9-8-2015

Faculty & Guest Artist Recital: Love, the Fair Day

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Louise Thomas  
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Kimberly James  
*University of Montana*

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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 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 Nebbett, 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
52nd 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

September 8, 2015 • 7:30P.M.
Salmon Recital Hall
Program

I

Love, the Fair Day
Love Has Turned His Face Away
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
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)

IV

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

Ms. James

Edward MacDowell
(1861 – 1908)

V

A Canadian Boat-Song
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
Love, the Fair Day
Love, the fair day is drawing to a close, The stars are risin' and a soft wind blows, The gates of heaven are openin' 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.

-love, the fair day

Love Has Turned His Face Away
Love has turned his face away, Weep sad eyes! Love is now of yesterday, Time that flies. If love will but delay, Sorrow in the midst of kisses lay. Love was not all glad you say, Since with all its thorns the rose dies.

-love has turned his face away

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 fair 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.

-the voice of spring

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 small stream's mouth with its shining shallows, 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; I go with its going; Till here, apart, So I faint beneath these wandering airs

-i fly like a bird

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, 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 hear's 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. Thou hast found one true heart to love thee.

-good night

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.

-so far away

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-philip bourke marston

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-marie van vorst

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-louise chandler moulton

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-bayard taylor

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 swinging tree tops are crowning 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.

-a ballade of june roses
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 the gray clouds yield to the sunny mind,
For our spirits can wrest the power from the cruel sea.

And a sudden cheer,
Why should we yet our sail unfurl?
There is not a breath the blue wave to curl!
Blows, breezes, blow! The stream runs fast,
The rapids are near, the daylight's past.

The rapids are near, and the day light's past.
Row, brothers, row! The stream runs fast,
As soft as e'er a squirrel's vair,
Break forth in singing.

Some times to 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,
By shallow rivers to whose falls
Melodious birds sing madrigals.

There will I make thee beds of roses,
There we will sit upon the rocks,
And see the shepherds feed their flocks,
And the white sand dazzles along the shore.

Wave after wave, they are curling o'er,
And the lights hid one by one.

And the white gulls rocked thereon
By the bending tide where the curled wave
And a thousand fragrant posies,
There will I make thee beds of roses.
There we will sit upon the rocks,
And see the shepherds feed their flocks.
And the white sand dazzles along the shore.

As bishop to his see,
As any bee
Plead as thou may,
As soft as e'er a squirrel's vair,
Break forth in singing.

She
flaunts her golden gown with grace
Sways to ev'ry wooing air.
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 squirrel's vair,
Break forth in singing.

Tell us maiden now,
Should'st thou not be singing?
Hear'st thou the breeze,
Round the rosebud sighing?

O'er the sunflower ringing?
Maiden, sing;
Sweetly we'll rest our heavy oar.
Why waken those who sleep so sound
Why cause again the tears to flow.
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O'er the sunflower ringing?
The mouth of those they love,
Waiting, wanting, suffering much.
But clear as amber, fine as mussk
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

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,
If the birds and trees should sing and fly.
And the sky 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

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.

Stars from heaven are swiftly falling,
Mid the trees are lightly dancing,
Throwing kiss and loving greeting
To the shades of dreams entrancing.

Bird of the wilderness, Blythesome and cumberless,
Sweet be they matin o'er moorland and leal
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.

-Elsie J. Cooley

The Skylark
Bird of the wilderness, Blythesome and cumberless,
Sweet be they matin o'er moorland and leal
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.

-Henrich Heine

Program Notes
In the early 20th 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 20th 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.

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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 Tanglewood in Massachusetts.

Mabel W. Daniels (1878 – 1971) graduated from Radcliffe 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.”

BIBLIOGRAPHY


Grove Music on line.


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 Celsus 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 2005 NATS intern program in New York. He also earned a certificate in Vocolology 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 Missoula Symphony Orchestra, Texas University Chorale and Orchestra at Ft. Worth’s Bass Hall, and with the Corpus Christi Symphony, and both the Mozart & Durufle 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 Katya Kabanova at Santa Fe Opera which featured Patricia Racette in
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 performances with the Los Angeles Philharmonic New Music Group, New York New Music Ensemble, newEar of Kansas City, Los Angeles Master Chorale, South Florida Master Chorale, William Hall Chorale, Los Angeles Concert Opera, Santa Barbara Light Opera, Opera Grand Rapids, Virginia Opera, Flagstaff Symphony, NewWest Symphony, Kansas City Symphony, and Kansas City Ballet.

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

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

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

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 Technikovsky Conservatorio 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 fellowship (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 Bartok 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, "Schwentiger 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 Idylwild 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.
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 invaluable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: 
www.chapman.edu/copa and click “Support Our Programs.”

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Upcoming Performances

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 brilliant 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

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**Viney-Grinberg Piano Duo**

Saturday, September 19, 2015

**Guest Artists in Recital — Viney-Grinberg Piano Duo**

September 19

8 p.m.

Salmon Recital Hall

$50 general admission; $5 senior citizens, alumni and non-Chapman students

For information, call 714-997-6624 or visit chapman.edu/tickets
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.

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.