11-8-2014

The Chapman Orchestra

Chapman Orchestra

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

Recommended Citation

http://digitalcommons.chapman.edu/music_programs/888

This Other Concert or 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.
THE CHAPMAN ORCHESTRA

Daniel Alfred Wachs,
Music Director and Conductor

November 8, 2014
September 18
Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

October 2-4, October 9-11
"Hot Mikado"
Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan
Directed by Nina LeNoir; Music Direction by Bill Brown

October 4
The Chapman Orchestra
Daniel Alfred Wachs, Music Director and Conductor
John Elias Kaynor ('13), cello

October 12
Big Band Bubbly Brunch
Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26
Opera Chapman: "The Glory of French Opera"
Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Director; Paul Floyd, Musical Director

November 6-8, November 13-15
Anna in the Tropics
by Nilo Cruz Directed by Nicholas C. Avila

November 7
Chapman University Singers in Concert
Stephen Coker, Conductor

November 8
The Chapman Orchestra
Daniel Alfred Wachs, Music Director and Conductor

November 9
Chapman University Choir and Women's Choir in Concert
Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 14
Chapman University Wind Symphony: Tributes, Memorials, and Celebrations
Christopher Nicholas, Music Director and Conductor

December 5 and 6
51st Annual Wassail Banquet and Concert
University Choir: Angel Vázquez-Ramos, Conductor
University Choir and University Singers: Stephen Coker, Conductor
Chapman Orchestra: Daniel Alfred Wachs, Conductor

December 10-13
Fall Dance Concert: Re/invented
Directed by Jennifer Backhaus

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

FALL 2014 calendar highlights

CHAPMAN UNIVERSITY
Hall-Musco Conservatory of Music
presents
The Chapman Orchestra
44th Season
Come. Hear. Chapman

Chloé Tardif, '16
Violin

DANIEL ALFRED WACHS
Music Director & Conductor

November 8, 2014 • 7:30 P.M.
Chapman Auditorium, Memorial Hall
Dear Friends:

Welcome to The Chapman Orchestra's second concert of the 2014-15 season. Tonight's program features two works written in the 20th century, though they might as well have been written in two different centuries. Prokofiev's Concerto for Violin No. 1, begun during the Russian Revolution and completed in Paris, was not an immediate success though it is a staple of the repertoire today. It many respects it is a musical onomatopoeia, a celebration of modernization and mechanization; angular, constant, and almost brutal at times, yet utterly heartfelt and sincere. (Think Charlie Chaplin and "Modern Times," albeit without the humor.) Vaughan Williams' Fifth Symphony is a 'war symphony,' premiered in London in 1943 and completed as a reaction to the ongoing horrors of World War II which was raging at the time without a clear victory in sight. In this hauntingly beautiful and astonishingly underperformed work, one can sense Vaughan Williams mourning for a world that is no longer (largely due to those same mechanical 'innovations' which seem celebratory in Prokofiev's music) while remaining stoic in a uniquely British fashion. The symphony concludes almost optimistically though the pain of loss is evident.

Our violin soloist this evening, Ms. Chloe Tardif ('16), is a recipient of the Temianka Endowed Scholarship. (More will be said on this subject during a short presentation at the conclusion of the Prokofiev.) During her studies at Chapman, Ms. Tardif is the first violinist to be given exclusive use of the Albert Saparoff Violin, on permanent loan to our Conservatory and made possible by the generosity of the Temianka Family. The instrument's maker is unknown. It has been shown to several international experts over the years, however none were ever able offer a positive identification of the maker. What we do know is that were a single maker ever to be identified, the value of the instrument would immediately double. It is most likely Northern Italian or Tyrolean from the late 1800s. Albert Saparoff, concertmaster of the Hollywood Bowl Symphony Orchestra as well as the MGM Studio Orchestra during many of the golden years of the film age, was the longtime owner of the violin. Mr. Saparoff passed away at the age of 95 in 2009. His family asked that someone be found who could reflect the same humanitarian and benevolent ideals that Albert lived for. This is how the Temianka Family came to be paired with the violin, and how it is now in the deserving hands of the Concertmaster of The Chapman Orchestra. We are immensely grateful.

Enjoy!

Yours,

Daniel Alfred Wachs

Director of Orchestral Activities, Chapman University Conservatory of Music
Music Director, Orange County Youth Symphony Orchestra

---

Program

**Violin Concerto No. 1 in D Major, Op. 19**

Sergei Prokofiev

(1891-1953)

I. Andantino – Andante Assai
II. Scherzo: Vivacissimo
III. Moderato

Chloe Tardif violin

Winner of the 2014 Chapman Instrumental Competition

**Symphony No. 5 in D Major**

Ralph Vaughan Williams

(1872-1958)

I. Preludio
II. Scherzo
III. Romanza
IV. Passacaglia

---

"Wachs guided the ensemble with energy, precision, and a welcome sense of clarity and poise. The performance wasn't just good by standards for younger performers, but forceful and exuberant by any standard; genuinely inspiring, technically proficient, structurally sound. The combined choruses were a powerhouse."

- Orange County Register, May 2014
About the Artists

DANIEL ALFRED WACHS, conductor
Director of Orchestral Activities, Chapman University Conseratoire of Music
Music Director, Orange County Youth Symphony Orchestra

Conductor Daniel Alfred Wachs emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised: “Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simon Bolivar Youth Orchestra!” Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Symphony Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Oakland East Bay Symphony, the Monterey Symphony, the Spartanburg Philharmonic, and New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera. Of Wachs’ performance with the Minnesota Orchestra and a pair of solo works, the Los Angeles Times raved: “With the encouragement of Simon Rattle, the Chapman Duo which won the Francis Walton Competition, toured the West Coast Premiere of Mark-Anthony Turnage’s “Frieze” with the Orange County Youth Symphony, a co-commission with the New York Philharmonic and the National Youth Orchestra of Great Britain. In 2013, Wachs makes his debut on the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica conducting works by Weill and Stravinsky.

A pianist as well as a conductor, Wachs’ 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,” raved the St. Paul Pioneer Press. With the encouragement of Zubin Mehta, Wachs began his studies with the late Enrique Barenboim in Tel Aviv before pursuing studies at the Zürich Academy and graduating from The Curtis Institute of Music and The Juilliard School. He has also participated at such festivals as Aspen, Tanglewood and Verbier. Wachs has also been entrustted with preparing orchestras for Valery Gergiev and Valeri Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vanska at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. Additionally, he has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Committed to the cause of music education, Wachs leads the Orange County Youth Symphony Orchestra (OCYSO) and is Music Director of The Chapman Orchestra at Chapman University. Under Wachs’ leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera’s Domingo-Thornton Young Artist Program. The Chapman Orchestra’s annual Holiday Wassail Concert has also been distributed nationally on PBS. In Orange County, Wachs was selected as one of OC Metro’s 2014 “40 Under 40” most impressive young professionals. Wachs’ expertise and experience in developing and infusing new life into education concerts has led to repeat engagements with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led Alberi Earring, Cosi fan tutte, La Nozze di Figaro, The Impresario, Suor Angelica, Gianni Schicchi, Amahl and the Night Visitors, acts from La Traviata and Die Fledermaus and the operas La Divina and Signor Dèbeau by Pasatieri. He will next lead L’Elisier d’Amore in 2015. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfitrrebeaches.com

Chloé Tardif, violin

Chloé Tardif is currently a junior Performance Major at Chapman University’s Conservatory of Music in Orange, California. She is also a student in Chapman University’s Honors Program and is pursuing a Minor in French Language Studies. Chloé has studied violin with Professor William Fitzpatrick since her sophomore year at the Orange County School of the Arts (OCSA). In 2008, she toured South-Eastern Australia with the OCSA Symphony Orchestra and performed in the Sydney Opera House. In 2012, she toured England as concertmaster of the orchestra. Professor Fitzpatrick and Professor Robert Becker have coached her in various small ensembles, such as the Chapman Duo which won the Francis Walton Competition, toured the Seattle area, and performed live on KING FM in September of 2014. She has spent the past three summers studying with Cornelia Heard at the Aspen Music Festival and School. Her Aspen small ensemble groups have been coached by James Dunham, Espen Lillestølten, Renata Arado, and Sylvia Rosenberg. Chloé has been a member of the Chapman String Quartet for three years and has been Concertmaster of the Chapman Orchestra for two years. She is one of this year’s Temianka Award recipients and will have use of the Temianka violin until she graduates in spring 2016.
About The Chapman Orchestra

The Chapman Orchestra (TCO), under the direction of Music Director Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Elie Wiesel lauded TCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with Chapman University’s Rogers Center for Holocaust Studies. In May 2014, TCO and Chapman University Choirs joined forces with the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven’s Ninth Symphony and the West Coast premiere of Mark Anthony Turnage’s Friey at a sold-out Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County. This concert was elected by the Orange County Register as a “Must See” performance of the 2013-2014 Season and was also selected as a top pick by the Los Angeles Times for spring 2014. Of the performance, the Orange County Register raved, “The performance wasn’t just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound.” TCO kicked off its 2013-14 season in collaboration with Orange County’s Pacific Symphony, presenting an ancillary concert as part of its acclaimed Music Unwound Series. In the fall of 2009, a live recording of Milhaud’s La Creation du Monde was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, “Man Ray, African Art and the Modernist Lens.” In February of 2008, TCO joined forces with the Pacific Symphony as part of its Eighth American Composers Festival. TCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program.

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and The Chapman Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chapman Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chapman Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, TCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and St. John’s Lutheran Church in Orange, and serves as the orchestra in residence for Opera Chapman.

Program Notes

Sergei Prokofiev was born into Soviet-occupied Ukraine on April 23rd, 1891, and died in 1953, approximately one hour before the death of Joseph Stalin. Prokofiev began work on his first violin concerto in 1915, although it was not premiered until 1923 in Paris (Redepenning). This period of history was turbulent for any Russian composer and marked by a series of strikes, protests, revolution and upheaval of the Tsar. Nonetheless, Prokofiev was especially productive during these years, and among other successful works such as his early piano concertos, he wrote what would become his Violin Concerto No. 1.

The work consists of three movements, all of which explore the myriad of effects and techniques for the violin. The first movement opens with a beautifully dreamy melodic line from the solo violin before developing into darker material that seems to originate from a different world. The second movement, a blazingly fast scherzo, includes such techniques from the soloist as pizzicato, harmonics and sul ponticello (placing the bow closer to the bridge to create a harsher tone) (Nice). The final movement sets an enticing contrast between the soloist’s lyrical melody and a dry, tick-tacking accompaniment from the orchestra that is ever unchanging with time; some believe it mirrors the mechanized society of then-Soviet Russia.

-- Note by Gabrielle Stetz, BA in Music '15

Works Cited:


Ralph Vaughan Williams was born on October 12th, 1872, in the village of Down Ampney. Coming from a family that was well off, young Ralph underwent extensive education, studying with musical greats such as Max Bruch and Maurice Ravel. At the turn of the century, during the time in which musical nationalism became a popular trend, Vaughan Williams realized that England did not have a well-known national sound. As a result, Vaughan Williams took it upon himself to travel the English countryside and collect folk songs and carols, writing them down in order to preserve them for future generations. The influence of this experience can be heard in many of his compositions, which include bits and pieces of these traditional English folk songs. Another experience that manifested itself in Vaughan Williams’ music was the time he served in the Field Ambulance Service in Flanders during WWI. While serving he was greatly affected by the death of his friend and fellow composer, George Butterworth. Vaughan Williams died on August 26th, 1958 and his ashes can be found in Westminster Abbey. During his lifetime, Vaughan Williams produced – in addition to his nine symphonies – a total of five operas, film music, ballet and stage music, several song cycles, church music, and works for chorus and orchestra (“A Short Biography”).
Program Notes

Vaughan Williams' Symphony No 5 was dedicated to Jean Sibelius “without permission.” The symphony contains many fragments of his unfinished opera The Pilgrim’s Progress. When Vaughan Williams began composing his 5th Symphony, he was in his late 60's and was concerned that he would see death before he was able to complete his opera. The thought of good compositional ideas going to waste led him to borrow several passages from his opera for his symphony (Schwartz).

The first movement, Preludio, is often simultaneously in two keys (C Major and D Major), for long stretches of time, giving this movement more dissonance than most symphonies of the time. The piece opens with soft, low strings. Then, as if coming out of the mist, is a faint horn call. This horn call, which is associated with the Celestial City in Vaughan Williams' opera, is found flowing in and out of this first movement. In the middle of the piece this theme can be heard on top of a canon-like passage being played in the strings. By the end, this theme once again appears in the coda, and the movement fades away back into the mist.

The second movement, Scherzo, features a theme heard in the woodwinds that is intended to sound like bagpipes. This theme is found throughout the movement, and is usually used as a transition from one section to the next. This movement features many solo woodwinds, with the strings mostly in unison or octaves.

The third movement, Romanza, is short, yet sweet, and this time features the English horn playing themes from Act I of Vaughan Williams' opera. Later on, a solo violin plays one of these themes, and then passes it on to the French horn, which finishes out the movement.

The fourth movement is a Passacaglia, which is defined as “a musical form which repeats a bass line throughout” (Schwartz). In this movement, this bass line is, of course, found in the cello section, and eventually has a counter-melody in the upper strings layered on top. Then, about two minutes into the movement, a fanfare erupts, with a motive similar to the finale of his piece “Dona nobis pacem” and the scene of the Arming Pilgrim from his opera. The movement eventually comes back to the passacaglia theme, but this time the theme sounds angry and is found in the winds. Then, all of a sudden the theme from the Preludio first movement breaks through, eventually leading to the piece ending similarly to the first movement, disappearing into the mist (Schwartz).

-- Note by Laura Schildbach, BA in Music '15

Works Cited:

The Chapman Orchestra

Violin I
Chloe Tardif •
Kimberly Levin •
Rachelle Schouten •
Arturo Balmaceda •
Suzanne Haiz •
William Parker •
Marc Rosenfield •

Violin II
Michael Fleming •
Gabrielle Stetz •
Austin Phillips •
Laura Schildbach •
Alayne Hsieh •
Alicia Correa •

Viola
Nicholas Kaynor •
Javier Chacon Jr. •
Stephanie Calascione •
Lechyeon Kuen •
Ariel Chien •
Christine Anderson •
Priscilla Peraza •

Cello
Connor Bogenreif •
Christopher DeFazio •
Nathaniel Cook •
Jordan Perez •
Devin Marcus •

Double Bass
Ethan Reed •
Rafael Zepeda •
Anthony Xanthos •

Flute
Joshua Robertson •
Mary Palchak •

Oboe
Emilia Lopez-Yañez •
Alexandra Cowan •

English Horn
David Fitzpatrick •

Bassoon
Rebecca Rivera •
Elizabeth Arwater •

Clarinet
Sam EK •
David Scott •

French Horn
Matthew Bond •
Malinda Yuh •
Robert Loustaunau •
Allison DeMille •
Alvin Ly •

Trumpet
Matthew Labelle •
Chris Traynor •

Trombones
Nolan Delmer •
Austin Ayers •
Michael Rushman •

Tuba
Jordan Gault •

Timpani
Aaron Grisez •

Percussion
Katie Elkan •
Stromt Marquise •

Harp
Lauren Arasim •

Staff
Stephanie Calascione •
Orchestra Manager
Alvin Ly •
Orchestra Librarian
Robert Loustaunau •
Operations Manager
Malinda Yuh •
Operations Assistant

Senior •
Principal •
Faculty •
Guest
Temianka Endowed Scholarship

Postcard sent to Henri Temianka by Sergei Prokofiev in 1932

"Paris, 4 May 1932.

I thank you dear Mr. Temianka for your friendly letter with dates of your performances of my works. It is very kind on your part not to have forgotten to send them.

With all best wishes on behalf of myself and Mrs. Prokofiev, very sincerely, S. Prokofiev."

(With special thanks to Daniel Temianka)
Dear Alumni, Parents and Friends:

One of the most critical skills our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none—implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has there been a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the Opera Chapman production you are about to see this evening are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 2,000 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill
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 contribution 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
Rheo Black Family
Patrick & Mary Dirk/TROY Group*
Angela Friedman
Ms. Judy Garf-Partridge
Mr. & Mrs. Donald R. Guy
Dr. Thomas Gordon Hall & Mrs. Willy Hall ’64
Dry & Dee Henley
Joan Leatherby & Greg Bates
Mr. Donald Marabella & Mrs. Luciana Marabella*
Margaret Richardson
Honorable H. Warren Siegel & Mrs. Jan Siegel*
Don & Deadee Sodaro
Mr. Ronald Soderling & Mrs. Gail Soderling
Ruth E. Stewart
Dr. Daniel Tamianka & Dr. Zeinab H. Dabbah

Grand Patron
$5,000-$9,999
Helen Carola Trust
The Covington
Glass Family Trust*
Mr. David A. Janes & Mrs. Donna Janes*
Mr. Dennis W. Kelly
Vauughn William Kelly & Diane Louise Kelly
Maryseble & Sebastain P. Musco*
Honorable H. Warren Siegel & Mrs. Jan Siegel*
Linda I. Smith
Holly & Burr Smith

Benefactor
$2,000-$4,999
Mr. Benton Bejach & Mrs. Wanjan Bejach*
Mr. & Mrs. Timothy G. Bond
Dr. Lynne & Jim Doti*

* Members of the Opera Chapman Guild

Every effort has been made to ensure that all donor names are included and listed correctly. If you notice any errors or omissions, please call the College of Performing Arts Development Office at (714) 289-2088.

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.

Aitken, Aitken and Cohn
Anahim Ballet
Ayres Hotels
Backhaus Dance
Building Systems & Services, Inc.
Cirque du Soleil
City of Orange Public Library Foundation
Classical Singer Magazine
ConocePhillips
Covington Schumacher Concert Series*
Davis Smith Foundation
DP Promotions
First Christian Church
Gemini Industries
Iliq Chiropractic
Jewish Community Federation
Kawai America
Kay Family Foundation
Law & Lewis LLP
Leatherfly Family Foundation
Lumen F.X., Inc.
Marathon Medical Group, Inc.
Music Teachers Association of California
Pacific Symphony
Philharmonic Society of Orange County
Orange County Playwrights Alliance
Orange County Youth Symphony Orchestra
Sigmia Alpha Iota
St. John’s Lutheran Church
Segerstrom Center for the Arts
The SUL Foundation
Office Solutions
Southern California Junior Bach Festival, Inc.
University Synagogue

Mr. Amatista River
Ms. Christina E. Romano
Dr. Robert Reid, LMTF ’58
Mrs. Rachel Repp
Mrs. Lenore Richter
Mrs. Esther Rupp
Mrs. Linda Sanchez
Richard Sherman & Bayram Sini
Mr. & Mrs. Joseph Sonkence Park
Mrs. Jane C. Spence ’00
Shannon Creagh
Mr. & Mrs. Henry K. Stahl, Jr.
Mr. & Mrs. George F. Sterne ’78 & Mrs. Nicole Binder
Robert & Judi Stelflann
Dr. Nicholas Terry & Dr. Emily Ring
Dr. Alana Young
Susan Thompson
Mary Ling Tso
Ms. Danise W. Völ
Ms. Edith Van Huis
Dr. Angel M. Vazquez-Ramos & Judy R. Waits
Linda Vinopel & Robert Fodor & Paige Fodor ’12
Ms. Janet K. Wablinger
Christine Tunison Wail
Ms. Darlene J. ware*
Ms. Nancy G. Werner
Anna Wood ’54, ‘72
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 Peggy Rupple, Development Coordinator, at (714) 289-2085 or prupple@chapman.edu.