4-24-2009

La Divina, Signor Deluso, and The Impresario

Opera Chapman

Chapman Chamber Orchestra

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Spring 2009 Event Highlights

ART:
Visual Urgency with HOW Self-Promo and AIGA Get Out the Vote poster retrospective ..................................................... Feb 2 – Mar 12
BA and BFA Student Shows .................................................... Mar 16 - May 1
Departmental Exhibition .......................................................... May 11 – 15

THEATRE:
Trojan Women ....................................................................... Mar 20 – 22; 25 – 28
Psycho Beach Party ................................................................. Apr 24 – May 2

MUSIC:
University Choir Home Concert .............................................. Feb 6
Ensemble-in-Residence in Concert: Ensemble Green ................. Feb 7
Visiting Artist: Sergei Babayan, piano .................................... Feb 10
Opera Chapman presents: La Divina and Signor Deluso by Pasatieri and Mozart’s The Impresario ........................................ Apr 24 – 26
Sholund Scholarship Concert: Shubert’s Mass in E-flat Major, D. 950 and Beethoven’s Choral Fantasy, Op. 80 ....................... May 9

DANCE:
Works in Progress .................................................................. Feb 28
Concert Intime ........................................................................ Mar 26 – 28
Spring Dance Concert ............................................................. May 13 – 16

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

Cast of Characters

Madame Adelina Altina..................................................Katie Dixon (Fri., Sun.)
Clarissa Lecce (Sat.)
Cecily........................................................Michëlle Montoya (Fri., Sun.)
Katie Trimble (Sat.)
Matthew........................................................Efrain Solis (Fri., Sun.)
Joshua Cavanaugh (Sat.)
A Young Conductor..................................................Amy Dabalos (Fri., Sun.)
Alex Cammarota (Sat.)

Director's Notes

La Divina (The Divine One) was written in 1965 by Thomas Pasatieri while he was a student at The Juilliard School. He wrote the libretto with the help of the music director Christopher West. In 2005, this opera was revised and recorded with Sheri Greenawald, Ashley Putnam, Ryan Kinsella and Eric Margiore with the Opera Company of Brooklyn, conducted by Jay D. Meetze. Thomas Pasatieri was the first recipient of a doctoral award from Juilliard.

La Divina is a comic opera about the farewell performance of a great and stellar diva who has decided her career should now be over and that all involved with her career should take a much needed rest. The great Adelina Altina has a true diva temperament and a huge prima donna complex. As she prepares for her last evening on the stage, the diva reflects on her life and the fears of never again being in the spotlight, while her maid and manager try to balance their feelings of this decision and their newly discovered love, adding more tension and amusement to this drama giacosa. After the concert, Adelina makes a surprising decision...

Artistic Staff

Peter Atherton.............................................Artistic Director
Carol Neblett ..........................................Associate Artistic Director
Daniel Alfred Wachs.............................Music Director and Conductor
Cheryl Lin Fielding.................................Musical Preparation
Tony Cho..............................................Musical Preparation
Laure Dike.............................................Costume Design
Pat Cavins .............................................Costume Design
Don Guy................................................Set Design
Mark Matzcanin.....................................Lighting Design

Technical Staff

Jennifer Kelly ...........................................Stage Management & Program Design
Alex Cammarota....................................Assistant Stage Manager
Jane Hobson..........................................Light Board

Stage Crew
Craig Brown, Ron Coffman, Brian Fujii, Jane Hobson, Richard Jackson, & Eric Rodríguez

Costume Crew
Peggy Oquist – Costume Construction, First Hand
Katie Schmidt – Costume Construction & Wardrobe Mistress
Ruthe Brunner – Costume Construction

Student Costume Construction Crew
Katlyn Gault, Breanna Wing, Clara Pratt, Paige Fodor, Jackie Smith, Kelly Rogers, Blair Nichols, & Katarina Frudakis

Hair and Make-up Stylist
Marci Alberti

There will be a brief intermission between acts
Signor Deluso

**Cast of Characters**

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<thead>
<tr>
<th>Character</th>
<th>Actor/Actors</th>
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<tbody>
<tr>
<td>Gorgibus</td>
<td>Austen Stranahan</td>
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<td></td>
<td>(Fri., Sun.)</td>
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<tr>
<td>Efren Solis</td>
<td></td>
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<tr>
<td>Célie</td>
<td>Rebecca Robles</td>
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<td></td>
<td>(Fri., Sun.)</td>
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<tr>
<td>Rosine</td>
<td>Sarah Silva</td>
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<td></td>
<td>(Fri., Sun.)</td>
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<tr>
<td>Signor Deluso</td>
<td>Michael Blino</td>
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<td></td>
<td>(Fri., Sun.)</td>
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<tr>
<td>Clara</td>
<td>Jessica Hardy</td>
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<td>(Fri., Sun.)</td>
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<tr>
<td>Léon</td>
<td>Marshall Johnson</td>
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<td>(Fri., Sun.)</td>
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<tr>
<td>Magistrate</td>
<td>Yannick Lambrecht</td>
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**Director's Notes**

Six months after the brilliant success of his play *The Affected Young Ladies (Les Précieuses Ridicules)*, Molière asked his Italian colleague, Tiberio Fiorelli, to teach him the techniques of the Commedia dell'arte. In 1660, he premiered a new comedy, *Signor Deluso*, as a tribute to the Commedia and his teacher. The comic approach to the speciousness of human relationships is depicted with pessimism in this work, and was revisited on many occasions in Molière's later plays.

In 1974, Thomas Pasatieri received a commission to compose an opera for the Juilliard School. After reading the Molière play in the original French, he knew he had found just the right vehicle for his new comic opus. *Signor Deluso* follows the exploits of Célie, a young woman in love with Léon but forced by her father to marry the wealthy Valére. A comedy of errors results when Célie faints near her home and her neighbor, Signor Deluso, comes to her aid. Deluso's wife, Clara, happens to see him holding Célie and concludes he is being unfaithful. A short while later Deluso notices Clara looking at a portrait of a handsome young man (Léon) in a locket accidentally dropped by Célie. Deluso makes the same hasty conclusion, that his wife is being unfaithful. Soon, all the couples suspect their true loves are involved in affairs. Accusations and insults intensify until Célie's maid, Rosine, arrives to set everyone straight.

The Impresario

**Cast of Characters**

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<thead>
<tr>
<th>Character</th>
<th>Actor/Actors</th>
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<tr>
<td>Herr Frank</td>
<td>Tony Arnold</td>
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<tr>
<td>Buff</td>
<td>Austen Stranahan</td>
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<td></td>
<td>(Fri., Sun.)</td>
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<tr>
<td>Herr Eiller</td>
<td>Charles Vickery</td>
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<td>(Fri., Sun.)</td>
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<tr>
<td>Madame Silverklang</td>
<td>Jennifer Moore</td>
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<td>(Fri., Sun.)</td>
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<tr>
<td>Miss Sweetsong</td>
<td>Kristen Pacetti</td>
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**Director's Notes**

Mozart’s One Act comic opera, *The Impresario* (Der Schauspieldirektor), was composed in 1786, the same year as *Le nozze di Figaro*. It was Mozart's version of one of opera's most enduring and long-standing jokes, the rivalry between two sopranos and the attempts of a greatly harassed impresario to reconcile them.

Fifty years earlier, the musical scene of London was dominated by the reality of dueling divas Cuzzoni and Bordoni in the operas of Georg Frideric Handel. One celebrated outburst between the sopranos was particularly noteworthy, when boos and shouts from their rival factions led the two singers to a hair-pulling, shin-kicking free-for-all on stage. Before they could be separated, they had scratched and bitten each other. The very term, prima donna, now signifies self-centered conceit, as in: "She's such a prima donna!" One of the most celebrated of the breed was Australia's Dame Nellie Melba. She terrorized colleagues, berated conductors and had impresarios trembling with fear. Only rival sopranos stood up to her. Soprano Galli-Curci once said, "When you heard Melba sing you would think it was a turkey." These days, operatic sopranos, and impresarios too, are a gentler breed, but for modern listeners, Mozart's chamber opera has lost none of its sting. This production harkens back to those wonderful backstage dramas of yesteryear.

For audience accessibility, we are performing an English version translated by Dory Previn.
Throughout the world's major opera houses, Ms. Neblett has sung more than eighty-five leading roles and more than 100 oratorio and symphonic works. Her recordings include Musetta in La Bohème for Angel/EMI, James Levine conducting; Minnie in La Fanciulla del West with Plácido Domingo and Sherrill Milnes, Zubin Mehta conducting (DG); Meth Slug in Kunde's Die Tote Stadt, Erich Leinsdorf conducting (RCA); Mahler's Symphony No. 2 with Claudio Abbado and the Chicago Symphony Orchestra; and a special recording with Roger Wagner on Angel/EMI entitled Magnificat. In celebration of the 100th anniversary of the Chicago Symphony Orchestra, Daniel Barenboim invited him to sing the role of a maestro in a television broadcast from a concert with Maestro Carlo Maria Giulini; television broadcast from the Kennedy Center, A Tribute to George London, subsequently released on RCA.

Ms. Neblett is currently on the vocal staff as Artistic-in-Residence at Chapman University. She conducts master classes for young artist programs worldwide, concentrating on role preparation for the professional singer, as well as maintaining a private studio in the Los Angeles area.

Daniel Alfred Wachs

Dynamic Conductor and Pianist Daniel Alfred Wachs is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. His performance with the Minnesota Orchestra "proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works..." (St. Paul Pioneer Press)

Mr. Wachs recently completed his tenure as an Assistant Conductor of the National Orchestra of France under Kurt Masur. While in Paris, Mr. Wachs served as Assistant Conductor of the French premiere of Bernstein's Candide at the Théâtre du Châtelet, a concert performance conducted by Daniel Barenboim and directed by Robert Lightfoot. Currently, Wachs is designated as Assistant Conductor & Director of Instrumental Studies at the newly designated Conservatory of Music at Chapman University in Orange County, California, and newly appointed Music Director of the Orange County Youth Symphony Orchestra. In February 2007, Mr. Wachs studied with Valery Gergiev at the International Summer Academy in Tanglewood, and in April 2008, he stepped in for Vladimir Spivakov with the Sharan County's Pacific Symphony. He served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Repetiteur for Cincinnati Opera during its 2007 season. He has been engaged with orchestras including the National Symphony, the Philadelphia Orchestra, as a soloist, with the Boca Raton Philharmonic, and guest conductor of the Pacific Symphony as part of its 8th American Biennial weekends. Upcoming performances include guest soloist and conducting assignments with the American Ballet Theatre and the Cleveland Orchestra.

Equally comfortable on stage and in the pit, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company's Balanchine Centennial and during the 50th Anniversary of The Nutcracker. He served as Music Director for Florida Grand Opera and conducted over the course of two years. His performances include cosignatures with the Singapore Symphony Orchestra and the Symphonic Orchestra of the Netherlands. Wachs has guest conducted with the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony and the National Symphony (as part of the National Youth Symphony Institute). As a soloist, he performed in Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Pleyel in Paris, and the Old Fort Worth Opera.

Wachs’s tenure included a semi-staged performance of Amahl and the Night Visitors (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations. Raised and educated in the United States, he was born in 1972 and started piano studies at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Wachs holds a Bachelor's degree in Piano from the Curtis Institute of Music and graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.
Pat Cavins

Pat Cavins has been the Costume Shop Manager at Chapman University since 1999. Before coming to Chapman, Pat managed the costume shop at the University of California, Irvine for eleven years. Prior to working at UCI she managed the costume shop at the University of the Arts in Philadelphia for nine years. Pat’s interest in Shakespeare was sparked during five summer seasons spent at the Utah Shakespeare Festival in Cedar City, Utah, from 1983-1988. She continues to work as a guest draper at regional Festivals, the Salem Globe Theatre in San Diego, the Shakespeare Festival in Ashland, OR, and the Alabama Shakespeare Company in Montgomery, AL.

Pat currently manages the costume shop for Shakespeare Orange County, supported in part by Chapman University, working on productions such as Hamlet and Twelfth Night or What You Will. She has been a guest draper and tutor for South Coast Repertory, Center Theater Group, Opera Pacific and LA Opera. Her work has also been seen on television in programs such as Little House on the Prairie, Disney’s Beauty and the Beast, Babylon 5, and Charmed. Pat has worked with dance fields with groups including American Ballet Theatre, Paul Taylor Company, Ballet West, and Ballet Pacifica. Together with her students she has worked on productions such as Romeo & Juliet, Carmen, Cinderella, A Midsummer Night’s Dream, Project Synergy, and Meditation on Integrations.

Tony Cho

Pianist Tony Cho, a native of South Korea, is an accomplished musician with extensive experience both as a solo pianist, a vocal/instrumental collaborator, and an opera coach. His performances include concerts at Weill Recital Hall of Carnegie Hall in New York City, Mann Hall in Seattle, Harris Concert Hall in Aspen, Doris Duke Theatre at Honolulu Academy of Arts in Hawaii, and Heliconian Hall in Toronto, Canada, among many others. He also has been a guest artist in many music festivals including El Festival Internacional de Jóvenes Pianistas and the Italian Art Week Festival in Asuncion, Paraguay.

As an opera coach, he has collaborated in the main productions at such opera companies as Aspen Opera Theatre Center, Central City Opera, Hawaii Opera Theatre, Juilliard Opera Center, Virginia Opera, and the Opera Theatre of Lucca in Italy, working closely with such esteemed conductors as Robert Spano, Harry Bicket, George Manahan, Ed Spanjaard, and Gary Thor Wedow. He also has served as a music director of Virginia Opera’s Spectrum Resident Artists, Juilliard Opera Centre’s Opera Repertoire, and Glimmerglass Opera’s American Young Artists Concert Tour.

He earned his Doctor of Musical Arts in Piano Performance from the University of Washington where he was a graduate staff vocal accompanist; a Master’s Degree from the University of Cincinnati, College-Conservatory of Music; and a Bachelor’s Degree cum laude from Oklahoma State University with a minor in Organ and Spanish Literature.

A former member of Vocal Arts Staff at the Juilliard School, Dr. Cho currently serves as an opera coach at Chapman University and USC Thornton Opera Company. Dr. Cho’s coaching and teaching credits include: return to the Central City Opera in Colorado to collaborate on Carlisle Floyd’s Susannah and Leonard Bernstein’s West Side Story.

Laure Dike

Laure holds a BFA in dance from the University of California, Irvine, where she studied under Eugene Loring and Olga Maynard. She choreographed over thirty musical theater productions – her favorites include Anything Goes, Once Upon a Mattress, and Oklahoma. Laure performed in California Riverside Ballet’s The Nutcracker as Frau Silberhaus and Cinderella as Stepmother, under the direction of David Allen. Laure has been with the Walt Disney Company as a corporate trainer for New-hire Orientation, The Management Intern Program, and Disneyland Ambassador Program. Laure currently teaches dance and music at Company and is the choreographer and creative consultant for the Norco High School Choral Association.

Cheryl Lin Fielding

Internationally acclaimed, Cheryl Lin Fielding’s pianism has been praised by the New York Sun as “warm, grand... and rich.” She has performed in Japan, Taiwan, Italy, and throughout the United States, including concerts at such prestigious venues as the Alice Tully Hall at Lincoln Center, Central City Opera, Juilliard School, and St. John’s in Manhattan. She has been seen on television and radio, and has performed with the Tanglewood Music Festival, the Mark Morris Dance Group, and the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival, recognized by the National Foundation for Advancement in the Arts, and three times received the distinguished Gwendolyn Koldofsky Scholarship Award in Keyboard Collaborative Arts.

Cheryl’s musical studies began at the age of three in Taiwan, first on the piano and later on the violin and continued through dual master’s degrees, at the Juilliard School in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman. Her studies continued at the University of Southern California in the studio of Alan Smith, with voice studies under Elizabeth Hynes, culminating with a Doctor of Musical Arts degree in Keyboard Collaborative Arts.

Cheryl has had the honor of working with many great artists, including Phyllis Curtin, Joseph Fuchs, Margot Garret, Marilyn Horne, Graham Johnson, Warren Jones, Martine Katz, Jon McAlister, Serena Merrills, Sam Sanders, Harvey Shapiro, Dawn Upshaw, Brian Zeger, and the distinguished conductors Christian Badea, John DeMain, Randall Behr, James Levine, Timothy Lindberg, George Mester, and Dean Williamson.

Dr. Fielding has worked with the Los Angeles Opera, Opera Pacific, San Francisco Opera, LA Opera, Santa Fe Opera, the Trisha Brown Company, Pat Cavins, Pat currently

Don Guy

Don is an Assistant Professor of Theatre in Entertainment Technology and the Production of Performing Arts. He received a degree in Design from the University of California, Irvine and a BA in Theatre from the University of Alabama. In addition to his work at Chapman, he is a prolific designer for dance, theater, industrials, themed entertainment and architecture. He has designed numerous shows from Off-Broadway to Tony Award-winning Broadway shows. His designs have included Dance for the Dead, The Duke of Burgundy, The Nutcracker and Swan Lake, Silvina and The Nutcracker for the St. Louis Ballet, Cinderella, The Nutcracker, Holbrooke Suites, ETC!, Fiesta and Concerto Grosso for choreographer David Allan, The Nutcracker for Ballet Pacifica, Ash, Rainbow ’Round My Should, Mended Bottles, Songs of the Disinherited, Delicious Obsession, Bondage and District Storyville for choreographer Donald McKayle, Swan Lake, Silvina, and The Nutcracker for Festival Ballet and well over 300 dance pieces for numerous choreographers across the dance companies across the country. His design credits include: Return directed by Donald McKayle, The Grand Tour, Grand Hotel, Rounding Third, Master Harold ... and the boys, and The Immigrant at the Colony Theatre, A Picasso at the Repertory Theatre of St. Louis, La Posada Magica at the Tony Award-winning South Coast Repertory, The Tempest for the Shakespeare Festival of St. Louis, Zorro for Utah Musical Theatre, Jubilee at Radio City Music Hall, Pericles, Bus Stop, and Hay Fever for A Noise Within, Carnival of Wonders, The Magic Underground, and Real Magic for award-winning magician Kalin and Jinger. Themed Entertainment and Architectural Design credits include: Hard Rock Hotel & Casino, Universal Studios Japan, Universal Studios Orlando, Universal Studios Hollywood, Master Card, Warner Bros. Movie World Madrid, TV Guide, South Coast Repertory, Anheuser Busch, Lincoln Center, Madison Square Garden, and Morgan Stanley Dean Witter Production Studios at the World Trade Center.
Mark Matzcanin
Mark is currently a freelance Lighting Designer, Programmer, and Production Manager based in Southern California but travels throughout the country for projects. His work ranges from theatrical, to concerts, to large scale special events and trade shows. He designs and programs for several production and design companies including Universal Studios (Revenge of the Mummy, Shrek 4D), Walt Disney Imagineering (Disney's California Adventure), Visual Terrain (Casino Morongo, Margaritaville) and The Ruzika Company (Universal Studios Japan Christmas Time Magic Lagoon Show, Peter Pan National Tour with Cathy Rigby). He has worked with South Coast Repertory, Utah Shakespeare Festival and the Santa Fe Opera. He has served as a consultant for installations and renovations, and volunteers his time at the Hunger Artists Theatre Company in Fullerton acting as Lighting Director, having designed Sweeney Todd, Assassins, Marat/Sade, and Hedwig and the Angry Inch. He continues to be involved with premieres and product launches, in addition to working on the NFL Experience/Tailgate Party at the Super Bowl, and the NHL All-Star Game.

Chapman Chamber Orchestra
Names are listed in alphabetical order

Violin
Sarah Becker
Kolena Bovell
Philipp Claucig
Tanya Dorsey
Lydia Dutluc
Daniel Gibson
Winston Laquesta
Daphne Medina
Maria Myrick

Viola
Courtney Giltz
Katie Kroko
Jillian Marriage
Elise Portale
Jarrett Threadgill

Bass
Kevin Baker
Mark Buchner

Flute
Lauren Aghajanian
Kelsey Steinke

Oboe
Tamer Edlebi
Morgan Hughes Beckett

Clarinet
Laura Lascoe
Daphne Wagner

Bassoon
Charity Potter
Nicholas Price

Horn
Jacob Vogel
Beckie Walsh

Timpani
Collin Martin

Piano
Tony Cho
Cheryl Lin Fielding

Staff
Arman Keyvanian
Administrative Assistant & Head Librarian

Victoria Leach
CCO Librarian
Jacob Vogel
Ensemble Manager CCO, Wind Symphony & Pride of Chapman

Acknowledgements
William D. Hall........................................ Dean, College of Performing Arts
Dale A. Merrill .................................. Associate Dean, College of Performing Arts
Rick Christophersen ............................ Director, Conservatory of Music
Margaret Dehning ....................... Chair, Conservatory of Music
Peter Westenhofer ...................... Conservatory Operations Supervisor
Judith Long ........................................ Secretary, Conservatory of Music

Conservatory Voice Faculty:
Peter Atherton, Pamela Blanc, Christina Dahlin, Margaret Dehning,
Kristina Driskill, Patricia Gee, Patrick Goeser, Milena Kitic—Artist-in-Residence, Jonathan Mack, Susan Montgomery, Bruce McClurg,
Carol Neblett—Artist-in-Residence

Keyboard Collaborative Arts Faculty:
Louise Thomas—Director, Tony Cho, Cheryl Lin Fielding, Hye Young Kim, Beverly Min

Special Thanks
Opera Pacific
Theatrical Hairgoods Company, Concord, CA

La Divina set pieces courtesy of the Carol Neblett vocal studio
Upcoming Events

Early Music Ensemble
Bruce Bales & Amy Graziano, Directors
April 30—8:00pm
Salmon Recital Hall, Conservatory of Music

University Singers in Concert
Joseph Modica, Conductor
May 1—8:00pm
Salmon Recital Hall, Conservatory of Music

Chapman Wind Symphony & Instrumental Chamber Music
Paul Sherman, Music Director & Conductor
May 3—3:00pm
Salmon Recital Hall, Conservatory of Music

Guitar Ensemble
Jeff Cogan, Director
May 3—8:00pm
Salmon Recital Hall, Conservatory of Music

Percussion Ensemble
Nicholas Terry, Director
May 7—8:00pm
Salmon Recital Hall, Conservatory of Music

Sholund Scholarship Concert
Daniel Alfred Wachs, Conductor
May 9—4:00pm
Chapman Auditorium, Memorial Hall

Jazz Combos & Big Band
Albert Alva, Director
May 12—8:00pm
Chapman Auditorium, Memorial Hall

Student Pianists in Recital
Grace Fong, Director
May 13—7:00pm
Salmon Recital Hall, Conservatory of Music

New Music Ensemble
Sean Heim, Director
May 14—8:00pm
Salmon Recital Hall, Conservatory of Music

Chapman Women’s Choir in Concert
Keith Hancock, Conductor
May 15—8:00pm
Salmon Recital Hall, Conservatory of Music

Instrumental Chamber Music
Robert Becker, Director
May 16—2:00pm
Salmon Recital Hall, Conservatory of Music

Orange County Youth Symphony Orchestra Concert
Daniel Alfred Wachs, Conductor
May 17—4:00pm
Chapman Auditorium, Memorial Hall

For more information about events in the College of Performing Arts, see our website: http://www.chapman.edu/copacalendar

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