

Chapman University

Chapman University Digital Commons

Printed Performance Programs (PDF Format)

Music Performances

10-27-2015

Chapman Percussion Ensemble

Chapman Percussion Ensemble

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



Part of the [Music Performance Commons](#), and the [Other Music Commons](#)

Recommended Citation

Chapman Percussion Ensemble, "Chapman Percussion Ensemble" (2015). *Printed Performance Programs (PDF Format)*. 947.

https://digitalcommons.chapman.edu/music_programs/947

This Ensemble Performance 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.

Chapman Percussion Ensemble

Nicholas Terry, *Director*

October 27, 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 & Chapman
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*

We value your feedback!

Please take our brief survey:
www.chapman.edu/artssurveyfall15

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 &
Chapman 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

Follow us online!
@ChapmanCoPA



CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

Chapman Percussion Ensemble

Nicholas Terry, director

Myles Angel
Paul Burdick
Cole Castorina
Katie Eikam
Aaron Grisez
Storm Marquis
Andrea Stain

October 27, 2015 8:00 P.M.
Salmon Recital Hall

Program

Extremes (2009) 38-210

Jason Treuting
(b. 1972)

Parade (2003) 375-929

Guo Wenjing
(b. 1956)

Musique de Tables (1987) 9507-1176

Thierry de Mey
(b. 1956)

Mallet Quartet (2009) 1268-1782

Steve Reich
(b. 1936)

Third Construction (1941) 1841-2199

John Cage
(1912 - 1992)

Program Notes

With **Extremes**, composer Jason Treuting bypasses traditional music notation altogether, creating a system in which consonants and vowels contained in the six city names of Denver, Helena, Burlington, Brooklyn, Houston, and Cleveland receive either a short or long rhythmic duration (eighth note versus dotted-eighth, respectively). With a steady quarter note pulse shared amongst the four players, entire sections of music are developed in which the six city names are placed in cannon – recall the precise same musical process as *Row, Row, Row Your Boat*. In other moments, two players perform a series of chords, in 7/8 time, atop a rhythmic ostinato established by the very opening loop of “Denver/Helena”. *Extremes* is part of a larger, evening length work entitled “Imaginary City”, composed by Treuting and realized by So Percussion.

Parade

The music of composer Guo Wenjing seeks to “absorb aspects of traditional Chinese music to create resonant, highly original music that transcends geographic boundaries and rigid classifications.” (New York Times) As evidenced in his two great works for percussion trio, *Drama* and *Parade*, Wenjing crafts a singular and intense soundscape reliant on a homogeneous assembly instruments – in the case of *Drama*, small Chinese hand cymbals, and for *Parade*, six Chinese opera gongs placed on a table. Dramatic gestures and extreme ensemble agility (physically and dynamically), along with fine modulations of timbre help to make this rather abstract music create the illusion of a dramatic narrative reminiscent of traditional Peking Opera.

The origins of **Musique de Tables** arose in the Italian costal town of Polverigi in the midst of composer Thierry de Mey’s collaboration with dancer Simone Sandroni and choreographer Wim Vandekeybus on “What the Body Doesn’t Remember”, a dance performance that following its premiere in 1987 would go on to receive world-wide acclaim. With this project, de Mey investigated the associations of gesture, movement, and rhythm – an experience that led to his creation of a unique notational system that allows for efficient and precise execution by the performer/interpreter. *Musique de Table* has, despite the lack of any traditional percussion instrument (not to mention sticks or mallets), become a staple in percussion ensemble repertoire.

Mallet Quartet is scored for two vibraphones and two five-octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements: fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent

Program Notes

piece of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be ‘too thin’, but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th Anniversary, by Nexus in Toronto, So Percussion in New York and Synergy Percussion in Australia. The world Premiere was given by the Amadinda Quartet in Bela Bartok National Concert Hall on December 6, 2009. The American Premiere was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010.

(Steve Reich)

Third Construction, composed in 1941, follows a scheme similar to that the composer used in the *First Construction* (1939) and *Second Construction* (1940). Noting the effect of tonality upon traditional aspects of form (e.g. the central role of harmonic progression in a sonata-allegro or rondo movement), Cage sought to create an infrastructure that could similarly be applied to nonpitched percussion instruments. The result was what has been termed "micro/macrocosmic structure" -- that is, a structure in which the whole is reflected in the individual parts.

The *First* and *Second Constructions* were both built upon sixteen cycles of sixteen bars each. In the *Third Construction*, Cage employs a somewhat more elaborate scheme of twenty-four cycles of twenty-four bars each. Within this controlled structure Cage freely exercises other variables. While the length of sections is determined by the macro/micro principal, the rhythmic patterns within the structure create an intricate, multilayered web; Cage's singular timbral sense provides another source of variation and interest.

The four performers called for in the *Third Construction* play a large and varied battery of exotic instruments, including a teponaxtle (Aztec log drum), quijudas (jawbone rattle), lion's roar (a large tom tom with a small hole through which a rope is noisily pulled), and an assortment of cymbals, shakers, claves, tom-toms, and (20) tin cans. By combining the endless possibilities of percussion colors and rhythms within a controlled, telescopic structure, Cage creates a work that is continually surprising yet holistically unified. (Jeremy Grimshaw, allmusic.com)

About the Artists

Jason Treuting has performed and recorded in venues as diverse as the Brooklyn Academy of Music, the Walker Art Center, the Knitting Factory, the Andy Warhol Museum, Zankel Hall, Lincoln Center, DOM (Moscow) and Le National (Montreal). As a member of So Percussion, he has collaborated with artists and composers including Steve Reich, David Lang, John Zorn, Dan Trueman, tabla master Zakir Hussain, the electronic music duo Matmos and choreographer Eliot Feld. In addition to his work with So, Jason performs improvised music with Simpl, a group with laptop artist/composer Cenk Ergun; Alligator Eats Fish with guitarist Grey McMurray; Little Farm, with guitarist/composer Steve Mackey; QQQ (a quartet consisting of hardinger fiddle, viola, guitar and drums); and Big Farm (a foursome led by Rinde Eckert and Steve Mackey).

Jason also composes music. His many compositions for So Percussion include So's third album *Amid the Noise*, and contributions to *Imaginary City*, an evening length work that appeared on the Brooklyn Academy of Music's 2009 Next Wave Festival. Recent commissions for other ensembles have included *Oblique Music for 4 plus (blank)*, a concerto for So Percussion and string orchestra for the League of Composers Orchestra; *Circus of One*, music for a video installation in collaboration with Alison Crocetta; and *Diorama*, an evening length collaboration with the French choreographers in *Projet Situ*.

Guo Wenjing was born in 1956 in Chongqing, an ancient city of China's mountainous Sichuan province. In 1978, he was one of a hundred students admitted out of 17,000 applicants to Beijing's re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant). The New York Times praised him the only Chinese composer who has never lived abroad but established an international reputation. At home, Guo Wenjing has been honored among the Top China Hundred Outstanding Artists.

The former head of the composition department of the Central Conservatory, where he still remains on the faculty, Guo maintains a busy schedule as composer and educator.

Thierry De Mey, born in 1956, is a composer and filmmaker. An instinctive feel for movement guides his entire work, allowing him to tackle and integrate a variety of disciplines. The premise behind his musical and filmic writing is the desire for rhythm to be experienced in the body or bodies, revealing the musical meaning for the author, performer and audience. He has developed a system of musical writing for movement used in pieces where the visual and choreographic aspects are just as important as the gesture producing the sound, such as in *Musique de tables* (1987), *Silence must be!* (2002) and *Light Music*, which premiered at Lyon's Musiques en Scène biennial festival in 2004.

About the Artists

Steve Reich was recently called "our greatest living composer" (The New York Times), "America's greatest living composer" (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker), and "...among the great composers of the century" (The New York Times). From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966), to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London). In April 2009, Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'.

John Cage's compositions and writings on the nature of music and art are widely held in the percussion community to provide much of the philosophical foundation for contemporary percussion music, and thus his contribution to our art cannot be understated. Born in 1912 in Los Angeles, by the mid-1930s Cage's affinity for percussive timbre combined with his development of rhythm as a primary compositional element. His works for percussion from this period, including *Third Construction*, would become among the first great masterworks in our repertoire.

Dr. Nicholas Terry is a Grammy-winning percussionist specializing in contemporary classical music. In 2008, he founded the Los Angeles Percussion Quartet, who in 2012 was nominated for Best Small Ensemble Performance in the 55th Grammy Awards, and who were featured performers at the 2013 Percussive Arts Society International Convention. In 2005, Terry cofounded Ensemble XII, an international percussion orchestra to which Pierre Boulez asserts, "...represents the next generation in the evolution of modern percussion." He additionally performs with the PARTCH Ensemble, and Brightwork Newmusic, a Pierrot-plus sextet. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, Harrison Birtwhistle, Sofia Gubaidulina, and Fritz Hauser. Terry is a graduate of the University of Southern California, the California Institute of the Arts, and Eastern Illinois University.



Big Band and Jazz Combos

Under the direction of Albert Alva, the Chapman University Big Band and Jazz Combos will explore the music of Dizzy Gillespie, Lionel Hampton, Ella Fitzgerald and Tower of Power.

Big Band & Jazz Combos

November 17, 2015, 7:30pm

Chapman Auditorium, Memorial Hall

\$15 general admission; \$10 senior citizens, alumni and non-Chapman students

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

 **CHAPMAN**
UNIVERSITY

COLLEGE OF PERFORMING ARTS
HALL-MUSCO
CONSERVATORY OF

music

Poster designed by Taylor Cole-White
BFA Graphic Design, '15

THE CHAPMAN UNIVERSITY SINGERS IN CONCERT

STEPHEN COKER, CONDUCTOR
HYE-YOUNG KIM, ACCOMPANIST

FEATURING WORKS OF CLAUDIO MONTEVERDI

FRENCH CHORAL MUSIC OF THE 19TH & 20TH CENTURIES

AND AMERICAN COMPOSERS LIBBY LARSEN, GWYNETH WALKER,
AND LOUISE TALMA

Chapman University Singers in Concert

October 30, 2015

7:30 p.m.

Fish Interfaith Center

\$15 general admission; \$10 senior citizens, alumni and non-Chapman students

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



COLLEGE OF PERFORMING ARTS
HAIL-MUSCO
CONSERVATORY OF

music

poster design by Nick Curl '19



CHAPMAN UNIVERSITY

COLLEGE OF PERFORMING ARTS

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 and click "Support Our Programs."

Dean's Circle \$10,000 and above

Rhea Black Family
Patrick & Mary Dirk/TROY Group**
Angela Friedman
Dr. Thomas Gordon Hall & Mrs. Willy Hall '64*†
Joann Leatherby & Greg Bates
Mr. Donald Marabella & Mrs. Luciana Marabella*†
Margaret Richardson
Honorable H. Warren Siegel & Mrs. Jan Siegel**†
Mrs. Ruth E. Stewart
Dr. Daniel Temianka & Dr. Zeinab H. Dabbah

Grand Patron \$5,000-\$9,999

Anonymous
Helen Carola Trust
Glass Family Trust*
Marybelle & Sebastian P. Musco*
Linda I. Smith
Holly and Burr Smith

Benefactor \$1,000-\$4,999

Mr. Benton Bejach & Mrs. Wanlyn Bejach*
Mr. & Mrs. Timothy G. Bond
Leilane & Hahns Buendia
Dr. William L. Cumiford, In Honor of Dr. Ronald Huntington
Drs. Lynne & Jim Doti*
Dr. Frank Frisch*
Dr. William D. Hall & Mr. David M. Masone*
Mr. & Mrs. Bruce Lineberger '73, In Honor of Norma Lineberger*
Mr. & Mrs. Jeffrey P. March
In Memory of Mr. Carlson H. Mengert*
Mr. & Mrs. JT Neal
Mr. Robert Parker & Ms. Rhonda Latham, In Honor of Will Parker
Dr. Richard Pitts & Colleen Pittts

Jack Raubolt
Ms. Alice Rodriguez
Mr. and Mrs. Rande I. Shaffer
Mr. Edward Subia & Mrs. Melinda Subia, In Honor of Jason Chapman Subia
Mr. Douglas Woo & Mrs. Carol Woo

Associate \$500-\$999

Susan & Mike Bass, In Honor of The Honorable George L. Argyros & Mrs. Julianne Argyros
Dr. Donald Booth
Brooke & Bertram de Boutray
The Bruenell Family
Mr. William Conlin & Mrs. Laila Conlin*
Dr. John A. Carbon*
Mr. & Mrs. Frank Dugas
Ms. Lola Gershfeld
Mrs. Dallas Gladson
Ruthann & Jay Hammer
Mrs. Barbara Harris*
Melissa & Gregg Jacobson
Andrea & Steve Jones, In Honor of Daniel Wachs
Suzy & Bob LaForge

Paul & Kelley Lagudi
Mr. Eric M. Scandrett
Dr. & Mrs. Joaquin Siles, D.D.S.
Beverly Spring*
Arlin Pedrick Trocme
Mr. Ales Vysin & Mrs. Janice Vysin
Ms. Janet K. Waiblinger
Mr. David Weatherill '51 & Mrs. Beverly Weatherill '50, In Honor of Mrs. Greta M. Weatherill

Partner \$250-\$499

Mr. Kenneth E. Aaron & Mrs. Sheila L. Aaron*, In Honor of Margaret Richardson

Mr. Michael E. Bass & Mrs. Susan Bass
Suzanne C. Crandall
Ruth Ding*
Dr. David & Kathleen Dyer, In Honor of Carol Neblett
Mr. George L. Simons & Ms. Devi Eden, In Honor of Mr. Jesse M. Simons, Prof. Robert L. Becker, and Prof. Daniel Alfred Wachs
Mrs. Sharon Edlin & Rev. Neil Edlin
Mrs. Lynn I. Flack
Mrs. Katherine B. Hale
The Kalis Family
Mrs. Suzanne M. Laforge
Mrs. Catherine C. Lapenta
Dr. Joseph Matthews
Mr. David R. McCulloch & Mrs. Chris McCulloch
Mr. Fernando Niebla & Mrs. Olga Niebla
Petriello Family
Peter & Valerie Rogers, In Honor of Ms. Margaret C. Rogers
John R. Tramutola III
Judith & David Vogel
Ms. Anne Wood '54, '72

Friend \$100-\$249

Wendy & Thomas Ahlering
Mr. Thomas M. Akashi & Mrs. Karen K. Akashi
Allen Family Trust
Ms. Alana A. Almas
Mr. & Mrs. Donald Barda
Mr. & Mrs. David Bartlett
Mr. & Mrs. Edgar Berriman
Ms. Susan Bethanis, In Memory of Mrs. Cynthia A. Piper
Mary Jane Blaty, In Honor of Mary Frances Conover*
Mrs. Eva Boston
Ms. Geraldine M. Bowden*
Mr. Thomas F. Bradac
The Breunig Family

Rev. Harsh J. Brown & Frances V. Brown
Mr. James Brown & Mrs. Victoria Brown
Robert & Lori Burke
Betty L. Burtis
Mary & Herman Bustamante
Mr. Michael J. Byrne '67 & Mrs. Susan Byrne
Helen K. Carbon*, In Honor of Margaret Richardson
Barbara Cargill, In Honor of Chase Cargill
R.J. Castaneda '08
Mrs. Leslie L. Cena
Ms. Claire Chambless*
Sallie Dougherty '64 & James Dougherty '62
Michael & Carol Duffey
Ms. Carol Eltiste
Mr. & Mrs. Joseph R. Enos, Jr.
Mrs. Joanne Escobar
Pamela Ezell
Ms. Dorothy A. Farol
Dr. Ira E. Felman, In Honor of Rebecca Felman '16
The Fetherolf Family
Mrs. Debra Finster
Dr. Grace Fong

Mr. Ray Francis & Mrs. Maria Francis*
Laila & Dudley Frank
Ms. Amy Nelson Frelinger
Mrs. Martha H. Garrett
Mr. Joseph A. Gatto*
Harold & Jo Elen Gidish
Mr. Richard Gold
Jay Grauer, In Honor of Edgar Sholund
Dave & Sharon Gray
Ms. Katherine Greenwood
Kathryn M. Hansen
Stephanie K. Hanson
Mr. & Mrs. David J. Hock
Dr. Charles E. Hoger & Mrs. Anita Hoger
David & Sue Hook*
Dr. Vera Ivanova
Karen & James Jackman
Stephen & Janalee Johnson
Mr. Christopher Kawai & Mrs. Elaine M. Kawai
Mr. & Mrs. John Kleindienst, In Memory of Mrs. Cynthia A. Piper
Mr. & Mrs. Warren E. Koons
Bill & Julie Laneseey
Mr. & Mrs. James W. Ley
Mrs. Bey-Bey Li

Mr. & Mrs. Edwin C. Linberg, In Honor of Jenna Wall
Mr. & Mrs. William S. Linn Jr.
Ms. Kathleen Malcomb*
Mr. Peter Marks & Mrs. Elizabeth H. Marks
Dr. Armand T. Masongsong & Dr. Martina B. Masongsong, In Honor of Amanda B. Masongsong
Mr. Jim McKeehan
Mr. Alfred Neukuckatz
Mrs. Allison Novosel*, In Honor of Margaret Richardson
Mrs. Esther Kyung Hee Park
Mr. Ronald H. Peltz
Mr. & Mrs. Ragey
Amalia & Samuel Rainey
Mrs. Cathy Ravera
Dand & Dianne Rime, In Memory of Cpl. Claudio Patiño
Ms. Karen K. Ringer
Dr. Francine H. Rippy
Mr. Peter Rogers & Ms. Valerie Crotty, In Honor of Ms. Margaret C. Rogers
Ms. Christina E. Romano
Mrs. Rachel Repko
Mrs. Lenore Richter

Mrs. Esther Rupp
Mrs. Linda Sanchez
Mrs. Marylou Savage, In Honor of Dennis Savage
Michael & Julie Schwarz
Richard & Cheryl Sherman
Betty Bayram Sirri
Mr. & Mrs. Joseph Soonkue Park
Mrs. Jane C. Spence '00
Sharon & Wayne Spring
Mr. & Mrs. Harry K. Stathos, Jr.
Mr. George F. Sterne '78 & Ms. Nicole Boxer
Robert & Jodi Stiffelman
Alyce Thomas
Susan Thompson
Mey Ling Tsai
Dr. Angel M. Vázquez-Ramos & Jody R. Vázquez
Linda Vinopal & Robert Fodor & Paige Fodor '12
Christine Tunison Wait
Ms. Darlene J. Ware*
Mrs. Nancy G. Weintraub
Mr. & Mrs. Zierer

*Our **corporate partners** 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:*

Building Systems & Services, Inc.
City of Orange Public Library Foundation
The Covington
Davis Smith Foundation
First Christian Church
Gemini Industries, Inc.
Ilo Chiropractic
Jewish Community Federation
Kawai America

Kay Family Foundation
Law & Lewis LLP
Leatherby Family Foundation
Lumen FX, Inc.
Marathon Medical Group, Inc.
Music Teachers Association of California
Pacific Symphony
Orange County Playwrights Alliance
Orange County Youth Symphony Orchestra

Sigma Alpha Iota
St. John's Lutheran Church
Segerstrom Center for the Arts
The SJL Foundation
Southern California Junior Bach Festival, Inc.
University Synagogue
Waltmar Foundation

CHAPMAN UNIVERSITY

President: Dr. James L. Doti

Chairman Board of Trustees: David A. Janes

Chancellor: Dr. Daniele C. Struppa

COLLEGE OF PERFORMING ARTS

Dean: Giulio Ongaro

Associate Dean: Louise Thomas

Operations Manager: Joann R. King

Assistant to the Dean: Jean Taber

Operations Administrator: Amy Rudometkin

Development Coordinator: Bobby Reade

Box Office & Events Communications Coordinator: Danielle Bliss

HALL-MUSCO CONSERVATORY OF MUSIC

Full-time Faculty: Amy Graziano (*Chair*)

Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Grace Fong, Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park, Dominique Schafer, Rebecca Sherburn, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Daniel Alfred Wachs

Adjunct Faculty: Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Adam Borecki, Christopher Brennan, Joshua Brown, Francisco Calvo, Caitlin Carlos, Clara Cheng, Ruby Cheng, Christina Dahlin, Daniel DeArakal, Justin DeHart, Chelsea Dehn, Margaret Dehning, Kyle De Tarnowsky, Robert Fernandez, Paul Floyd, Patricia Gee, Patrick Goesser, Chris Golinski, Nancy Gray, Fred Greene, Timothy Hall, Desmond Harmon, Maia Jasper, Aron Kallay, Janet Kao, Brian Kennedy, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Vicki Muto, Christian Nova, Mary Palchak, Ben Phelps, Lelie Resnick, Rebecca Rivera, Ryan Rowen, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

Artist in Residence: Milena Kitic, Carol Neblett

Temianka Professorship: William Fitzpatrick

William Hall Visiting Professor: Jeralyn Refeld Glass

Lineberger Endowed Chair: Peter Atherton

Staff: Katie Silberman (*Department Assistant*), Peter Westenhofer (*Operations Supervisor*)

Work-study Students: Sam Ek, Taylor Kunkel, Melissa Montano, Caleb Price, Margot Schlanger

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 Bobby Reade, Development Coordinator, at (714) 289-2085 or reade@chapman.edu.