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New Horizons Concert Series: People Inside Electronics

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New Horizons Concert Series: People Inside Electronics

Authors

Aron Kallay, Nick Terry, Brian Walsh, Louise Thomas, Colin Horrocks, and Ian Dicke



New Horizons Concert Series:

PEOPLE INSIDE ELECTRONICS

October 26, 2017

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UNIVERSITY
COLLEGE OF PERFORMING ARTS
HALL-MUSCO
CONSERVATORY OF
music

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During the 2017-18 Season the College of Performing Arts celebrates the tenth anniversary of its formation. By bringing what was then the School of Music and Department of Theatre and Dance together under one unified roof, we are better able to help the stars and artistic leaders of tomorrow prepare for their future.

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As we celebrate this decade of growth, we also recognize that without you, our audience, the performances we present this year would be incomplete. As a thank you to our community of patrons, donors, families and neighbors, we invite you to join us for celebration receptions at several key performances this season. It is but a small gesture to express, on behalf of our students, faculty, and staff, our sincere gratitude for your continuing support of the College of Performing Arts and our next generation of artists. Please enjoy this performance and come back for another CoPA event soon!

A handwritten signature in black ink that reads "Giulio M. Ongaro". The script is fluid and cursive.

Giulio M. Ongaro, Ph.D.

Dean, College of Performing Arts

*Chapman University
Hall-Musco Conservatory of Music and
"New Horizons Concert Series" present:*

Guest Artists in Recital:

**People Inside Electronics
(PIE)**

October 26, 2017
8:00 p.m.

Salmon Recital Hall

PROGRAM

Forra (2010)
for piano, percussion, and electronics

Amanda Feery

Performed by Aron Kallay (piano), Nick Terry (percussion)

Study for Clarinet and imaginary pianos (2013)

Adam Borecki

Performed by Brian Walsh (clarinet)

Ayehli (2002)
for marimba and electronics

Alexandra Gardner

Performed by Nick Terry (percussion)

Dawn and Dusk (2012)
for two pianos and electronics

Kyong Mee Choi

Performed by Aron Kallay and Louise Thomas (pianos)

Electronics are managed by Colin Horrocks.

PROGRAM

≈ INTERMISSION ≈

Cowboy Rounds (2016)
for piano/vocalist and live electronic

Ian Dicke

- I. Christopher Columbo
- II. Peafowl Holler
- III. Worry Blues
- IV. Down by the Rocky Mountains
- V. The Dying Cowboy
- VI. Ox Driving Song

Performed by Ian Dicke

This concert is supported in part by the Hellman Foundation.

PROGRAM NOTES

Forra

Amanda Feery

Amanda Feery is an Irish composer, currently completing a PhD in Composition at Princeton University. She graduated from Trinity College Dublin, having completed a B.A. in Music in 2006 and an M.Phil. in Music and Media Technologies in 2009. Past collaborators include RTÉ National Symphony Orchestra, Crash Ensemble, Fidelio Trio, Ensemble Mise-en, Bearthoven, RTÉ Contempo Quartet, Dither Quartet, Dublin Guitar Quartet, Mivos String Quartet, Orkest de Ereprijs, Quince Vocal Ensemble, This is How we Fly, Lisa Moore, Michelle O'Rourke, and Paul Roe. Over the past few years she has participated as a composer fellow at festivals and residencies including Ostrava Days Festival (Czech Republic), Soundscape Festival (Italy), Bang on a Can Summer Festival (U.S.) and the International Young Composers Meeting (Netherlands).

Current and future projects include a large-scale work for chamber choir based on the diary entries of Donald Crowhurst, and a piece for RTÉ ConTempo Quartet and Padraic Keane.

Forra is an early work of mine, composed in 2010, when I was very much a novice. It's tempting as a composer to dissect earlier work, wincing at parts you would have changed. However, there are many preoccupations in *Forra* which still interest me seven years later. Some of these preoccupations include neglected instruments and archival media. Much of the material in this piece was initially improvised on a neglected piano in a warehouse space my old band rented for rehearsals. Many piano keys were missing, and the piano strings were exposed and corroded. I had been listening to William Basinski's Disintegration Loops around that time, which got me thinking about skips and glitches in old media. I improvised several patterns for piano and percussion, which led to the idea to 'infest' these patterns with glitches, skips, and fragments of other material in the instruments and electronics, in order to break out of the loops.

— Amanda Feery



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PROGRAM NOTES

Study for Clarinet and Imaginary Pianos

Adam Borecki
(b. 1982)

Adam Borecki is a composer, guitarist, and audio engineer based in Southern California. As a composer, Adam specializes in music with unique compositional techniques to create an engaging concert experience. His music ranges from string quartets to electro-swing EDM, and he has created multi-media works with acoustic instruments, electronics, and LED lights. Adam studied composition at USC with Stephen Hartke, Donald Crockett, & Sean Friar and at Chapman University with Vera Ivanova, Sean Heim, & Jeffery Holmes. His music has been performed at the Hear Now Festival, across southern California, across the United States, in Italy (at the Cortona Sessions) and in Paris (European American Musical Alliance).

As a guitarist, Adam has been awarded fellowships to perform outreach concerts at schools and senior homes across Los Angeles. He also plays for weddings & receptions in Orange County and has performed for figures such as Elie Wiesel (Nobel Laureate) and George Argyros (U.S. Ambassador to Spain).

As an audio engineer, Adam has produced recordings for clients including: Aspen Music Festival, USC Thornton Symphony Orchestra, Colburn School of Music, Chapman University, Orange County School of the Arts, USC School of Cinematic Arts, The Moth podcast, and the American Composers Forum. He regularly records new music series including People Inside Electronics, Tuesdays at Monk Space, and Piano Spheres.

Awards include the Composition Department Award (University of Southern California), Gluck Foundation Fellowship, Conservatory of Music Award & Summa Cum Laude (Chapman University), Second Place in the Boston GuitarFest Composition Competition, and a commission for the Third Angle New Music Ensemble in Portland, Oregon.

Study for Clarinet and Imaginary Pianos is an electroacoustic experiment that explores musical time. The live clarinet is accompanied by recorded samples of a piano, which are altered to create a fanciful sound world that wouldn't otherwise be possible. The piece features techniques such as altered playback (forward vs. reverse & time shifting), influences of spectralism (harmonic series), and stereo imaging (mid-side recording). Traces of an electronic dance music aesthetic appear subtly as the piece drifts across imaginary landscapes.

— Adam Borecki

PROGRAM NOTES

Ayehli

Alexandra Gardner

Praised as “highly lyrical and provocative of thought” (San Francisco Classical Voice), “mesmerizing” (The New York Times), and “pungently attractive” (The Washington Post), the music of composer Alexandra Gardner draws inspiration from sources such as mythology, contemporary poetry, and her training as a percussionist. Composing for varied instrumentations and often mixing acoustic instruments with electronics, Alexandra is building new audiences for contemporary music through an expressive sound and a flair for the imaginative and unexpected.

Alexandra’s compositions have been featured at festivals and venues internationally, including performances at the Aspen Music Festival, Warsaw Autumn Festival, MATA, Beijing Modern Festival, Centro de Cultura Contemporania de Barcelona, Corcoran Gallery of Art, Look & Listen, Conservatory of Amsterdam, Symphony Space, Merkin Hall, The Library of Congress, Festival Cervantino, and The Kennedy Center. Her music has been commissioned and performed by acclaimed ensembles and musicians such as SOLI Chamber Ensemble, cellist Joshua Roman, Percussions de Barcelona, pianist Jenny Lin, Chicago Composers Orchestra, and The Seattle Chamber Players.

Currently Alexandra is the Seattle Symphony 2017-18 Season Composer-in-Residence. In addition to composing a new work for the orchestra, she will create a new community composition with LGBTQ youth who are experiencing or have experienced homelessness, as part of the Seattle Symphony’s Simple Gifts initiative, and serve as the Merriman Family Young Composers Workshop Director, leading 10 students in a 12-week program that culminates in a performance of world premieres.

Recent performance highlights include world premieres of Ciphers and Constellations for string orchestra with electronics, commissioned by The String Orchestra of Brooklyn, and Vixen, a NEA-funded commission for the Grand Valley State University New Music Ensemble’s National Parks Project.

Alexandra’s music has received honors and awards from organizations such as Meet The Composer, ASCAP, American Music Center, American Composers Forum, Mid-America Arts Alliance, D.C. Commission for the Arts and Humanities, The Netherland-America Foundation, Open Meadows Foundation, the Maryland State Arts Council, the Prix Ton Bruynèl, and the Smithsonian Institution. She has conducted residencies at the Atlantic Center for the Arts,

PROGRAM NOTES

Harvestworks Digital Media Arts Center, Liz Lerman Dance Exchange, and The MacDowell Colony. She was awarded the 2002-03 Vassar College W.K. Rose Fellowship in the Creative Arts, and from 2002-04 served as a visiting composer at the Institut Universitari de l'Audiovisual in Barcelona, Spain. Her music is recorded on the Innova, Ars Harmonica, and Naxos labels.

Alexandra holds degrees from The Peabody Institute of The Johns Hopkins University and Vassar College. She currently resides in Baltimore, Maryland.

Ayehli was originally commissioned by marimbist Paul Cox. The title is the Cherokee word for twin—the literal translation is other wing. For me it speaks to the relationship between the marimba and the electronic sounds—rising out of and falling into one another, melting together, always close.

The two primary sound sources for the electronic part are the marimba itself and recordings from "Ground Zero" in New York City, taken at sunrise one morning in December 2001. There is ambient sound from the edge of the rescue site, and also from inside the diner where the rescue workers took their meals. My intention in using this soundscape material was to transform the results of a tragedy into something more positive and beautiful.

— Alexandra Graham

Dawn and Dusk

for two pianos, four hands and electronics

Kyong Mee Choi

Kyong Mee Choi, composer, visual artist, painter, organist and poet, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition.

She was a finalist of the Contest for the International Contemporary Music Contest "Citta' di Undine and Concurso Internacional de Composicaí eletroacoustica in Brazil" among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS,

PROGRAM NOTES

and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is the Head of Music Composition and an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music.

Dawn and dusk are often the most mysterious times of day, revealing intriguing patterns of air and color. If dawn awakens the curiosity of our consciousness, dusk seems to calm our unresolved desires. This piece depicts these two special moments of daily experience.

— Kyong Mee Choi

Cowboy Rounds

Ian Dicke
(b. 1982)

Cowboy Rounds is a song cycle for piano/vocalist and live electronic processing. This work “remixes” pre-existing source material culled from the John and Ruby Lomax 1939 Southern States Recording Trip, an ethnographic field collection hosted online by the Library of Congress.

Cowboy Rounds reexamines oral tradition and ownership through the lens of today’s internet-driven free culture movement. The folk recordings within the Lomax archive do not represent a final, unchangeable document, but rather a snapshot of each song, unique to its time, place, and performer. The lack of copyright in these field recordings invites current and future generations of musicians to continue developing the songs, either through digital manipulation of the recorded material itself or reconstructing elements of the recording through live performance. In that sense, *Cowboy Rounds* is a work deliberately caught between the ideological constructs of permanence and ephemera while building an intersection between new technologies and old traditions.

Ian Dicke is a composer inspired by social-political culture and interactive technology. Praised for his “refreshingly well-structured” (Feast of Music) and “uncommonly memorable” (Sequenza 21) catalogue of works, Dicke currently serves as an Assistant Professor of Composition at the University of California, Riverside. His music has been commissioned and performed by

PROGRAM NOTES

ensembles and festivals around the world, including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, ISCM World New Music Days, and the Atlantic Coast Center Band Director's Association. He has received grants, awards, and recognition from the Fulbright Program, Barlow Endowment, Fulbright Program, San Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others. In addition to his creative activities as a composer, Dicke is also the founder and curator of the Outpost Concert Series in Riverside, CA and is a former co-director of Fast Forward Austin, a music festival held annually in Austin, TX.

ABOUT THE ARTISTS

PEOPLE INSIDE ELECTRONICS (PIE) is a concert series devoted to the performance and promotion of live electroacoustic music in Los Angeles. Since its inception in 2009, PIE's events have been lauded by the LA Times, Sequenza21, LA Opus, the Huffington Post and KPFK's Global Village.

PIE showcases ambitious and innovative uses of electronics in concert music, as well as classic works by electronic music's early pioneers. Past events have included several world premieres, performances of rarely heard monumental works, and interdisciplinary collaborations with visual artists, dancers, writers, actors, scientists and engineers. PIE is dedicated to showcasing the vibrant community of local talent in southern California as well as being a destination for hosting internationally renowned artists. In 2014, PIE became an independent non-profit organization with legally recognized 501(c)(3) status.

Described as a "modern renaissance man," (Over the Mountain Journal) GRAMMY®-nominated pianist **ARON KALLAY**'s playing has been called "exquisite...every sound sounded considered, alive, worthy of our wonder" (LA Times). "Perhaps Los Angeles' most versatile keyboardist," (LaOpus) Aron has been praised as possessing "that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps." (KPFK) Aron's performances often integrate technology, video, and alternate tunings; Fanfare magazine described him as "a multiple threat: a great pianist, brainy tech wizard, and visionary promoter of a new musical practice."

Aron has performed throughout the United States and abroad and is a fixture on the Los Angeles new-music scene. He is the co-founder and board president of People Inside Electronics (PIE), a concert series dedicated to classical electroacoustic music, the managing director of MicroFest, Los Angeles' annual festival of microtonal music, and the co-director of the underground new-music concert series Tuesdays@MONK Space. He is also the co-director of MicroFest Records, whose first release, John Cage: The Ten Thousand Things, was nominated for a GRAMMY Award for Best Chamber Music Performance. Aron has recorded on MicroFest, Cold Blue, Delos, and Populist records. In addition to his solo work, Aron is currently a member of the Pierrot + percussion ensemble Brightwork newmusic, the Varied Trio, and the Ray-Kallay Duo. He is on the faculty of Pomona College and Chapman University.

ABOUT THE ARTISTS

BRIAN WALSH is a musician who is interested in sound and communication, regardless of the genre. Mr. Walsh specializes in performance on the clarinet and bass clarinet, and is fluent in many styles of music. He is a graduate of the California Institute of the Arts (MFA, BFA), and the Los Angeles County High School for the Arts.

Mr. Walsh frequently performs with such diverse groups as Inauthentica, The New Century Players, The Industrial Jazz Group, PLOTZI, The Doug McDonald Brass and Woodwind Coalition, and the Vinny Golia Large Ensemble.

Mr. Walsh also leads Walsh Set Trio, a jazz ensemble focusing on the performance of his own compositions. Performances have taken him to Japan, Canada, Italy, England, the Netherlands, Iceland, and all over the United States. He has premiered pieces by Luigi Nono, Girard Grisey, James Newton, Rosalie Hirs and many others. Past collaborators have included Peter Maxwell Davies, Gavin Bryars, Bobby Bradford, Nels Cline, Money Mark, Bright Eyes, James Newton, Larry Koonse, Muhal Richard Abrams, the Henry Mancini Orchestra, and the Riverside Philharmonic.

Mr. Walsh is also an active private teacher and clinician. He is an instructor at Baxter-Northup Music, the Oakwood School, and the Academy of Creative Education.

NICK TERRY is a percussionist specializing in contemporary classical chamber music. In 2005, he cofounded Ensemble XII, an international percussion orchestra which Pierre Boulez endorsed as "...representing the next generation in the evolution of modern percussion." In 2008, he founded the Los Angeles Percussion Quartet, who were nominated for Best Chamber Music Performance in the 55th GRAMMY Awards, featured artists at the 2013 Percussive Arts Society International Convention, included among iTunes 2014 Best of Classical Music, and hailed by The New York Times for their "mesmerizing, atmospheric, and supremely melodic music." He is a founding member of L.A.'s ensemble PARTCH, whose 2014 release on Bridge Records (Plectra and Percussion Dances), won Best Classical Compendium at the 57th GRAMMY Awards. His latest local ensemble, Brightwork newmusic (a "Pierrot-plus" sextet), is currently at work commissioning new works and performing throughout the region. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. Terry is a graduate of the University of Southern California, California Institute of the Arts, and Eastern Illinois University, and is currently an Associate Professor of Music at Chapman University's Hall-Musco Conservatory of Music.

ABOUT THE ARTISTS

Pianist **LOUISE THOMAS** is Director of Keyboard Collaborative Arts and Associate Dean of the College of Performing Arts at Chapman University. She received her doctorate in piano performance from the University of Southern California where she studied with John Perry and Alan Smith.

A native of Ireland, Louise Thomas has concertized extensively throughout Europe, North America and Asia at such notable concert venues as the Tchaikovsky Conservatoire in Moscow, the Forbidden City Concert Hall in Beijing and Carnegie Hall in New York City.

After completing undergraduate musicology studies at Trinity College, Dublin where she had developed a passion for music of the 20th century, Louise was offered a German Government scholarship (DAAD) to study piano performance at the Hochschule in Hannover, Germany. While a student there, she won second prize at the Ibla-Ragusa competition in Sicily where she was also awarded the Bela Bartók Prize. Subsequently in 1998, she won the concerto competition at the University of Southern California and played under the baton of the late Sergiu Comissiona. This recording was broadcast on K-USC and later made available on their "Kids and Parents" CD.

An active collaborative pianist, Dr. Thomas has made CD recordings in Germany (as part of the chamber music festival, "Schwetzinger Festspielen"), at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, as well as appearing on numerous radio broadcasts for Irish Radio, BBC Radio Northern Ireland, Moscow radio, K-USC and K-MZT in Los Angeles. She has also played live and recorded many times for RTE (Irish National Television) and the nationally distributed Ovation Arts Channel in Los Angeles. Her recordings are available at iTunes.com.

Louise Thomas has been invited onto the faculty of several summer programs. She has been the vocal coach at "La Fabbrica" in Tuscany and since 2003 was the Festival pianist and vocal coach at the summer program of Idyllwild Arts Academy in California. In 2011, she was invited onto the faculty of the Luzerne Center summer program where she returned as Chair of the piano program (Junior session) in 2012.

In 2007, Louise produced and performed a program of "California Composers Today" at Carnegie Hall, featuring colleagues from Chapman University and the Scottish Chamber Orchestra.

She resides in Los Angeles with her husband, composer John Bisharat.

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FALL 2017 HIGHLIGHTS

October

October 29
University Singers in Concert

Patrick Zubiate, director
Fish Interfaith Center

November

November 4
Faculty Recital:
Mary Palchak, flute
Salmon Recital Hall

November 7
Big Band & Jazz Combo
Albert Alva, director
Free post-show Community Reception
Musco Center for the Arts

November 10
University Choir and Women's Choir in Concert
Patrick Zubiate and Stacy Oh, directors
Fish Interfaith Center

November 11
Chapman University Wind Symphony and The Chapman Orchestra in Concert

Christopher J. Nicholas, music director and conductor, Chapman University Wind Symphony

Daniel Alfred Wachs, music director and conductor, The Chapman Orchestra

Free post-show 10th Anniversary Community Reception!
Musco Center for the Arts

November 29
New Horizons Concert Series:
Kirsten Ashley Wiest and Nic Gerpe
Salmon Recital Hall

November 30 – December 9
Appropriate
by Branden Jacobs-Jenkins
Trevor Bishop, director
Waltmar Theatre

December

December 1 – 2
Fall Dance Concert
Liz Maxwell and Alicia Guy, directors
Musco Center for the Arts

December 8 – 9
54th Annual Holiday Wassail Concert
Musco Center for the Arts

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