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Chapman Chamber Orchestra 39th Season

Chapman Chamber Orchestra

Brett Sprague
Chapman University

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PERFORMING ARTS

ART THEATRE MUSIC DANCE



Spring 2010 Event Highlights

ART:

The PageFeb 1 – Mar 12

THEATRE:

Bus Stop by William Inge, in repertory with

Hedda Gabler by Henrik Ibsen Mar 12 – 14, 16 – 20

Student Directed One-ActsApr 23 – 25, 29 – 30, May 1

MUSIC:

University Choirs Post-Tour Concert.....Feb 5

Chapman Chamber Orchestra and University Singers Mar 5

Stan Kenton Alumni Band with the Chapman Big Band Mar 12

Chapman University Wind Symphony..... Mar 13

Visiting Artist in Recital – Sergei Babayan, piano Mar 23

Opera Chapman presents: Mozart's *Così fan tutte*Apr 23 – 25

Sholund Scholarship Concert: Sacred Music of the

Great Italian Opera ComposersMay 8

DANCE:

Dance Works in ProgressFeb 27

Concert IntimeMar 25 – 27

Spring Dance ConcertMay 12 – 15

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CHAPMAN UNIVERSITY *Conservatory of Music*

presents the

Chapman Chamber Orchestra

39th Season

DANIEL ALFRED WACHS

Music Director & Conductor

featuring

BRETT SPRAGUE '10, *tenor*

2009 Concerto Competition Winner

Friday, March 5, 2010 • 7 p.m.
St. John's Lutheran Church
Orange, CA

Welcome

Dear Friends,

Hope springs eternal! We are delighted to return to St. John’s.

Our program tonight, Au printemps (“To Spring”) is an ode to renewal and a presentation of the concept of death as rebirth, with performances of Corigliano’s *Fern Hill* and Griffes’ *Three Poems of Fiona MacLeod*. The composers on this evening’s program are united by the theory of impressionism as portrayed by one’s subjective response to a work of art – or to actual experience. Impressionism recognizes no borders, either physical or spiritual: Charles Griffes remains pre-eminent as the American Impressionist having studied in Berlin and absorbed the prevailing artistic influences at the turn of the 20th-century. Similarly, although of Spanish birth, Manuel de Falla lived and studied in Paris and was a close associate of both Debussy and Ravel. John Corigliano is a contemporary American treasure, with the most widely celebrated canon of works any composer has produced in recent decades.

Please enjoy this program which features the Chapman Chamber Orchestra, University Singers and three of our most accomplished soloists. My special thanks to Dr. Bill Heide for opening your home to us once again. I would also like to extend my gratitude to my distinguished colleague Dr. Stephen Coker, newly-appointed Director of Choral Activities at Chapman, for his meticulous preparation of University Singers and, indeed, for introducing me to some of tonight’s works.

Musically yours,



Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

Program

Ottorino Respighi (1879-1936)

Trittico Botticelliano

- I. La Primavera

Georges Bizet (1838-1875)

Valse avec choeur

Manuel de Falla (1876-1946)

The Three Cornered Hat

- I. The Neighbour’s Dance (Seguidillas)
- II. The Miller’s Dance (Farruca)
- III. Final Dance (Jota)

~Intermission~

Claude Debussy (1862-1918)

Salut Printemps

Sarah Hughes, *soprano*

Charles T. Griffes (1884-1920)

Three Poems of Fiona MacLeod

- I. The Lament of Ian the Proud
- II. Thy Dark Eyes to Mine
- III. The Rose of the Night

Brett Sprague, *tenor*

John Corigliano (b. 1938)

Fern Hill

Rachael Wilson, *mezzo-soprano*

About the Artists

DANIEL ALFRED WACHS, *conductor*

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 première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala & The English National Opera, directed by Robert Carsen.

Newly appointed Music Director of the Orange County Youth Symphony Orchestra, Mr. Wachs is also Director of Instrumental Studies & Conductor of University Orchestras at Chapman University Conservatory of Music. In April 2008, he stepped in for Vladimir Spivakov at the Pacific Symphony and in February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic. He has served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 Season. Additional engagements have recently included a recital with tenor William Burden, piano soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its Eighth American Composers Festival and guest soloist and conductor with Sinfonia Gulf Coast. Upcoming performances include a joint concert with the Orange County Youth Symphony Orchestra and the Mozarteum Orchestra of Salzburg, as well as performances of Mahler’s Fourth Symphony, Beethoven’s Ninth Symphony and Mozart’s *Così fan tutte*.

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 as well as during the 50th Anniversary of *The Nutcracker*. In 2009-10, he will begin his fourth year as Music Director of Opera Chapman, having already conducted Britten’s *Albert Herring*, Puccini’s *Suor Angelica & Gianni Schicchi*, Pasatieri’s *Signor Deluso & La Divina*, and Mozart’s *The Impresario*. Mr. Wachs has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute). As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Music Academy of the West, Tanglewood and Verbier.

As Assistant Conductor of the Minnesota Orchestra under Osmo Vänskä, Mr. Wachs’ 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.

Educated in the United States, Europe and Israel, Mr. Wachs was auditioned by Zubin Mehta 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. Mr. 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.

About the Artists

STEPHEN COKER *conductor*

Stephen Coker is the newly appointed Director of Choral Activities at Chapman University. Prior to this appointment, Dr. Coker served in the same capacity at Portland State University (OR) from 2006-2009 and also taught on the faculties of the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006 and Oklahoma City University (OCU) from 1975-2000.

At both CCM and OCU, Coker was awarded the “Outstanding Teacher Award” (2002 and 1991, respectively), and he was given the "Director of Distinction Award" by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan.

Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein, and has prepared choruses for James Levine, James Conlon, and Erich Kunzel. As a professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.

BRETT SPRAGUE ‘10, *tenor*

2009 Concerto Competition Winner

Brett B. Sprague is currently a Senior Vocal Performance major at the Chapman University Conservatory of Music. Before beginning his studies at Chapman Brett performed and studied around the Tacoma, Washington area. There he performed Handel’s Messiah with the Tacoma Symphony Orchestra as well as performing in many other solo recitals and concerts. As a student at Chapman University Brett has been a member of the cast of Opera Chapman productions for the past three years. His first role was Eisenstein in Johann Strauss’ *Die Fledermans* in the fall of 2007.

In spring 2008 he performed the role of Rinuccio in *Gianni Schicchi* by Giacomo Puccini, and last spring year he performed the role of Leon in *Signor Deluso* by modern American Composer Thomas Pasatieri. He has also performed as a soloist in major works such as Mozart’s Mass in C, as well as chamber works such as Bach’s Cantata No. 80. Brett has studied with many musicians in America as well as Austria, spending the summer of 2008 near Innsbruck as a part of the Tyrolean Opera Program. In July 2009 he is scheduled to sing the role of Nemorino in Donizetti’s *L’elisir d’amore* in Rome as part of the International Lyrical Academy, Italian Opera Program. He has given many recitals of art song and plans to continue to perform in his remaining year at Chapman and into the future.

Program Notes

Ottorino Respighi (1879-1936)

Trittico Botticelliano

Born in Bologna, Italy, Respighi was an Italian composer, musicologist, and conductor. He is best known for his colorful symphonic poems depicting the glories of Rome, but he also composed a number of works for chamber ensemble and chamber orchestra in which he demonstrates his love of early music—Antiche danze ed arie (Ancient Airs and Dances) and Gli uccelli (The Birds). His inspiration for Trittico botticelliano (Botticelli Triptych) was art rather than music, but he found his studies of early music immensely valuable in achieving a style that would evoke the works of Sandro Botticelli (c. 1444–1510).

Conceived during a visit to Washington, D.C., in the spring of 1927, Trittico botticelliano is based on three famous Botticelli paintings that hang in the Uffizi Gallery in Florence: La primavera (Spring), L’adorazione dei Magi (The Adoration of the Magi), and La nascita di Venere (The Birth of Venus). Though Respighi’s music for Spring is all original, the birds trilling in thirds seem indebted to Vivaldi, and the ensuing sections suggest a series of Renaissance dances.

Respighi conducted the first performance of Trittico botticelliano on March 27, 1927, at the Konzerthaus of Vienna. The concert was organized by American patroness Elizabeth Sprague Coolidge, to whom Respighi dedicated the work.

Georges Bizet (1838-1875)

Valse avec coeur

Georges Alexandre César Léopold Bizet was born on 25 October, 1838 in Paris. His mother was a pianist, and his father taught voice and composed. It seems likely that Bizet was probably as musically precocious as Mendelssohn or Mozart. It is said that he could read and write music by the age of four, and with a very encouraging family (his parents actually hid books from him to suppress his literary bent and encourage more diligent applications to music), Bizet's future in music was pre-ordained.

After a succession of failures, Bizet pinned all his hopes on Carmen, what was to be his last opera. At its premiere in Paris on 3 March, 1875, many in the audience were shocked by its stark realism: Carmen and her co-workers from a cigarette factory smoking on stage and the sordid stabbing at the end. The sheer dramatic power of the music also proved a little too much for those who had come to the theatre simply to be entertained. Today, Carmen is regarded as among the finest examples of 19th-century Romantic music written for the theatre, but Bizet never knew of its grand success. His health and spirit shattered by the critical reception of his Carmen, Bizet retreated to the family home at Bougival.

Georges Bizet died on 3 June, 1875, at the age of thirty-seven. On his death, Carmen became a huge success, and Bizet was hailed as a master. Although chiefly known for his Carmen, he was also as inspired a melodist as Schubert and knew exactly how to spice a tune with pungent harmonies, catchy rhythms, and instrumental colors.

Program Notes

Manuel de Falla (1876-1946)

The Three Cornered Hat

The Three-Cornered Hat (El Sombrero de Tres Picos) was originally composed by Manuel de Falla to accompany a pantomime, *The Corregidor and the Miller’s Wife*, from a short story by Pedro de Alarcón. Sergei Diaghilev, of the Ballets Russes, saw the premiere of El Corregidor y la Molinera and commissioned de Falla to rewrite the ballet. The outcome was a two-act ballet scored for large orchestra called The Three-Cornered Hat. The new version contained two additional numbers, the *The Miller’s Dance* and *The Final Dance*. The Three-Cornered Hat was first performed in London at the Alhambra Theatre on 22 July 1919. Diaghilev asked de Falla to conduct the premiere but de Falla felt he was not experienced enough to conduct a work so complex.

The story of the ballet centers on the lives of people in an Andalusian town, specifically a young miller, his pretty wife and an aging Corregidor (governor) whose energies are spent trying to woo the miller’s spouse. Throughout the ballet Manuel de Falla uses traditional Andalusian folk music, which is best known for its use of flamenco.

Claude Debussy (1862-1918)

Salut Printemps

Debussy, whose father owned a porcelain shop, never had any formal schooling; he was taught at home by his mother. He started playing the piano as a child. His piano teacher, herself a former pupil of Frédéric Chopin, discovered his musical talent.

From 1872 to 1884, Debussy studied at the Paris Conservatoire with the intention of becoming a pianist; in 1880, he switched the composition. In 1884, he won the Prix de Rome for his cantata *L’enfant prodigue* which enabled him to study in Rome for a couple of years; among the jury was Charles Gounod. He travelled to Russia, Switzerland, Southern France and Italy where he might have met Richard Wagner. Two visits to Bayreuth in 1888 and 1889 left a deep impression, as did listening to Javanese music. From 1907, Debussy travelled to England, Belgium, Holland, Austria, Hungary, Italy, and Russia to play the piano and conduct his works.

Debussy set poems and texts by Baudelaire, Verlaine, Mallarmé and Maeterlinck; his music is introspective and poetic, with a touch of irony. He wrote much piano music, chamber music, and some orchestral works. *Pelléas et Mélisande*, and opera based on the epya by Maurice Maeterlinck took him over a decade to complete. Debussy worked on other opera projects based on works by Edgar Allan Poe, but they were never finished.

Salut printemps was written as an entry for the Prix de Rome, two years before Debussy actually won it. It is a Romantic description of feelings and impressions welling up at springtime, aims to evoke images as well as sounds and scents, perhaps in the sense of a Gesamtkunstwerk. It begins in a sharp minor and ends in A major: spring has finally arrived.

Program Notes

Charles T. Griffes (1884-1920)

Three Poems of Fiona MacLeod

Charles T. Griffes is the most famous American representative of musical Impressionism. He was fascinated by the exotic, mysterious sound of the French Impressionists, and was compositionally much influenced by them while he was in Europe. Early in the 20th Century, set three beautiful poems to music. These poems were published under the name Fiona MacLeod, the pen name of the Scottish poet William Sharp. The time that William Sharp spent as Fiona is a fascinating and mysterious aspect of his life and personality.

The story goes, that Sharp had been known as a fierce literary critic and very serious writer. However, he had fallen in madly in love with a young woman, and was inspired to write many beautiful love poems. Insecure that his love poetry wouldn't be taken seriously, he took on the name Fiona MacLeod with which to publish them. Only himself, his sister, and his publisher knew Fiona's true identity.

The poems were wildly successful. Critics and nobles alike were desperate to meet Fiona and understand the source of her artistry. Sharp's publisher would tell her fans that she was very reclusive and eccentric, and therefore refused to meet anyone face to face. Sharp even dictated reply letters to important people via his sister, so that the handwriting looked feminine enough to be believable. The other part that makes this history so interesting is that it was rumored that Sharp became heavily involved in organized occultism around the same time he invented Fiona. Pagan and occult imagery is extremely prominent in his poetry, and the three poems Griffes set to music are no exception.

The strongest example of the three is The Rose of the Night. There is a Celtic legend that says that when the soul of a dead person, woos the soul of a living person, they are reborn as the same and the symbol is a black rose enveloped in flames. As you listen to the words of each of these three songs, you will hear a mix of passionate human love and ethereal imagery.

John Corigliano (b. 1938)

Fern Hill

John Corigliano (Italian American), (born February 16, 1938, New York City, New York) is an American composer. He studied composition at Columbia University and at the Manhattan School of Music and is a distinguished professor of music at Lehman College in the City University of New York. Corigliano composed dramatic scores for the 1980 film *Altered States*, the 1985 film *Revolution* and Francois Girard's 1997 film, *The Red Violin*.

Fern Hill (1946) is a poem by Dylan Thomas—the last poem included in his book *Deaths and Entrances*. John Corigliano came to the work of Dylan Thomas early in his career, shortly after graduating from college. A singer friend had asked him to set the well known, “Do Not Go Gentle Into That Good Night,” Thomas’s elegy on the death of his father. Corigliano read Thomas’s *Collected Poems* and chose instead to set “Fern Hill.” It was one of his earliest choral settings.

Although it was revised several times, the original setting was for his high school music teacher, Mrs. Bella Tillis, who introduced the work in 1960 with the school choir accompanied by piano. Other settings followed, including the orchestral work performed in this concert. The work was eventually included as a movement in his *A Dylan Thomas Trilogy*.

Chapman Chamber Orchestra

Under the direction of Daniel Alfred Wachs, the **Chapman University Chamber Orchestra** has received wide recognition for their outstanding performances and is considered to be among the finest university ensembles on the West Coast.

In frequent demand for performances, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences and the Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chamber Orchestra tours annually on the West Coast of the United States and has performed extensively on international tours in Europe, China, Hong Kong, and Japan.

Chapman University Singers

Under the direction of Stephen Coker, the **Chapman University Singers** is a highly-select group of thirty-two vocal artists. They have been acclaimed in performances throughout the United States and abroad, including recent performances with the Los Angeles Philharmonic at the Hollywood Bowl.

A Los Angeles Times review said that they performed “resplendently” and “sang clearly and powerfully” in this concert, conducted by Esa-Pekka Salonen. Similar acclaim followed when maestro Zubin Mehta conducted the Los Angeles Philharmonic and the Chapman University Singers in performances of Beethoven’s Ninth Symphony at the new Walt Disney Concert Hall in January 2004. In the fall of 2008, the choir sang for Blizzcon’s “Video Games Live” in Anaheim for an audience of 16,000 people.

Annual Concerto Competition

Started in 2007, the Annual Concerto Competition has become a popular event with audiences and students alike. Hosted by the Chapman Chamber Orchestra, the competition invites students throughout the Conservatory of Music to apply for this prestigious honor.

Performed in the beautiful Salmon Recital Hall, students prepare a complete movement or aria to be adjudicated by guest respondents. The winner of the competition then performs the complete work at a future Chapman Chamber Orchestra concert during the upcoming season.

Congratulations to 2009 Concerto Competition Winner Vocal Performance major Brett Sprague, Class of 2010.

Chapman Chamber Orchestra

Daniel Alfred Wachs,
Music Director & Conductor

Violin

Philipp Claucig •
Tanya Dorsey
Lydia Dutciuc
Winston Lacuesta
Elizabeth Lee
Tiffany Liu
Daphne Medina †
Anna Munakata
Maria Myrick

Viola

Courtney Giltz
Katie Kroko †
Jillian Marriage
Jarrett Threadgill • †
Jonathan Wooldridge

Cello

Conrad Ho
Eli Kaynor
Victoria Leach
Jake Wiens
Elizabeth Vysin •

Bass

Kevin Baker •
Ann Marie Kawai

Flute

Lauren Aghajanian
Bella Staav
Kelsey Steinke •
Mary Young

Oboe

Kyle Chatteleton
Tamer Edlebi •
Garrett Smith

Clarinet

Laura Lascoe
Lea Steffens §

Bass Clarinet

Brittany Bethurum

Bassoon

Charity Potter •
Anthony Parnter

Horn

John Acosta *
Stephen Sanders †
Jacob Vogel *
Rebecca Walsh • †

Trumpet

Naoto Hall
Joshua Huihui
Christopher Nario

Trombone

Javier Cerna •
Zachary Mariano
Michael Rushman

Tuba

Fred Greene §

Percussion

Kyle Alanis
Lauren Aghajanian
Kalena Bovell
Arman Keyvanian
Craig Shields •

Harp

Mindy Ball §
Keryn Wouden •

Celesta

Rebekah Nelson

Piano

Johannes Löhner

Staff

Victoria Leach †
Administrative Assistant &
Head Librarian
Jillian Marriage
CCO Librarian
Kevin Baker
CCO, WS Operations &
Ensemble Manager

- Principal
- † Senior
- * Alumni
- § Faculty

Names are listed in
alphabetical order

Stephen Coker, Conductor
Hye-Young Kim, Accompanist

University Singers

Soprano

Bethany Ascheri
Kate Ellwanger
Allison Guilford
Sarah Hughes
Cara Lawler
Stacy Oh
Lindy Portin
Laura Smith

Alto

Brittany Bethurum
Jessica Hardy
Genevieve Lau
Rachael Olson
Rachael Wilson
Lauren Zampa

Tenor

Jerry Bartucciotto
Adam Brown
Asante Gunewardena
Eric Parker
Brett Sprague
Patrick Zubiato

Bass

Seth Burns
Joshua Cavanaugh
Joseph Chiavatti
Cody Morgan
Austen Stranahan

Upcoming Events

Chapman University Wind Symphony
Paul Sherman, Music Director & Conductor
March 13—8:00pm
Chapman Auditorium, Memorial Hall

Modern Music Concert
Jeffrey Holmes, Director
April 6—8:00pm
Salmon Recital Hall, Conservatory of Music

Opera Chapman presents “Così fan tutte”
Peter Atherton, Artistic Director
Daniel Alfred Wachs, Music Director & Conductor
April 23 & 24—8:00pm
April 25—3:00pm
Chapman Auditorium, Memorial Hall

Chapman Percussion Ensemble
Nicholas Terry, Director
April 29—8:00pm
Chapman Auditorium, Memorial Hall

Instrumental Chamber Music (Winds & Brass)
Paul Sherman, Director
May 2—5:00pm
Salmon Recital Hall, Conservatory of Music

Chapman Guitar Ensemble
Jeff Cogan, Director
May 2—8:00pm
Salmon Recital Hall, Conservatory of Music

Chapman Saxophone Ensemble
Gary Matsuura, Director
May 5—8:00pm
Salmon Recital Hall, Conservatory of Music

Sholund Scholarship Concert
Stephen Coker, Conductor
May 8—4:00pm
Chapman Auditorium, Memorial Hall

Big Band & Jazz Combos
Albert Alva, Director
May 11—8:00pm
Chapman Auditorium, Memorial Hall

New Music Ensemble
Sean Heim, Director
May 13—8:00pm
Salmon Recital Hall, Conservatory of Music

Instrumental Chamber Music (Strings & Piano)
Robert Becker & Grace Fong, Directors
May 15—2:00pm
Salmon Recital Hall, Conservatory of Music

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



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