1-18-2014

The University Singers: On Tour

Chapman University Singers

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The University Singers: On Tour
Stephen Coker, Conductor
January 18-31, 2014
Texas, Oregon & Washington Tour
SPRING 2014 calendar highlights

February
- February 6: President's Piano Series
  Alexander Toradze and Vakhtang Kodanashvili, duo piano concert
- February 7: University Singers Post-Tour Concert
  Stephen Coker, Conductor
  Carol Neblett, Associate Director
- February 8: Guest Artists in Recital
  Bruce Sledge, tenor with Cheryl Fielding, pianist
  Conceived and Directed by Tamiko Washington

March
- March 2: Guest Artists in Recital - Third Wheel Trio
  Adrienne Geffen, clarinet; Kantenwein Fabiero, flute; and Rebecca Rivera, bassoon.
- March 6: President's Piano Series
  Jeffrey Siegel, piano

April
- April 3: President's Piano Series
  Christina and Michelle Naughton, piano
- April 4: University Choir & University Singers in Concert
  Stephen Coker, Conductor
- April 5: Artist-in-Residence in Recital
  Milena Kitic, mezzo-soprano with Vivian Liu, pianist
- April 9-12: Concert Intime
  Directed by Alicia Guy
- April 10-12, 17-19: Machinal by Sophie Treadwell
  Directed by Matthew McCray
- April 11: Chapman University Wind Symphony
  Christopher Nicholas, Music Director & Conductor
- April 25-27: Opera Chapman: Le Nozze di Figaro (The Marriage of Figaro)
  In collaboration with the Chapman Orchestra
  Peter Atherton, Artistic Director
  Carol Neblett & David Alt, Associate Directors
  Daniel Alfred Wachs, Conductor

May
- May 7-10: Spring Dance Concert
  Directed by Nancy Dickinson-Lewis and Jennifer Backhaus
- May 10: Sholund Scholarship Concert
  Conservatory of Music Showcase Performance
- May 15: Beethoven: The Finale
  The Chapman Orchestra partners with The Orange County Youth Symphony Orchestra
  Daniel Alfred Wachs, Conductor

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
Program

(to be selected from the following repertoire)

I.
Domine, ad adjuvandum me (sung in Latin)
Gottfried August Homilius (1714-1785)

Kyrie (from Missa Officium defunctorum) (sung in Greek)
Tomás Luis de Victoria (1548-1611)

Two Sacred Works
Kyrie eleison (KV 33)
Wolfgang Amadeus Mozart (1756-1791)
Alleluia (from Veni sancte spiritus, KV 47)

II.
Three Quartets (sung in German)
Johannes Brahms (1833-1897)
Abendied (Op. 92, No. 3)
Kommt dir manchmal (Op. 103, No. 7)
Warum? (Op. 92, No. 4)

III.
In Celebration of the Britten Centennial
Two Part Songs
Benjamin Britten (1913-1976)
I Lov'd a Lass
Ballad of Green Broom (Op. 47, No. 5)

IV.

Shiru l'Adonai (sung in Hebrew)
Aharon Harlap (b. 1941)

Sing, My Soul, His Wondrous Love
Ned Rorem (b. 1923)

Oculi omnium (sung in Latin)
Eric Whitacre (b. 1970)

Cum sancto spiritu (from Gloria) (sung in Latin)
Hyo-won, Woo (b. 1974)

Music of Folk Influence

On suuri sun rantas autius (Finland)
(sung in Finnish)
arr. Matti Hyökkö

La bella si nous étions (France)
(sung in French)
Francis Poulenc (1899-1963)

Aduworo ayi otu nwa (Nigeria)
(sung in Igbo and English)
Christian Onyeji (b. 1967)

Ronda catonga (Uruguay)
(sung in Spanish)
arr. Pablo Trinidad Roballo

O, My Luve's Like a Red, Red Rose (Scotland)
David Dickau (b. 1953)

Seinn O (Scotland)
(sung in traditional Scots)
arr. J. David Moore

He's Got the Whole World in His Hands (USA)
arr. Stephen Coker

Sistah Mary (USA)
arr. Rollo Dilworth
Baroque church musician Gottfried August Homilius was a pupil of J. S. Bach while the former was studying law in Leipzig in the 1730's. Although prolific and well regarded by his contemporaries, much of his music remains unknown except for a handful of motets. *Domine ad adjuvandum me* is a simple 6-part motet in two short sections. Largely homophonic in nature, it features brief passages of antiphony and a more polyphonic style in the short final section. Spanish Renaissance musician Tomás Luis de Victoria composed his *Officium defunctorum* (a musical setting of the Office of the Dead) in 1603 for the funeral of the Empress Maria. Considered by some to be his masterpiece, this chant-based work is scored for six voices and consists of traditional Requiem Mass movements as well as other music such as a non-liturgical motet. Sometimes referred to as the composer's *Requiem* (there are actually two such settings by Victoria), its “Kyrie” is a sumptuous work in three brief sections. The middle portion pares the texture down to four-part composition while the outer sections feature the resplendent sonorities of the full choir. Wolfgang A. Mozart’s *Kyrie in F Major* and *Veni sancte spiritus* were written when the composer was the age of ten and twelve, respectively. The former is marked by a certain sweetness of sound due to the work’s parallel voices in sixths and tenths. From the latter composition, the lively “Alleluia” section features brief solos from all voice parts.

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**I.**

*Domine ad adjuvandum me*

Lord, make haste to help me. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen. (Propers of the Mass: Offertory—Thursday of the Fourth Week in Lent)

*Kyrie*

Lord have mercy; Christ have mercy; Lord have mercy. (The Roman Mass)

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**II.**

Originally composed for solo vocalists and piano, the vocal quartets of Johannes Brahms technically fall under the genre of chamber music (as opposed to choral music which features multiple voices per part). However, it is not at all uncommon for choirs to perform the vast repertory of nineteenth century vocal chamber music. In order to depict the “peaceful opposition” (“friedlich bekämpfen”) of *Abendlied*, Brahms alternates music of two characters—sometimes cheerfully dreamy in nature, then darker, more haunting at other times. The sensuous “Kommt dir manchmal” is the seventh of the eleven movements of Brahms’ popular cycle *Zigeunernieder* (Gypsy Songs). The tenor (echoed by the other voices) reminds his love that she has made a sacred vow, and he ardently pleads, “deceive me not, leave me not.” The beginning outbursts of *Warum?* are followed by irresistible, swaying cradles of sound meant to draw the blissful heavens of the gods downward -- closer to earthly mortals.

*Abendlied (Evening Song)*

In peaceful opposition, night and day struggle. What ability night has to soften and relieve! Grief that depresses me, are you already asleep? That which made me happy, tell me, my heart, what was it then? Joy, like sorrow, I feel, melts away; but they bring me sleep as they fade away. And, in the vanishing ever floating upward, life itself passes before me like a lullaby. (Friedrich Hebbel)

*Kommt dir manchmal in den Sinn*

Do you sometimes recall, my sweet, what you once pledged to me with a sacred oath? Do not deceive me, do not leave me; you do not know how dearly I love you. Love me as I love you; then God’s grace will pour down on you! (Hungarian folk poetry)

*Warum?*

Why then do songs resound towards heaven? They would gladly draw down the stars that twinkle and sparkle above; they would draw to themselves Luna’s [the moon’s] lonely embrace; they would gladly draw the warm, blissful days of the blessed gods down toward us! (Johann Wolfgang von Goethe)

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**III.**

*In Celebration of the Britten Centennial*

Perhaps most noted for his dramatic music, it is no surprise that Benjamin Britten’s choral works often display a dramatic flair, both in his serious pieces as well as in his works of lighter fare. The part song *I Lov’d a Lass* for choir and piano has the ability to catch listeners by surprise. Because of the piece’s quietly nostalgic, almost benign beginning with its wistful “falero loo’s,” one hardly suspects that Britten will transform the work into a vehement lament. What was a harmless “falero” later is transformed into an intense wail. In contrast, the jovial “Ballad of Green Broom” (from the composer’s choral cycle *Five Flower Songs*) is a fanciful narrative of a father’s lazy, ne’er-do-well son who eventually “lands on his feet”, catching the eye of a well-to-do woman and subsequently marrying this “lady in full bloom.”
Notes, Translations and Texts

I Lov'd a Lass
I lov'd a lass, a fair one,
As fair as e'er was seen;
She was indeed a rare one,
Another Sheba Queen, Falero too!

But, fool as then I was,
I thought she loved me too,
But now, alas! she's left me, Falero, too!

Her hair like gold did glisten,
Each eye was like a star,
Which pass'd all others far; Falero, too!

She would me 'honey' call,
She'd--Oh she'd kiss me too!
But now, alas! she's left me, Falero, too!

In summer time or winter
She had her heart's desire:
I still did scorn to stint her
From sugar, sack, or fire:

The world went round about,
No cares we ever knew;
But now, alas! she's left me, Falero, too!

To maidens' vows and swearing
Henceforth no credit give;
You may give them the hearing,
But never them believe;

They are at false as fair,
Unconstant, frail, untrue:
For mine, alas! hath left me, Falero too!
(Anonymous)

Ballad of Green Broom

There was an old man liv'd out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till 'twas noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.

When Johnny pass'd under a Lady's fine house
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me,"
"Go fetch me the boy that sells broom, green broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold broom, green broom.
(Anonymous)

Notes, Translations and Texts

Aharon Harlap is one of Israel’s most prominent composers, widely known as an orchestral, operatic, and choral conductor. His Shiru 'Adonai is a muscular setting of a portion of Psalm 96, replete with constantly changing asymmetric meters and driving rhythms. Indiana born and Chicago raised Ned Rorem has composed some 400 songs and 70 choral works. “Sing, My Soul, His Wondrous Love” is the first of his Three Hymn Anthems (1955). Largely in the style of a congregational hymn, this piece features clear delineations according to its three poetic stanzas, a homophonic texture with its text delivered entirely syllabically, and four-part harmony with the melody in the highest voice part.

Shiru 'Adonai

O sing unto God a new song; sing unto God, all the earth. Sing unto the Lord, let us enter his Name; proclaim the Eternal’s salvation from day to day. Declare God’s glory to the nations, God’s marvellous works among all the peoples. (Psalm 96: 1-3)

Sing, My Soul, His Wondrous Love

Sing, my soul, his wondrous love,
Who from you bright throne above,
Ever watchful o’er our race,
Still to man extends his grace.

Hear’ning and earth by him were made,
All is by his scepter sway’d;
What are we that he should show
So much love to us below?

Sing, my soul, adore his Name!
Let his glory be thy theme;
Praise him till he calls thee home;
Trust his love for all to come. (Anonymous)

One of the latest published works of the immensely popular American composer Eric Whitacre is his motet Oculi omnium. For unaccompanied mixed choir, the work’s beginning features a soprano soloist with six- and seven-part tone clusters sung by the women serving as accompaniment. These treble clusters are sometimes “murmured” in an a cappella fashion and at other times are delivered in a manner that imitates the choral recitation of Anglican chant. The men’s voices appear only in the final portion of the work, creating thirteen-part tone clusters before the motet’s peaceful final amen. The composer writes:

In November, 2010 Dr. David Skinner, conductor of the Chapel Choir at Sidney Sussex College, Cambridge University, asked me to compose a setting of the Oculi Omnium. The Oculi is the ‘Sidney Grace’, repeated at high table and other campus ceremonies, and as I was serving a three month term as a Visiting Fellow at Sidney I was honored to accept the challenge. (I have since accepted a five year appointment as Composer-in-Residence).
Matti Hyökki’s haunting arrangement of the Finnish tune On suuri sun rantas autius captures the deep longing of the poet for his or her homeland. From his collection of eight Chansons françaises (1945-1946), Francis Poulenc’s “La bell’ si nous étions” for men’s choir is a merry ditty about a young man who shares with his sweetheart his musings about what they could do if they were all alone in variety of places. An attempt to find amorous double entendre in the poem would probably be misguided as the tune is a children’s song. An original composition of Nigerian musician Christian Onyeji, Amuworo ayi otu nwa draws on some traditional elements of African rhythm and dance, particularly of the Igbo culture and people of southeastern Nigeria. Set to portions of a Biblical verse of the Book of Isaiah, the piece was intended for use in Christian worship services, particularly at Christmas time. Born in Uruguay in 1970, Pablo Trinidad Roballo is a choral conductor and music educator. His fetching arrangement of Ronda catorga is part of the published choral collection Makumbebe edited by Maria Guinand. The following note is included in that volume:

The candombe is a dance from the coast of Uruguay, which displays an African influence. It relates to the Caribbean rhythms of the son and the goyazumbe in the use of syncopations and crossed rhythms. It is part of the festivities of Carnival.

On suuri sun rantas autius
The loneliness of thy shores are forever in my mind, the lament of the wild duck that is heard in the night. A lonely lost one, cold and miserable a young duckling who has strayed from its mother. Your grey waves I have watched with weeping eyes, it was there my youth shed its first tears. The image is still vivid and still I miss it, the place where many nights were spent listening to the cry of the wild duck. (Traditional Finnish, transl. Kar Turunen)

La bell’ si nous étions
Pretty maid, if we were in the deep forest, we could eat our fill of nuts. We could eat them whenever we wanted. Nicque nae no musse, Pretty maid, you have bewitched me with your beauty.

Pretty maid, if we were by the fish pond, we could put little ducks in to swim. We could put them in whenever we wanted. Nicque nae no musse, Pretty maid, you have bewitched me with your beauty.

Pretty maid, if we were by the oven we could eat little hot tarts. We could eat them whenever we wanted. Nicque nae no musse, Pretty maid, you have bewitched me with your beauty.

Pretty maid, if we were in the garden we could sing all day and night. We could sing whenever we wanted, Nicque nae no musse, Pretty maid, you have bewitched me with your beauty. (Traditional French)

A muworo ayi otu nwa
For to us a child is born, a son is given, the mighty God, Everlasting Father, Prince of Peace. (Excerpt from Isaiah 9:6)
Notes, Translations and Texts

**Ronda catonga**

The children in all corners dance the Ronda Catonga. With their hands they make the circle of the big ring. Makamba, makambembe, the little Africans also make the ring with the night in their hands.

We have to throw an arrow and to dance the candombe so that the little devil “mandinga” will run away. I sing the “tiringu tiringu” when I see a beautiful girl passing by. The stars make a ring when they play with the sun, and in the candombe of the sky, the moon is the biggest drum. Dance to the circle. (Traditional Uruguay dance text)

The simple yet enchanting *O My Luve’s Like a Red, Red Rose* of David Dickau sets the popular folk or folk-like text (collected by or attributed to Robert Burns) that speaks of a poignant, undying love of a lad for his “bonnie lass.” From Celtic traditions, “mouth music” is a style of vocal music that was intended to simulate instruments (such as bagpipes, fiddles, etc.) that were normally used to accompany dancing. The texts used for such pieces were customarily improvisatory, nonsensical, or whimsical in nature. Arranged by Minnesota based musician J. David Moore, *Seinn* is a dazzling display of mouth music and a tongue-twisting tour de force.

*O My Luve’s Like a Red, Red Rose*

<table>
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<tr>
<th>Original Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>O my Luve’s like a red, red rose</td>
<td>Till all the seas gang dry, my dear,</td>
</tr>
<tr>
<td>That’s nearly spring in June;</td>
<td>And the rocks melt wi’ the sun;</td>
</tr>
<tr>
<td>O my Luve’s like the melodie;</td>
<td>And I will love thee still, my dear,</td>
</tr>
<tr>
<td>That’s sweetly play’d in tune.</td>
<td>While the sands of life shall run.</td>
</tr>
<tr>
<td>As fair art thou, my bonnie lass,</td>
<td>And fare thee weel, my only Love</td>
</tr>
<tr>
<td>So deep in love am I;</td>
<td>And fare thee weel, a while!</td>
</tr>
<tr>
<td>And I will love thee still, my dear,</td>
<td>And I will come again, my Love,</td>
</tr>
<tr>
<td>Till all the seas gang dry;</td>
<td>The ’tis ten thousand mile.</td>
</tr>
</tbody>
</table>

*(Attributed to Robert Burns)*

The rich repertory of African American spirituals serves as the largest source of folk songs of the United States. Rollo Dilworth’s concert arrangement and adaptation of the Christmas spiritual *Sissth Mary* begins in an *ad libitum* vocal jazz style. In the following section, the sopranos deliver the tune underpinned by the “syncopated groove” of the lower voices. The familiar *He’s Got the Whole World in His Hands* was arranged especially for the Chapman University Singers to showcase soloists from the choir. - Stephen Coker

**About the Artists**

**STEPHEN COKER, conductor**

Stephen Coker assumed the post of Director of Choral Activities at Chapman University in the fall of 2009. Prior to this appointment, Dr. Coker served on the choral faculties of Portland State University (OR) from 2006-2009, 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, Haydn, Brahms, DVorak, Vaughan Williams, Durufé, 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.

**HYE-YOUNG KIM, accompanist**

Hye-Young Kim is active as a collaborative pianist in a wide variety of repertoire and ensembles. Dr. Kim began her career in Collaborative Arts studying with Dr. Alan Smith and Kevin Fitz-Gerald at the University of Southern California. While completing her graduate studies in Keyboard Collaborative Arts at the University of Southern California, Dr. Kim has been the recipient of the distinguished Gwendolyn Koldofsky Memorial Scholarship as well as Thornton Merit Fellowship and Music Dean’s Scholarship for years. Dr. Kim has worked as a collaborative pianist, instrumental and vocal coach for the USC Chamber Choir, USC Opera, UCLA Opera, AIDS, Songfest and Pacific Symphony. She has had the privilege to perform in rehearsal and master class situations with renowned artists such as Placido Domingo, Barbara Bonney, Lynn Harrell, Eroica Trio, William Bolcom, Thomas Adès, Carl St. Clair and Milena Kitic, in addition to working extensively with local singers and instrumentalists. Currently Dr. Kim is an adjunct faculty member of the Chapman University Conservatory of Music. Dr. Kim has given performances in Japan, Korea, Taiwan, Cuba, Italy and Austria, as well as the United States.
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<td>Elliott Wulff</td>
<td>Piano/Vocal Performance</td>
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Tour Coordinator:
Nancy Brink
Church Relations
Chapman University

Tour Videographer/Blogger:
Ian Lipton
Los Angeles, CA
Film Production Major

Tour Schedule

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<td>Concert - 7:00 p.m.</td>
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<td>- 10:30 a.m.</td>
<td>Bethany Christian Church</td>
<td>Cypress Creek Christian Church</td>
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<td>First Christian Church</td>
<td>3223 Westheimer Rd.</td>
<td>6823 Cypresswood Dr.</td>
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<tr>
<td>Houston, TX 77005</td>
<td>Houston, TX 77098</td>
<td>Spring, TX 77379</td>
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<tr>
<td>Concert - 7:00 p.m.</td>
<td>First Christian Church</td>
<td>University Christian Church</td>
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<td>4848 Preston Ave.</td>
<td>Klein High School - Klein, TX</td>
<td>2720 S. University Dr.</td>
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<tr>
<td>Pasadena, TX 77505</td>
<td>Heath Sharpe, choral director</td>
<td>Fort Worth, TX 76109</td>
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<td>Workshop - 9:00 a.m.</td>
<td>Workshop - 9:00 a.m.</td>
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<td>Fort Worth Country Day</td>
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<td>Robert Stovall, choral director</td>
<td>Sachse, TX</td>
<td>7302 W. Northwest Hwy</td>
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<tr>
<td>Workshop - 11:00 a.m.</td>
<td>First Christian Church</td>
<td>Dallas, TX 75225</td>
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<tr>
<td>692 N. Peak St.</td>
<td>115 S. Glenbrook Dr.</td>
<td>First Christian Church</td>
</tr>
<tr>
<td>Dallas, TX 75371</td>
<td>Garland, TX 75040</td>
<td>910 S. Collins</td>
</tr>
<tr>
<td>WORKSHOP - 10:45 a.m.</td>
<td>Workshop - 10:45 a.m.</td>
<td>Workshop - 10:45 a.m.</td>
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<tr>
<td>Workshop - 11:00 a.m.</td>
<td>Evergreen High School</td>
<td>Sprague High School</td>
</tr>
<tr>
<td>First Christian Church</td>
<td>Vancouver, WA</td>
<td>Salem, OR</td>
</tr>
<tr>
<td>Robert Day, choral director</td>
<td>Michael Day, choral director</td>
<td>David Brown, choral director</td>
</tr>
<tr>
<td>WORKSHOP - 12:00 p.m.</td>
<td>Union High School</td>
<td>Workshop - 11:40 a.m.</td>
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<td>First Christian Church</td>
<td>Canas, WA</td>
<td>Sprague High School</td>
</tr>
<tr>
<td>115 S. Glenbrook Dr.</td>
<td>Mike Iverson, choral director</td>
<td>Salem, OR</td>
</tr>
<tr>
<td>Dallas, TX 75371</td>
<td></td>
<td>David Brown, choral director</td>
</tr>
<tr>
<td>WORKSHOP - 9:15 a.m.</td>
<td>Workshop - 9:15 a.m.</td>
<td>Workshop - 9:15 a.m.</td>
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<tr>
<td>Workshop - 10:15 a.m.</td>
<td>South Salem High School</td>
<td>Workshop - 9:30 a.m.</td>
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<td>First Christian Church</td>
<td>Salem, OR</td>
<td>Tigard High School</td>
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<tr>
<td>Jenny Bell, choral director</td>
<td>Carol Stenson, choral director</td>
<td>Tigard, OR</td>
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<td>Workshop - 11:40 a.m.</td>
<td>North Salem High School</td>
<td>Susan Hale, choral director</td>
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<tr>
<td>Heritage High School</td>
<td>Salem, OR</td>
<td>Workshop - 12:00 p.m.</td>
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<tr>
<td>Vancouver, WA</td>
<td>Kerry Bartis, choral director</td>
<td>Wilsonville High School</td>
</tr>
<tr>
<td>Joel Karn, choral director</td>
<td></td>
<td>Wilsonville, OR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sue Schreiner, choral director</td>
</tr>
</tbody>
</table>
About Chapman University

CHAPMAN UNIVERSITY, located in the heart of Orange County, is one of California’s oldest and most respected private universities, offering distinguished undergraduate and graduate degrees in the context of a liberal arts and sciences university. For more than 150 years, Chapman University has served as a symbol of educational access and excellence in the state of California. Ranked in the top tier of western universities by U.S. News and World Report, Chapman has gained national recognition with its commitment to excellence through research and innovative teaching.

Chapman University was founded as Hesperian College in 1861 in Woodland, California by members of the Christian Church (Disciples of Christ). Endowed by the Valencia orange magnate Charles Clarke Chapman, the institution changed its name to Chapman College in 1934, and in 1954 moved to Orange, California. Since our founding, Chapman has grown into a highly regarded university that attracts high-achieving undergraduate and graduate students from all over the United States, and more than 60 nations around the world.

Our mission statement: To provide personalized education of distinction that leads to inquiring, ethical and productive lives as global citizens.

For more information, visit our website: www.chapman.edu.

The COLLEGE OF PERFORMING ARTS is the cultural and aesthetic center of Chapman University, bringing together the Hall-Musco Conservatory of Music and the Departments of Dance and Theatre. We provide our students with the finest training and academic opportunities which emphasize artistic collaboration, unique and innovative curricular approaches, and community outreach programs. This three-pillared approach to arts education not only trains great performers – it also develops a generation of artists who will graduate with the capacity to create means of expression we have yet to even imagine. Our faculty members are talented educators and dedicated professionals, each with extensive experience in their fields, and they bring with them an incredible network of personal relationships and professional organizations, providing outstanding opportunities for our students. We cultivate a vibrant atmosphere, combining abundant possibilities for scholarship, creativity, free expression and intellectual curiosity through curricular offerings and cultural events. In 2016, the College opens a new and exciting chapter in its history with the opening of the Marybelle and Sebastian P. Musco Center for the Arts, a 1,100-seat facility that will serve as the new home for all of our signature productions. The Musco Center represents Chapman University’s commitment to the arts, and it will become an essential space for the Southern California community to experience the very best of what our college has to offer.

For more information, visit our website: www.chapman.edu/copa.

About Chapman University

The WILLIAM D. HALL AND MARYBELLE AND SEBASTIAN P. MUSCO CONSERVATORY OF MUSIC is one of the nation’s premier music programs and is accredited by the National Association of Schools of Music. The Hall-Musco Conservatory provides aspiring musicians with a rigorous, professional musical training program, coupled with a supportive liberal arts environment, which enriches the human mind and spirit. This outstanding music curriculum prepares our students to enter a variety of professional fields after graduation or continue their studies in top graduate programs throughout the country. The music complex of Bertea and Oliphant Halls totals more than 44,000 square feet of state-of-the-art facilities that serves 200 majors and 350 university students daily. The Conservatory has a rich tradition in the arts, with many of its graduates performing with major orchestras and opera houses throughout the United States and abroad. Faculty members are nationally and internationally recognized performers, conductors, composers, and educators. Degree programs offered include the Bachelor of Arts in Music; Bachelor of Music in Composition, Performance, Conducting, and Music Education (pre-certification).

For more information, visit our website: www.chapman.edu/music.

The CHAPMAN UNIVERSITY SINGERS, under the direction of Stephen Coker, present a wide variety of choral repertoire ranging from the Renaissance era to modern day composition. Founded in 1963 by William D. Hall, the University Singers have been acclaimed throughout the world, performing at venues ranging from the Vatican to the Hollywood Bowl. An all-undergraduate ensemble, the choir is comprised largely of vocal performance and music education majors from Chapman University’s heralded and newly named Hall-Musco Conservatory of Music. This concert season the "Singers" join in performances of Beethoven’s Ninth Symphony as well as Benjamin Britten’s monumental War Requiem under the direction of Maestro James Conlon presented at Walt Disney Concert Hall in Los Angeles and Orange County’s Segerstrom Center for the Arts. Traditions of the University Singers include annual national tours, semi-annual international tours, participation in the choral-orchestral presentations of the Conservatory’s spring Sholund Scholarship Concert, and a yearly appearance in Chapman’s Holiday Wassail Concert.

For more information, visit our website: www.chapman.edu/music.
CHAPMAN UNIVERSITY
President: Dr. James L. Doti
Chairman Board of Trustees: Doy B. Henley
Chancellor: Daniele C. Struppa

COLLEGE OF PERFORMING ARTS
Dean: Dale A. Merrill
Administrative Director: Rick F. Christophersen
Director of Development: Liz Crozer
Operations Manager: Joann R. King
Assistant to the Dean: Heather Westenhofer
Development Assistant: Casey Hamilton

HALL-MUSCO CONSERVATORY OF MUSIC
Full-time Faculty:
Amy Graziano (Chair)
Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Margaret Dehning, Grace Fong,
Robert Freely, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park,
Dominique Schafer, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Angel M. Vizquez-Ramos,
Daniel Alfred Wachs

Adjunct Faculty:
David Alt, Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black,
Pamela Blanc, Jacob Braun, Christopher Brennan, David Cahueque, Francisco Calvo, Clara Cheng,
Tony Cho, Ron Conner, Christina Dahlin, Daniel de Arakal, Justin DeHart, Kyle De Tarnowsky,
Bridget Dolkas, Kristina Driskill, Cheryl Fielding, Paul Floyd, Patricia Gee, Patrick Goesser,
Ruby Cheng Goya, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao,
Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hediy Lee, Vivian Liu,
Jonathan Mack, Gary Matsura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery,
Yumiko Morita, Mary Palchak, Jessica Pearlman, Rebecca Rivera, Matthew Schallies, Isaac Schlanker,
Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel, David Washburn, William Wells

Artist in Residence: Milena Kitic, Carol Neblett
Temianka Professorship: William Fitzpatrick
William Hall Visiting Professor: Jeraldyn Refeld
Lineberger Endowed Chair: Peter Atherton

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

Work-study Students: Lauren Arasim, Liz Chadwick, Emily Dyer, Sam Ek, Marquis Griffith,
Chris Maze, Marcus Paige, Nathan Wilen