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### Faculty & Guest Artist Recital: Love, the Fair Day

Rebecca Sherburn

*Chapman University*, sherburn@chapman.edu

Louise Thomas

*Chapman University*, thomas@chapman.edu

Kimberly James

*University of Montana*

Tod Fitzpatrick

*University of Nevada - Las Vegas*

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FACULTY & GUEST ARTIST RECITAL:

## *Love, the Fair Day*

Rebecca Sherburn, soprano

Louise Thomas, piano

with guests

Kimberly James, mezzo-soprano, University of Montana

Tod Fitzpatrick, baritone, University of Nevada – Las Vegas

September 8, 2015



# FALL 2015 calendar highlights

## september

September 17

**Keyboard Conversations® with  
Jeffrey Siegel: *The Passionate Love  
Music of Robert Schumann***

## october

October 1-3, October 8-10

### ***Rent***

Book, Music and Lyrics by Jonathan Larson;  
Loosely based on Puccini's *La Bohème*;  
Matthew McCray, *Director*; Diane King Vann,  
*Music Direction*

October 10

### **The Chapman Orchestra & Wind Symphony in Concert**

Daniel Alfred Wachs, *Music Director and  
Conductor*; Christopher Nicholas, *Music  
Director and Conductor*

October 16-18, October 23-25

### **Opera Chapman presents: Shakespeare in Opera**

Peter Atherton, *Artistic Director*; Carol  
Neblett, *Associate Director*; Christian Nova,  
*Assistant Director*; Janet Kao and Paul Floyd,  
*Musical Direction*

October 30

### **University Singers in Concert**

Stephen Coker, *Conductor*

## november

November 12-15

### ***Eurydice***

by Sarah Ruhl  
Theresa Dudeck, *Director*

November 13

### **University Choir & Women's Choir in Concert**

Stephen Coker, *Conductor*;  
Chelsea Dehn, *Conductor*

November 14

### **The Chapman Orchestra & Wind Symphony in Concert**

Daniel Alfred Wachs, *Music Director and  
Conductor*; Christopher Nicholas, *Music  
Director and Conductor*

November 17

### **Big Band & Jazz Combos**

Albert Alva, *Director*

## december

December 4 & 5

### **52<sup>nd</sup> Annual Holiday Wassail Banquet and Concert**

December 9-12

### **Fall Dance Concert**

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## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## Love, the Fair Day

Rebecca Sherburn, soprano

Louise Thomas, piano

*with*

Kimberly James, mezzo-soprano

Tod Fitzpatrick, baritone

Program

I

Love, the Fair Day (0 - 124)  
Love Has Turned His Face Away (115 - 335)  
The Voice of Spring  
I Fly Like a Bird  
Ms. Sherburn, Ms. James

Mabel W. Daniels  
(1878 - 1971)  
Arthur Foote  
(1853 - 1937)

II

Good Night (387 - 751)  
Bedouin Love Song  
So Far Away  
Mr. Fitzpatrick

George W. Chadwick  
(1854 - 1931)

III

A Ballade of June Roses  
The Night Sea  
Sea Song  
Come Live With Me and Be My Love  
Ms. Sherburn, Ms. James

Henry K. Hadley  
(1871 - 1937)  
Amy Cheney Beach  
(1867 - 1944)  
Arthur Foote

~Intermission~

Program

IV

Three Songs opus 60  
Tyrant Love  
Fair Springtide  
To the Golden Rod  
Ms. James

Edward MacDowell  
(1861 - 1908)

V

A Canadian Boat-Song (1654 - 1856)  
Sing, Maiden, Sing  
Ms. Sherburn, Mr. Fitzpatrick

Amy Cheney Beach  
Arthur Foote

VI

A Song From The Persian  
~~Summer Night~~  
The Skylark  
Ms. James, Mr. Fitzpatrick

Arthur Foote

VII

Wouldn't That Be Queer?  
Mr. Fitzpatrick, Ms. James, Ms. Sherburn

Amy Cheney Beach

Texts

Love, the Fair Day

Love, the fair day is drawing to a close,  
The stars are rising and a soft wind blows,  
The gates of heaven are opening in a dream,  
The nightingale sings to the sleeping rose.  
If in this shadow land of life,  
Thou hast found one true heart to love thee,  
hold it fast.  
Love it again, give all to keep it thine,  
For love like nothing in the world can last.  
-The Rabaiyat of Khayyam

Love Has Turned His Face Away

Love has turned his face away,  
Weep sad eyes!  
Love is now of yesterday,  
Time that flies.  
Bringing glad and grievous things,  
Bears no more Love’s shining wings  
Love was not all glad you say,  
Tears and sighs  
In the midst of kisses lay.  
Were it wise, If we could to bid him come,  
Making with us once more home.  
Yet, should we beseech Love stay,  
Sorrow dies.  
And if love will but delay,  
Joy may rise.  
Since with all its thorns the rose  
Is the sweetest flower that blows.  
-Philip Bourke Marston

The Voice of Spring

It was the voice of Spring,  
That faint far cry  
And birds began to sing,  
And winds blew by,  
And up the blossoms got  
They knew the call:  
The blue Forget-me-not,

The Lily tall,  
And May flowers, pink and white  
As any lass,  
Sprang up, for heart’s delight,  
Among the grass.  
The happy world is fain  
To hail the feet of Spring,  
Spring who comes again,  
Spring that is sweet.  
Let us dear Heart rejoice,  
You, Love, and I;  
We too have heard the voice,  
Our Spring is neigh.  
-Louise Chandler Moulton

I Fly Like a Bird

I fly like a bird to my home that lies  
Far in the West by a fair green hollow.  
The straight fine meadow line runs with the  
skies:  
A clear horizon for sight to follow,  
To leave then rest where the zenith’s blue,  
Blue of the bluesy, like my love’s eyes!  
I leave the noise of the busy mart;  
The small stream’s mouth with its shining  
shallows,  
I go with its going; Till here, apart,  
Hid bu rushes and low white mallows,  
Hushed in its singing it lieth deep,  
Deep of the deepest like my love’s heart!  
I will sleep and dream while the shadows  
move  
And the slant of the sunlight falleth yellow.  
I will wake to the note of the greenwood  
dove,  
As it calleth low to its distant fellow  
Where life of the fields and the woods is pure,  
Pure as the purest like my love’s love!  
-Marie van Vorst

Texts

Good Night

The moon is sinking fast, my love,  
The stars now shine less bright.  
With a heavy heart must I depart,  
Good night, my love, good night.  
Heav’n guard thee through the tardy hours,  
And speed the morning’s flight.  
I’ll soon return to my heart’s sojourn.  
Good night, my love, good night.  
The moon has sunk at last, my love,  
The stars will hold their light,  
But e’en in my dreams thine eyes shall beam.  
Good night, my love, good night.  
Bedouin Love Song  
From the desert I come to thee on a stallion  
shed with fire,  
And the winds are left behind, with the speed of  
my desire.  
Under thy window I stand and the midnight  
hears my cry.  
I love but thee with a love that cannot die.  
Till the sun grows cold and the stars are old,  
And the leaves of the judgement book unfold  
-Bayard Taylor

So Far Away

So far away.  
Thy stars are not the stars I see  
With me ‘tis night with thee ‘tis day  
And night and day are one to me,  
So far away.  
I faint beneath these wandering airs  
That all around the world go free  
I snatch at straws and whirlwind bears  
Touched they the land that blooms for thee  
So far away.  
So far away.  
The forms that near me breathe and move  
Like visions rise like visions flee  
I cannot live to other love  
My soul has crossed the deep to thee

Earths gloomy shadows round me close  
The very heavens seem dark to me  
My heavy heart finds me repose  
And hope swoons dead in yonder sea.  
So far away.

A Ballade of June Roses

Roses are climbing, roses are clinging,  
Over the trellis they twine and try,  
Tendril and bud and blossom are swinging,  
Swinging slow as the soft winds sigh,  
Breathing sweets as the breeze blows by.  
And swaying tree tops are crooning a tune,  
And the gold green leaf is tossing on high,  
And it’s Ah! In my heart for a rose in June!  
Under my window the nightingales’ singing,  
Singing Love’s old gospel of melody,  
Now the day that’s dead is o’er the heaven  
flinging  
A glory of grief that the day must die.  
And heavy with dew, See! The roses lie,  
And night comes out of the sea,  
And the moon is round and red in the far off  
sky,  
And it’s ah! In my heart for a rose in June!  
At dayspring, Love’s a sweet rosebud,  
Ay, and a full-hearted crimson glory at noon.  
Bourgeon and blossom, sweet roses,  
each bringing strains to the chorus of rose  
harmony!  
Soon the nightingale southward will be  
winging,  
Blow, roses, blush and blow till the fallen  
leaves fly  
In whirls of dust all yellow and dry.  
For dropping and dying come soon, too soon.  
And the breeze through the branches will  
moan and cry,  
And it’s Ah! In my heart for a rose in June

Texts

The Night Sea

In the summer even  
While yet the dew was hoar,  
I went plucking purple pansies,  
Till my love should come to shore.  
The fishing lights their dances  
Were keeping out at sea,  
And “Come,” I sang, “my true love.  
Come hasten home to me.”  
But the sea it fell a moaning  
And the white gulls rocked thereon  
And the young moon dropped from heaven,  
And the lights hid one by one.  
All silently their glances slipped down the  
cruel sea,  
And “Wait” cried the night and wind and  
storm,  
“Wait till I come to thee!”  
-Harriet Prescott Spofford

Sea Song

Our boat to the waves go free,  
By the bending tide where the curled wave  
breaks,  
Like the track of the wind on the white snow-  
flakes:  
Away, away! ‘Tis a path o’er the sea.  
Blasts may rave spread the sail,  
For our spirits can wrest the power from the  
wind,  
And the gray clouds yield to the sunny mind,  
Fear not we the whirl of the gale.  
Waves on the beach and the wild sea foam,  
and a sudden cheer,  
Where the seaweed makes its bending home,  
And the seabirds swim on the crests so clear,  
Wave after wave, they are curling o’er,  
While the white sand dazzles along the shore.  
-William Ellery Channing

Come Live With Me, and Be My Love

Come live with me and be my Love,  
And we will all the pleasures prove  
That hills and valleys, dale and field,  
And all the craggy mountains yield;  
Come live with me and be my Love.  
There we will sit upon the rocks,  
And see the shepherds feed their flocks,  
By shallow rivers to whose falls  
Melodious birds sing madrigals.  
There will I make thee beds of roses,  
And a thousand fragrant posies,  
A cap of flowers, and a kirtle embroidered all  
with leaves of myrtle  
Come live with me and be my Love,  
The shepherd swains shall dance and sing  
For thy delight each May morning;  
If these delights thy mind may move,  
Then live with me and be my love.  
-C. Marlow

Tyrant Love

Where e’er Love be,  
Tyrant he,  
Without mercy; Plead as thou may,  
Ah me, He ne’er thy tears will see,  
Ah me!, Ah me!  
Light wings hath he  
As any bee  
Let not him free,  
For he alone can rule the kingdom he  
Hath won, Ah me!  
Where e’er Love be,  
Tyrant he,  
Without mercy; But hold him close, ma mie,  
As bishop to his see,  
For me, for me!

Fair Springtide

Fair springtide cometh once again  
Stirs the sap in lonely trees

Texts

To wake again the bitter joy of love  
That mortal eye ne’er sees,  
The bitter joy of love  
Why waken those who sleep so sound  
Why cause again the tears to flow.  
Ah springtide thou dost touch the quick  
Of every creature here below.  
Yet though the tears be bittersweet,  
They come like soothing summer rain  
And lo the mournful desert heart  
Grows green with lovelorn pain again.

To The Golden Rod

A lissome maid with towseled hair  
As soft as e’er a squirrl’s vair,  
With ne’er a care, All silkey fair,  
She sways to ev’ry wooing air.  
She flaunts her golden gown with grace  
And laughs in sturdy Autumn’s face,  
A ray of sunshine in the race  
That ends with hoary winter’s pace  
Within my heart O, maiden fair,  
Old winter’s frown can ne’er efface  
Thy wayward grace so debonair  
Thou princess of a nomad race.

A Canadian Boat-Song

Faintly as tolls the evening chime,  
Our voices keep tune, and our oars keep time.  
Soon as the woods on shore look dim,  
We’ll sing at St. Ann’s our parting hymn.  
Row, brothers, row! The stream runs fast,  
The rapids are near, and the day light’s past.  
Why should we yet our sail unfurl?  
There is not a breath the blue wave to curl!  
But when the wind blows off the shore,  
O! Sweetly we’ll rest our heavy oar.  
Blow, breezes, blow! The stream runs fast,  
The rapids are near, the daylight’s past.  
Utawa’s tide! This trembling moon  
Shall see us float over thy surges soon.  
Saint of this green isle, hear our prayers-O

grant us cool heavens and favoring airs!  
Blow, breezes, blow! The stream runs fast,  
The rapids are near, the daylight’s past.  
-Thomas Moore

Sing, Maiden, Sing

Sing, maiden, sing;  
Mouths were made for singing:  
Listen, songs thou’lt hear,  
Through the wide world ringing.  
Songs from all the birds,  
Songs from winds and showers,  
Even from sweet flowers,  
Songs from seas and streams,  
Songs even from sweet flowers.  
Hear’st thou the rain,  
How it gently falleth;  
Hear’st thou the bird,  
Who from forest calleth;  
Hear’st thou the bee,  
O’er the sunflower ringing?  
Tell us maiden now,  
Should’st thou not be singing?  
Hear’st thou the breeze,  
Round the rosebud sighing?  
And the sweet small rose,  
Love to love replying?  
So should’st thou reply  
To the prayer we’re bringing:  
So that bud, thy mouth  
Shall break forth in singing.  
-Barry Cornwall

A Song From The Persian

Oh sad are they who know not love,  
But far from passion’s tears and smiles  
Drift down a moonless sea  
Beyond the silvery coast of fairy isles.  
And sadder they whose longing lips  
Kiss empty air, and never touch the dear warm  
mouth,

Texts

The mouth of those they love,  
Waiting, wasting, suffering much.  
But clear as amber, fine as musk  
Is life to those, who pilgrim-wise  
Move hand in hand from dawn to dusk,  
Each morning nearer paradise.  
O not for them shall angels pray  
They stand in everlasting light,  
They walk in Allah’s smile by day  
And nestle in his heart by night.  
-T. B. Aldrich

Summer Night

Golden stars with love’s deep longing  
Sadly down from heaven are gazing;  
Fairest flowers return their greeting,  
Loving eyes to them upraising.  
Mirrored in the brooks dark water,  
Looks the moon on them with yearning,  
And for love she sinks beneath them,  
Cools in them her bosoms burning  
‘Mid the trees are lightly dancing,  
Throwing kiss and loving greeting  
To the shades of dreams entrancing.  
Flowers are blooming, Brooks are springing,  
Stars from heaven are swiftly falling,  
All is waking, laughing, singing  
Love to joy the world is calling.  
-Heinrich Heine

The Skylark

Bird of the wilderness, Blythesome and  
cumberless,  
Sweet be they matin o’er moorland and lea!  
Emblem of happiness, Blest is thy dwelling  
place  
O, to abide in the desert with thee!  
Wild is thy lay and loud, For in the downy  
cloud,  
Love gives it energy, love gave it birth.

Where on they dewy wing, where art thou  
journeying?  
Thy lay is in heaven, thy love is on earth.  
O’er fell and fountain sheen, O’er moor and  
mountain green  
O’er the red streamer that heralds the day.  
Over the cloudlet dim, over the rainbows rim,  
Musical cherub soar singing away.  
-James Hood

Wouldn’t That Be Queer?

If the trees knew how to run up and down the  
hill,  
If the cats and dogs could talk and we had to  
keep still,  
If the flowers all should try like birds to sing  
and fly,  
and the birds were always found growing up  
out of the ground,  
Dear, dear, Wouldn’t that be queer?  
If the babies when they came were very old  
and tall,  
And grew down instead of up to be quite  
young and small,  
If the sun should come out bright in the  
middle of the night,  
And the dark should come and stay when we  
knew that it was day,  
Dear, dear, Wouldn’t that be Queer?  
-Elsie J. Cooley

Program Notes

In the early 20<sup>th</sup> century, Parlor Music developed in America after the European model. As the piano became an affordable luxury in American homes, it functioned as a major part of the family’s entertainment and as an educational tool. Every well raised young lady had some schooling in performance and these skills were exercised in the home, with children and adults gathered around the piano.

Until the 20<sup>th</sup> century, it was considered necessary for American born musicians to be trained in Europe. The songs they wrote to be sung in the American parlor bear the clear imprint of German lieder. Similar to its European model, music in the American home could be rather simple and hymn like or closer to European art music.

While the harmonic vocabulary and forms reflect European art song, American parlor songs developed two important distinctions. First, these composers began to use American poems, some of a high quality, others by friends and acquaintances. Themes of nostalgia, lost love and nature are common. Second, much of this music, written to highly sentimental poems, took on a popular tone. These two factors, and the rise of musical training in the United States would then lead the next generation of American song composers toward a completely unique voice.

From about 1880 until World War I, New England enjoyed a particularly Germanic orientation musically. The tendency was toward Brahms and away from Wagner, and parlor music was a large part of the standard compositional output of these musicians. Musicologists have grouped these composers under a number of different titles: “Boston Classicists”, The Second New England School”, “New England Academicians”, and “The Boston Six”.

The New England Classicists

Arthur Foote (1853 – 1937) studied with John Knowles Paine (1839 – 1906) at Harvard and at the New England Conservatory. Foote, who wrote over 100 songs, is one of the few in this group who did not study in Europe. He later taught at the New England Conservatory.

George Chadwick (1854 – 1931) studied in Berlin and Leipzig as well as at the New England Conservatory, leaving about 100 songs. When he returned to Boston in 1880 he opened a studio and held a post at the New England Conservatory teaching many American composers, Mabel Daniels and Henry Hadley among them.

Edward Alexander MacDowell (1861 – 1908) studied in Paris and Munich. He left a large opus of songs, and later in life taught at Columbia University.

Amy Beach (1867 – 1944) was born in New Hampshire but the family moved to Boston where she received her musical training. She was one of the most prolific in the song genre.

# Program Notes

She never held an academic position.

Henry K. Hadley (1871 – 1937) began studies with George Chadwick as a teenager. His opus includes many songs. He furthered his studies in Vienna and Munich, and was one of the original founders of the Berkshire Music Festival at Tangelwood in Massachusetts.

Mabel W. Daniels (1878 – 1971) graduated from Radcliff College. After graduation she continued her studies with George Chadwick in Boston. She also studied in Munich and later taught at Bradford Academy and Simmons College.

According to Gilbert Chase, “In summing up the achievements of the Boston Classicists we may say that they gave to the American composer a professional dignity, a social and artistic prestige, and a degree of recognition both at home and abroad, such as he had not previously enjoyed.”

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# About the Artists

**Tod Fitzpatrick**, Associate Professor of Music (B.M., M.M., D.M.A.), is an active performer and teacher of voice. He sings operatic and music theater roles in addition to oratorio and concert works. He also has a passion for song recitals and new works for voice.

Frequently performing with distinguished organizations around the United States, a few of the ensembles with which he has sung include the Los Angeles Philharmonic, the Los Angeles Opera, Opera Pacific, the Virginia Symphony, Virginia Opera, the Los Angeles Mozart Orchestra, the Sacramento Choral Society, the La Jolla Symphony and Chorus, the Fort Collins Symphony, the Las Vegas Philharmonic, the Bear Valley Music Festival, and the Utah Festival Opera Company.

Fitzpatrick is currently the Cal-Western Regional Governor for the National Association of Teachers of Singing. Composers Jennifer Barker, Judy Cloud and Virko Baley feature him on recordings. A new recording of songs arranged by the American composer Celius Dougherty will soon be released. He has taught and served as an administrator at the Hawaii Performing Arts Festival and the Big Bear Lake Song Festival.

Fitzpatrick earned his Bachelor of Music degree in vocal performance from Chapman University. His Master of Music and Doctor of Musical Arts degrees are from the University of Southern California Thornton School of Music where he received the Marilyn Horne Voice Scholarship. Other programs attended include the Tanglewood Music Festival in Massachusetts, the Verbier Music Festival in Switzerland, San Francisco Opera’s Merola program, the Britten-Pears School in Great Britain, and the 2003 NATS intern program in New York. He also earned a certificate in Vocology from the University of Iowa and the Denver Center for the Performing Arts through the National Center for Voice and Speech.

**Kimberly Gratland James**, Mezzo-Soprano, enjoys an active performance career in opera, concert, and recital venues. Ms. James’ tone has been described as “well-rounded,” “deep, rich,” and “resonant.” Her performances have been noted for vocal strength, nuance, musicality, and convincing dramatic portrayals. She made her Lincoln Center debut in 2003 in John Adams’ *Grand Pianola Music* with John Adams conducting the London Sinfonietta and previously performed the piece with the New World Symphony and the Los Angeles Philharmonic. Recent concert performances include: Mahler’s 8th Symphony with the Helena Symphony, Verdi’s *Requiem* with the Missoula Symphony Orchestra, Texas University Chorale and Orchestra at Ft. Worth’s Bass Hall, and with the Corpus Christi Symphony, and both the Mozart & Duruflé *Requiems* with the Glacier Symphony.

Ms. James is equally at home on the operatic stage. She has performed with Chautauqua Opera, Opera Theater of St. Louis, New Orleans Opera, Montana Lyric Opera, Lyric Opera Cleveland, and other companies across North America. Additionally, she covered the role of Varvara in *Kátya Kabanová* at Santa Fe Opera which featured Patricia Racette in

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## About the Artists

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the title role and the leading mezzo roles of Carmen and Gertrude (Hamlet) for Opera Theatre of St. Louis. Her performance roles have included the title role of *Carmen*, Jo from *Little Women* (both the international premiere and university premiere), Erika from *Vanessa*, Ein Page from *Salome*, Hansel, and Elizabeth Proctor from *The Crucible* among others.

Ms. James holds advanced music degrees from Rice University and Indiana University's Jacobs School of Music. She resides in gorgeous Missoula, Montana with her family.

**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

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## About the Artists

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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.

Pianist **Louise Thomas** is Associate Dean of the College of Performing Arts and 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.

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chapman.edu/CoPA

## Marybelle and Sebastian P. Musco Center for the Arts

# Focus

on the Arts

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:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

Every single student in the College is touched directly by your generosity. What's more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, 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](http://www.chapman.edu/copa) and click "Support Our Programs."*

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## Upcoming Performances

A black and white photograph of a piano keyboard, with the keys receding into the distance. Overlaid on the image is the text 'CHAPMAN UNIVERSITY presents' in a small font, followed by 'KEYBOARD CONVERSATIONS' in large, bold, sans-serif capital letters. Below this, it says 'with Jeffrey Siegel: The Passionate Love Music of Robert Schumann'. At the bottom, it reads 'Thursday, September 17, 2015 | Salmon Recital Hall, Berteau Hall | 7:30 p.m.'. To the right of the text is a small, square, black and white portrait of Jeffrey Siegel, a man with a receding hairline, smiling.

CHAPMAN UNIVERSITY presents

# KEYBOARD CONVERSATIONS

with Jeffrey Siegel: The Passionate Love Music of Robert Schumann

Thursday, September 17, 2015 | Salmon Recital Hall, Berteau Hall | 7:30 p.m.

September 17

### Keyboard Conversations with Jeffrey Siegel: The Passionate Love Music of Robert Schumann

Internationally acclaimed pianist and Presidential Fellow Jeffrey Siegel returns to Chapman University for a performance of his celebrated concert series, KEYBOARD CONVERSATIONS®; a brilliantly polished concert-with-commentary format in which lively, captivating remarks precede virtuoso performances of piano masterpieces. Join us this September for THE PASSIONATE LOVE MUSIC OF ROBERT SCHUMANN which includes piano compositions filled with romantic longing and intense passion... if ever there was a composer whose love life inspired his music, that composer was Schumann.

Salmon Recital Hall 7:30 p.m.

\$35 general admission; \$20 senior citizens, alumni, non-Chapman students and Chapman community

# Viney-Grinberg Piano Duo

Saturday, September 19, 2015



#### Performing:

Franz Schubert, *Fantasy in F Minor, D.940*  
Carl Vine, *Sonata for Piano Four Hands*  
Yevgeniy Sharlat, *touch divided, blocked*  
John Adams, *Hallelujah Junction*

### Guest Artists in Recital – Viney-Grinberg Piano Duo

September 19  
8 p.m.

Salmon Recital Hall

\$10 general admission; \$5 senior citizens, alumni and non-Chapman students

For information, call 714-997-6624 or visit [chapman.edu/tickets](http://chapman.edu/tickets)

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in our next generation of artists.

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

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

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

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Michele Wanner, Associate Vice President of Development, at (714) 744-7623 or [bautista@chapman.edu](mailto:bautista@chapman.edu).