall & Mr. David M. Masone*
Mr. Jerry Harrington & Mrs. Maralina Harrington
Mr. Bruce Lineberger '76 & Mrs. Gina Lineberger*
Mr. & Mrs. Jeffrey P. March

Mr. Carlson H. Mengerter* & Mrs. JT Neal
Ms. Alice Rodriguez
Bev and Bob Sandelman
Mr. and Mrs. Randi L. Shaffer
The Theodore Family

Mr. Bruce Lineberger '76 & Mrs. Jerry Harrington
Dr. Frank Frisch*
Mr. Holly
Mr. Benton Bejach
$5,000-$9,999
Linda Glass Family Trust*
Mr. David A. Janes
Grand
Joann Leatherby & Greg Bates
Rhea Black
helping to provide our students with valuable learning experiences as they become
www.chapman.edu/copa and click
The

Thank you to our
Mr~Charlene Caddick
Mrs. Timothy G. Bond
Mr. and Mrs. Edgar Berriman
Mr. and Mrs. Donald Barda
Ms. A. Alexopoulos*
Mr. & Mrs. Donald Barda
Dr. Joseph Matthews
In Honor of Mrs. Greta M. Weatherill

Partner
$250-$499
Mr. Kenneth E. Aaron & Mrs. Sheila L. Aaron*
Laila and William Conlin*
Suzanne C. Candall
Dr. David and Kathleen Dyer, In Honor of Carol Neblett
Ruthann and Jay Hammer
Mr. Ronald A. Hill & Mrs. Cheryl B. Hill
Mrs. Carol Howard*
The Kalls Family
Mr. Robert Lepore & Mrs. Lori Lepore
Pietrillo Family
Dr. Joseph Matthews
Peter & Valerie Rogers, In Honor of Ms. Margaret C. Rogers
John R. Tramutola III
Friend
$100-$249
Wendy and Thomas Ahlingren
Mr. Thomas M. Akashi & Mrs. Karen K. Akashi
Ms. Christina A. Alexopoulos*
Mr. William B. Armstrong*
Mr. & Mrs. Donald Bardi
Mr. & Mrs. David Bartlett
Mr. and Mrs. Edgar Berriman
Mrs. Diana Bond, In Honor of Ms. Erin T. Bond
Ms. Geraldine M. Bowden*

Mr. Thomas Bradac
The Brenning Family
Harsh J. Brown & Frances V. Brown
Robert and Lori Burke
Betty L. Burris
Mary and Herman Bustamante
Mr. Michael J. Byrne '67 & Mrs. Susan Byrne
Heather K. Cameron*
In Honor of Chase Cargill
Mr. Renato M. Castaneda & Mrs. Josefa R. Castaneda
RJ Castaneda '08
Ms. Claire Chambliss*
Mr. Rick Christopherson '94
Marcia and Robert Cooley
Mrs. Kaye DeWitt '70
Ruth Ding*
Gabriella Donnell
Mr. Michael Drummey '73 & Mrs. Patricia Drummey '81
Mr. Stephen L. Dublin '70
Michael and Carol Duffey
Mrs. Linda Duttenhaves*
In Honor of Rev. Dean Echols & Mrs. Mally Echol
Ms. Irene Eckfett
Dr. & Mrs. Jose E. Felman
Mr. Orlando J. Figueroa & Ms. Alana A. Almas
The Fetherolf Family

Our corporate supporters 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:

Anahiem Ballet
Ayres Hotels
Backhaus Dance
Cirque du Soleil
City of Orange Public Library Foundation
Classical Singer Magazine
Covington Schumaner Concert Series*
DP Promotions

Mr. and Mrs. Dudley Frank
Ms. Elsey F. and Ms. Amy Nelson Freilinger
Mr. Joseph A. Gatto
Harold and Jo Elen Giddish
Mr. Richard Gold
Jay Grauer, In honor of Edgar Shoulund
Dave and Sharon Gray
Stephanie K. Hanson
Dr. Frederic T. Hite, D.D.S.*
Mr. and Mrs. David J. Hock
Dr. Charles E. Hoger & Mrs. Anita Hoger
David and Sue Hook* 
Dr. & Mrs. Anthony R. Ill Bob Ipeema
Stephen and Janalee Johnson
Mr. Christopher Kawal & Mrs. Elaine M. Kawal
Mr. & Mrs. Warren E. Koons
Professor and Mrs. John Koshak
Bill and Julie Lanesey
Mr. and Mrs. James W. Levy
Mr. and Mrs. William S. Linn Jr.
Ms. Kathleen Malcomb*
Dr. Armand T. Mansongson & D. Martinez B. Mansongson
Mr. Jim McKeenan
Mrs. Jennifer van Meenen '94
Mr. Alfred Neukuckatz
Mrs. Allison Novosel* Bill and Barbara Parker

Ms. Susan Pedroza
Ms. Sallie Piccirillo*
Ms. Kelly Radelich*
Amalia & Samuel Rainey
Dr. Irving Rappaport & Dr. Julia Rappaport*
Mr. Kenneth W. Reed '91
Mrs. Christina E. Romano
Dr. Robert Reid, LMFT '59
Mrs. Linda Sanchez*
Richard and Cheryl Sherman
Bayram Siri
Mr. & Mrs. Joseph Sookne Park
Mrs. Jane C. Speence '00
Mr. & Mrs. Harry K. Stathos, Jr.
Mr. George F. Sterne '78 & Ms. Nicole Boxer
Robert and Jodi Stoffelmann
Dr. Nicholas Terry & Dr. Emily Rosario
Alyce Thomas
Mey Ling Tsai
Ms. Doreen W. Vail*
Dr. Angel M. Vázquez-Ramos & Jody R. Vázquez
Linda Vinopal & Robert Fodor & Paige Fodor '12
David and Judith Vogel
Mr. Alex Vysin & Mrs. Janice Vysin
Ms. Janet K. Waiblinger
Christine Tunison Wait
Ms. Darlene J. Ware*
Anne Wood '94, '72

Orange County Playwrights Alliance
St. John's Lutheran Church
Segerstrom Center for the Arts
The SJF, Foundation
Office Solutions
Southern California Junior Bach Festival
University Synagogue

* Members of the Opera Chapman Guild

Every effort has been made to ensure that all donor names are included and listed correctly. If you notice any errors or omissions, please call the College of Performing Arts Development Office at (714) 289-2085.

Chapman University
College of Performing Arts

Gemini Industries, Inc.
Kawai America
Law & Lewis LLP
Leatherby Family Foundation
Music Teachers Association of California
Pacific Symphony
Philharmonic Society of Orange County

Orange County Playwrights Alliance
St. John’s Lutheran Church
Segerstrom Center for the Arts
The SJF, Foundation
Office Solutions
Southern California Junior Bach Festival
University Synagogue
Invest in our next generation of artists.

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

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

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