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The University Singers: On Tour

Chapman University Singers

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CHAPMAN UNIVERSITY PROUDLY PRESENTS

THE *Chapman University* SINGERS IN CONCERT

SAN ANTONIO ★ AUSTIN ★ DALLAS / FORT WORTH ★ CALIFORNIA BAY AREA

JANUARY 9-22, 2015

SPRING 2015 calendar highlights

february

February 5
The President's Piano Series
Eduardo Delgado, *soloist*

February 7
William Hall Visiting Professor in Recital
Jeralyn Glass, *soprano soloist*

February 19-21, 26-28
The Tragedy of Hamlet, Prince of Denmark
by William Shakespeare
Directed by *Thomas F. Bradac*

February 27
Faculty Recital
Rebecca Sherburn, *soprano*
with Louise Thomas, *piano*

march

March 5
The President's Piano Series
Dan Tepfer, *soloist*

March 13
The Chapman Orchestra: *A Midsummer Night's Dream*
Daniel Alfred Wachs, *Music Director and Conductor*
Angel Vázquez-Ramos, *Music Director*
Michael Nehring, *Director*

april

April 2
The President's Piano Series
Abbey Simon, *soloist*

April 9-11
Concert *Intime*
presented by *Chapman student choreographers*

April 9-11, April 16-18
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
Directed by *Gavin Cameron-Webb*

April 10
University Choir & University Singers in Concert
Stephen Coker, *Conductor*

April 24-26
Opera Chapman presents: *The Elixir of Love*
by Gaetano Donizetti
Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*

may

May 1
Chapman University Wind Symphony
Christopher Nicholas, *Music Director and Conductor*

May 6-9
Spring Dance Concert
presented by *Chapman student choreographers*

May 8
University Women's Choir in Concert
Angel Vázquez-Ramos, *Director*

May 16
Sholund Scholarship Concert

CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

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**

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The University Singers

On Tour

Stephen Coker, conductor

Hye-Young Kim, accompanist

San Antonio, Austin, Dallas, Fort Worth
and California Bay Area
January 9-22, 2015

Program

(to be selected from the following repertoire)

I.

Early Sacred Music

67

Veni creator spiritus — Gregorian Chant (Anonymous, c. 10th Century)

Agnus Dei — Thomas Morley (c. 1557-1602)

Haec dies — William Byrd (1543-1623)

II.

Nineteenth-Century Sacred and Secular Works

Kyrie eleison — Felix Mendelssohn (1808-1847)

Sehet, welch eine Liebe (from *Paulus*)

O pastorelle, addio (from *Andrea Chénier*) — Umberto Giordano (1867-1948)

La passeggiata — Gioacchino Rossini (1792-1868)

III.

Contemporary Sacred Works

Oculi omnium	Bob Chilcott (b. 1955)
Incantations (from *Celtic Mass*)	Michael McGlynn (b. 1964)
Ubi caritas	Paul Mealor (b. 1975)
Alleluia	Jake Runestad (b. 1986)

- Intermission -

IV.

Night Music

La nuit en mer	Henk Badings (1907-1987)
Nocturne Tagore	Thierry Machuel (b. 1962)

Kyla McCarrel, Natasha Bratkovski, Shaina Hammer
Yeonjun Duke Kim, Daniel Emmet, and Elliott Wulff, soloists

Program

V.

Music of the Baltic States

Heliseb väljadel Stamping/clapping/dancing/striping — Urmas Sisask (b. 1960)

Tantsulaul — Veljo Tormis (b. 1930)

Rotala — Juris Karlsons (b. 1948)

VI.

Folk Music

~~The Girl I Left Behind Me~~ — arr. John Rutter

Golden Slumbers — arr. John Rutter

Bobby Shaftoe Peak 1635 — arr. David Willcocks

Tiempo para un tiempo — arr. Conrado Monier

I Can Tell the World Peak 2080 — arr. Moses Hogan

At the River Large chunk in sign language — arr. Stephen Coker

Yamukela — Trad. South African, adapt. Stephen Coker after an arrangement by Sete Lágrimas

Daniel Emmett and Marcus Paige, soloists

Notes, Translations and Texts

I.

The ancient chant text *Veni creator spiritus* asks for the comforting Creator Spirit to appear and infuse mortal lives with its grace, strength, love, and enlightenment. Formally, the Pentecost chant is strophic and neumatic—chant that mixes both syllabically delivered text with melismatic passages. Along with that of Palestrina, Victoria, and di Lasso, the work of England's **William Byrd** represents the pinnacle of Renaissance polyphonic vocal composition. Byrd's choral output includes hundreds of sacred and secular works in English and some 180 sacred works in Latin. Belonging to the latter category, the motet *Haec dies* is for six-part choir and features short motifs in imitation along with brief homophonic passages sung in a polychoral-like style. Although sixteenth-century English composer **Thomas Morley** may be best known as a secular madrigalist, his sacred music output is not insignificant. Indeed, he held several important church posts (including the Chapel Royal and St. Paul's Cathedral), and his compositional catalog includes a number of anthems, Services, Psalm settings, and motets. His well-known four-voice motet *Agnus Dei* (technically not a Mass fragment) embraces the polyphonic compositional style of some of the works of his mentor William Byrd.

Veni creator spiritus (Sung in Latin) ***Anonymous, c. 10th Century***

Come, Creator Spirit,
Visit the souls of your devoted;
With your divine grace fill
The hearts which you have created.

You are called Comforter,
Gift of the highest God,
Fount of Life, fire, love
And spiritual unction.

You are seven-fold in your gifts,
The finger of God's right hand,
You are the one duly promised by the Father,
Enriching our tongues with speech.

Enkindle your light in our minds,
Infuse your love into our hearts;
Strengthen the frailties of our flesh
By your perpetual power.

Agnus Dei (Sung in Latin) ***Text from the Roman Mass***

Lamb of God who takes away the sins of the world, have mercy upon us.

Haec dies (Sung in Latin) ***Psalm 117: 24, 1***

This is the day the Lord has made; let us greatly rejoice and be glad in it. Alleluia!

II.

Choral music accounts for fully one quarter of the compositional output of **Felix Mendelssohn**. His eight-part *Kyrie eleison* is one of three Lutheran Mass moments he composed for the Domkirche in Berlin. The oratorio *Paulus* (or *St. Paul*) was the result of an 1831 commission—his first for a large-scale choral work. Within the oratorio, "Sehet, welch eine Liebe" ("Behold What a Love") serves as a statement of solace rendered by the chorus after Paul bids farewell to his followers. Here, the remaining throng comforts itself by remembering that they remain "God's own children" as the music gently weaves a smooth polyphonic fabric of long, arched vocal phrases over "walking" figures in the accompaniment.

Kyrie eleison (sung in Greek) ***Text from the Roman Mass***
Lord have mercy; Christ have mercy; Lord have mercy.

Sehet, welch eine Liebe (sung in German) ***I. John 3:1***
Behold, what a love the Father has shown to us, that we should be called God's children.

Italian composer **Umberto Giordano** is largely known to the musical world by his best-known work *Andrea Chénier* (1896), a verismo opera based on the life of the title character, a French poet. From the work's first act, "O pastorelle, addio" for women's chorus represents a musical divertissement at a social gathering. At the height of his career in 1829, the ailing 37-year-old **Gioacchino Rossini** ceased composing opera and retreated from Paris to his native Italy, living as a near invalid. Some twenty-five years later the composer's health improved, and he returned to Paris where he resumed composing on a smaller scale, often premiering new works at his popular Saturday evening musical soirées. Rossini collected these works (some 160 pieces ranging from solo piano pieces to vocal ensemble works) into thematic albums he referred to as "Sins of Old Age." *La passeggiata (The Excursion)* for four-voices and piano appears in the initial albums containing vocal works in Italian. Although musically operatic in nature, its text is benign and describes a gentle lover's walk along the shore, interrupted only briefly by the false threat of a mild storm.

O pastorelle, addio (Sung in Italian) ***Text by Luigi Illica, opera librettist***
O shepherds, farewell. We are moving to strange and unknown shores. We will be far from these places we abandon. At last, I return with a happier heart.

La passeggiata (The Excursion), Sung in Italian ***Anonymous***

As long as the sky is clear
And the waves are limpid and still,
Let's roam from shore to shore;
Love will guide us.

To the waves, the breeze, and the flowers,
We will speak of love,
And the beating of our hearts
Will respond for them.

But heavens! The wind is whistling
And the lagoon rippling.
The wind is whistling--come on!
Let's move swiftly.

Ah! No, there is moon;
Our fear was in vain.
In such a delightful place
Let's sing, yes, let's sing.

III.

Bob Chilcott, a former baritone with the famous male vocal ensemble King's Singers, is a prolific English composer and arranger of choral music. His sumptuous motet *Oculi omnium* is set to a Psalm text that speaks not only of vigilance ("the eyes of all wait upon Thee") but also of seemingly endless praise (the gently arching, undulating musical phrase and text fragment "Glory to Thee, Lord" is heard nine times within the work's short duration). Irish composer **Michael McGlynn** has recorded some sixteen albums of his choral compositions with ANÚNA, a chamber choir that he founded in 1987. Like much of his other music, his brief *Incantations* features strong driving rhythms, ostinati, pedal point (or drones), and a certain quasi-medieval quality. The work's poem—penned by the composer—is a whirling, fervent litany of "alleluia's" and metaphors that equate an (initially) unnamed thing or person with all manner of nature's elements—animals, the wind and sea, the sun and sky. In the poem's final line, the author reveals that his "everything" —his heart, his Lord— is Jesus Christ. Welsh composer **Paul Mealor** was catapulted to international fame in 2011 when the largest audience in broadcasting history (2.5 billion people) heard his motet *Ubi caritas* performed as part of the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey. The motet's texture ranges from the stark two-part women's soli passages to the lush nine-part harmonies of the full choir. Other compositional features of the piece are tone clusters and the sweet, fauxbourdon-like parallel motion of voice lines in rich harmonies. Considered "highly imaginative…with big ideas" and "stirring and uplifting," twenty-eight year old award-winning composer **Jake Runestad** has been dubbed a "choral rockstar" by American Public Media and has quickly become one of the most frequently performed composers in the nation. A resident of Minneapolis, he holds a Master's degree in composition from the Peabody Conservatory of the Johns Hopkins University and has studied composition with Libby Larsen and Kevin Puts. The outer

portions of his *Alleluia* feature angular, fast driving rhythms with constantly changing meters and pungent harmonies while the slower middle section features lush chords with a stirring climax.

Oculi omnium (sung in Latin) ***Psalm 145: 15***

The eyes of all wait upon Thee, O Lord, and thou givest them their meat in due season. Glory to Thee, O Lord. Amen.

Incantations (sung in Gaelic) ***Text by Michael McGlynn***

Alleluia,
You are the stag, you are the bird, you are the fish, alleluia.
You are the wind, you are the cold, you are the sea, alleluia.
You are the sun, you are the star, you are the sky, alleluia.
You are the grass, you are the flower, you are the trees, alleluia.
Alleluia my Jesus, alleluia my heart, alleluia my Lord, alleluia my Christ.

Ubi caritas (Sung in Latin) ***Anonymous. c. 10th Century***

Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear, and let us love the living God. And may we love each other with a sincere heart.

IV.

Although having prepared himself for a career as a scientist, largely self-taught Dutch musician **Henk Badings** began receiving notice as a fine composer in his mid-twenties. Badings held numerous teaching positions in European conservatories and was a frequent lecturer in South Africa as well as the United States. Best known of his some eighty choral works are settings of French texts, and the most popular of that category is his *Trois chansons bretonnes* (*Three Breton Songs*). That suite's opening movement "La nuit en mer" for eight-part mixed choir and piano is an atmospheric seafarer's song of night on the water. Accompanying the evocative vocal parts (most often clearly delineated as a men's choir alternating with the treble voices) are gently undulating wavelike figures of the piano.

Parisian born **Thierry Machuel** became enamored of choral music at an early age having sung in his father's choir where he was exposed to Gregorian chant, Renaissance and Baroque counterpoint, and later, the works of Debussy, Ravel, Poulenc, and Messiaen. Having completed some thirty choral works, Machuel began composing a cycle of "nocturnes" (or "night music") in 2000 with the intention of writing one movement per

year. *Nocturne Tagore* is set to a French translation of a poem by Calcutta-born, Nobel Prize-winning Rabindranath Tagore (1861-1941). The poem's sensuous pictures well match Machuel's distinctive impressionistic aesthetic. For six soloists and six-part choir, the work features varying textures derived from the dialogues between the men's and women's voices (soloists as well as choral forces) and through the use of aleatoric melodic "cells" employed throughout much of the work.

La nuit en mer (Night at Sea) Sung in French ***Text by Theodore Botrel***

The gentle breeze swells our sail; here is the first star to shine!
Upon the waters that rock us, friends, let us sail silently into the night.
Every sound has begun to fall silent; you would think that everything upon earth is dead---
People as well as things, birds as well as roses. Everything is falling asleep!

But the Sea, it is the Living Entity, immensity in motion always,
Taking jetties by storm, contemptuous of both night and day!
Apart from It, nothing exists except the great lighthouse and its sad reflection.
My friends, let us cast our nets without delay where the fishing is best!

Then, swathed in our sails and with faces naked to the stars, let us sleep!
Let us dream in utter peace about all those we love here below!
Let us sleep on our schooners as if in our children's hammocks.
And tomorrow at high tide we will assemble at the coast, exultant!

Nocturne Tagore (sung in French) ***Text by Rabindranath Tagore (French trans., H. Mirabaud-Thorens)***

Solo tenor:	*Speak to me, my love! Tell me in words what you sang.*
Chorus men:	*The night is dark.* *The stars are lost in the clouds.* *The wind is sighing through the leaves.*
Female soloists:	*I will let loose my hair.* *My blue cloak will cling round me like night.* *I will clasp your head to my bosom.* *And there, in the sweet loneliness, murmur on your heart.*
Male soloists:	*I will shut my eyes and listen.*
Female soloists:	*I will not look in your face.*
Chorus men:	*When your words are ended, we will sit still and silent.*

Chorus women:	*Only the trees will whisper in the dark.* *The night will pale.*
Chorus men:	*The day will dawn.*
Soprano and tenor duet:	*We shall look at each other's eyes and go our different paths.*
Soloists:	*Speak to me, my love! Tell me in words what you sang.*
Chorus women:	*The night is dark.* *The stars are lost in the clouds.* *The wind is sighing through the leaves.*
Chorus men:	*I will let loose your hair.* *Your blue cloak will cling round me like night.* *You will clasp my head to your bosom.* *And there, in the sweet loneliness, murmur on your heart.*

V.

Music of two Estonian composers is featured in this section of works from the Baltic states. **Urmas Sisask** has gained international recognition primarily as a choral composer of sacred music, although his catalog also includes chamber music and orchestral works. From his choral suite *Twelve Songs of the Virgin Mary*, his "Ringing in the Fields" ("Heliseb väljadel) is a hypnotically beautiful semi-sacred work for chorus and soprano solo. **Veljo Tormis,** born near the Estonian capital Talinn, has been compared to the likes of Grainger, Bartok, and Kodaly as a voracious collector of folk music and as a composer who successfully incorporates folk music into his original compositions. Tormis has composed hundreds of choral works, most of which are based on ancient Estonian runic folk songs or folk texts and legends. His "Dancing Song" ("Tantsulaul") is one of ten Estonian folksongs from the collection *Meestelaulud* (*Men's Songs*). Born in Riga, Latvia, composer **Juris Karlsons** has written much choral music in addition to orchestral works, ballet scores, and vocal chamber music. His "Rotala" ("Round Dance"), the final movement of his 1982 choral suite *Neslegtais Gredzens* (*The Unclosed Ring*), is a fast, breathless patter song that features five-part tone clusters in the soprano, alto, and tenor lines.

Heliseb väljadel (Ringing in the Fields) Sung in Estonian

Hail Mary, there is a bell ringing in the fields, the forest, and on the mountains. Ave Maria—a gentle greeting. Ring bell, ring to the Mother. Ring over the stars. Ring, gentle bell, lift up my prayer. In my life and in my death, help me and look after me, Maria. The bell is ringing to Mother Maria, gently ringing.

Tantsulaul (Dancing Song) Sung in Estonian ***Traditional Estonian***
Let our Mary come; I shall get her on her feet. Ait-tali-rali-raa, ali ramp-tamp-taa. Itireetu, trallala.
My sock heels have holes like an old mare's blaze.
My ears are singing as if Jüri from next door was playing the pipes.

Rotala (Round Dance) Sung in Latvian ***Text by Janis Rainis***
Vidu! To the middle! One came, the other went; one lets go, another waves, vidu! The outstretched hand is not yet grabbed. You already swing along in a circle, vidu! Freely, freely the days spin. Hither, thither, part and join your hands, further joining, further swaying, vidu! Freely, freely, swirl around!

VI.

John Rutter and David Willcocks arguably represent the two most prolific modern day English composers/arrangers of anthems, Christmas carols and folk songs-especially songs from the British Isles. Rutter's simply crafted lullaby "Golden Slumbers" and his breezy "The Girl I Left Behind Me" are part of his 1978 collection *Five Traditional Folk Songs.* As the two musicians are mutual admirers, perhaps it is not coincidental that Willcocks' jaunty "Bobby Shaftoe" is available only in the anthology *Folk Songs for Choirs I* edited by John Rutter.

Conrado Monier is a masterful choral arranger of music from his native Cuba. His version of fellow countryman Roberto Valero's song *Tiempo para un tiempo* (1980) is a delightfully easy going but rhythmically complex setting for mixed voices. **Moses Hogan's** untimely death at the age of forty-five left the choral world with the loss of a heralded composer and arranger of African-American spirituals. A native of New Orleans, Louisiana, Hogan was a degree recipient of the Oberlin Conservatory of Music, and he continued his studies at the Juilliard School of Music and Louisiana State University. Some of his arrangements are quite simple and straightforward (yet never without charm) while others are stylish concert arrangements, bursting with energy and inventiveness. His *I Can Tell the World*, an example of the latter, features the men (in four-part harmony throughout) largely undergirding the women's delivery of "the tune" with a chatty pattern in the arrangement's outer sections. Elsewhere, the men sing four statements of new text, each followed by the ladies' interjections, "Yes, he did!" The hymn *Shall We Gather at the River?* is not folk music *per se* but rather is a composed work by Robert Lowry (1826-1899). An American Baptist minister, Lowry wrote hundreds of hymns including *I Need Thee Every Hour* and *How Can I Keep from Singing? Yamukela* is a traditional South African song in the

Sshangane dialect. The Portugese musical group Sete Lágrimas recorded their version of this simple piece in 2011, and it was that rendition that served as inspiration for this arrangement performed here.

Tiempo para un tiempo (Time for Time) Sung in Spanish ***Text by Roberto Valero***

What little time I have
To make time for you.
Time passes flying by
Like lightning does for me.
I lack the time to give you time;
I look for time for you.
Time is lightning, and it goes flying.
I want time for you.

All the time I have
I want to spend with you; I want to be with you.
I want to be always at your side
And to see you. I look to you.

What little time I have
To make time for you.
Time passes flying by
Like lightning does for me.
(I hope that) time stretches, time lengthens,
That you give me time for you.
Time is short; it steals your kisses.
I want time for you.

I want time;
Give me time, and you will see.

Yamukela (Sung in Sshangane dialect) ***Traditional South African***

When you get a gift from someone, then you sacrifice with something that is from the bottom of your heart, to say "Thank You."

About the Artists

STEPHEN COKER, *conductor*

Stephen Coker is Director of Choral Activities and Associate Professor of Music at Chapman University. Prior to this appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. At both CCM and OCU, Coker was given the "Outstanding Teacher Award," and in 1995, he received the "Director of Distinction Award" from the Oklahoma Choral Directors Association. In frequent demand as a clinician and guest conductor, Dr. Coker has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in Portugal, South Korea, Israel, Sweden, China, and Taiwan as well as in roughly half of the fifty states. A degree recipient of the University of Southern California and Oklahoma City University, he is enthusiast of choral-orchestral performance and has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein. In addition, Coker has prepared choruses for James Levine, James Conlon, and Erich Kunzel, and as professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

HYE-YOUNG KIM, *accompanist*

Hye-Young Kim is an active collaborative pianist and coach in a wide variety of repertoire and ensembles. She received her teaching fellowship from the USC Thornton School of Music and worked closely with renowned conductors Carl St. Clair, William Dehning and Brent McMunn. Her engagement with Maestro Carl St. Clair of the Pacific Symphony later expanded and led to numerous other projects highlighted by opera productions at the Segerstrom Center for the Arts in Costa Mesa.

Dr. Kim received her Masters degree and Doctor of Musical Arts degree in Keyboard Collaborative Arts under the tutelage of Dr. Alan L. Smith from USC and was awarded the Gwendolyn Koldofsky Scholarship Award for four consecutive years. She has worked as a collaborative pianist for the USC Chamber Choir, USC Opera, UCLA Opera, American Institute of Musical Studies in Austria, Songfest, and Pacific Symphony. She has performed internationally in South Korea, Taiwan, Japan, Austria, Italy, Cuba, and the United States, and her performances have appeared on radio and television.

She is currently serving as an adjunct faculty member at Chapman University, providing her service as a collaborative pianist and as an instrumental and vocal coach. She also continues to work with the Pacific Symphony, performing for them along side other guest artists in a public and private capacity.

University Singers Tour Roster

Stephen Coker, conductor
Hye-Young Kim, accompanist

Soprano

Sarah Brown
Palo Alto, CA
Vocal Performance

Jesse Denny
Mountain View, CA
Music Education

Claudia Doucette
Fullerton, CA
Vocal Performance

Julia Dwyer
Brea, CA
Vocal Performance

Kyla McCarrel*
Diamond Bar, CA
Music Education/
Vocal Performance

Kylena Parks
Battle Ground, WA
Vocal Performance

Tanja Radic
Fountain Valley, CA
Vocal Performance

Katie Rock
Santa Ana, CA
Vocal Performance

*President
**Vice-President

Alto

Natasha Bratkovski
Corning, NY
Vocal Performance

Shaina Hammer
Palo Alto, CA
Theatre

Angelique Hernandez
Las Vegas, NV
Vocal Performance

Samira Kasraie
Redmond, WA
Music Education

Tarina Lee
Poway, CA
Vocal Performance

Allison Marquez
Visalia, CA
Music Education/Vocal
Performance

Alexandra Rupp
Rancho Santa Margarita, CA
Vocal Performance

Erin Theodorakis
Fremont, CA
Music Education/Vocal
Performance

Savannah Wade
Santa Cruz, CA
Vocal Performance

Tenor

Dongwhi Baek
Busan, Republic of Korea
Vocal Performance

Spencer L. Boyd
Canal Fulton, OH
Vocal Performance

Samuel Grandaw
Sedona, AZ
French

Brett David Gray**
West Milford, NJ
Music Education

Michael Hamilton
Visalia, CA
Vocal Performance

Tyler Johnson
Maple Valley, WA
Vocal Performance

Yeonjun Duke Kim
Seoul, Republic of Korea
Vocal Performance

Marcus Paige
Lakewood, CA
Vocal Performance

Bass

Andrei Bratkovski
Mountain View, CA
Vocal Performance

Daniel Emmet
Las Vegas, NV
Vocal Performance

Ben Finer
Beverly Hills, CA
Vocal Performance

Matthew Grifka
Santa Monica, CA
Vocal Performance

William Meinert
Herndon, CA
Vocal Performance

Benno Ressa
Los Angeles, CA
Vocal Performance

Andrew Schmitt
Rancho Santa Margarita,
Music Education/Voca
Performance

Kristinn Thor Schra
Reed
Reykjavik, Iceland
Vocal Performance

Elliott Wulff
San Diego, CA
Piano/Vocal Performa

Special thanks to:

Nancy Brink
Director of Church Relations
Chapman University

Casey Decker
Office of Admissions
Chapman University

Mark Woodland
Vice President, University Communica
Chapman University

Tour Schedule

JANUARY 10

Concert - 7:00 p.m.
Alamo Heights Christian Church
6435 N. New Braunfels Ave.
San Antonio, TX 78205

JANUARY 11

Worship Service - 10:50 a.m.
Central Christian Church
720 N. Main Ave.
San Antonio, TX 78205

JANUARY 11

Concert - 3:00 p.m.
University Christian Church
2007 University Ave.
Austin, TX 78705

JANUARY 12

Concert - 7:00 p.m.
United Christian Church
3500 W. Parmer Lane
Austin, TX 78727

JANUARY 13

Workshop
Rouse High School
1222 Raider Way
Leander, TX 78641
Brenda Justice, director

Concert - 7:00 p.m.
Hyde Park Christian Church
610 E. 45th Street
Austin, TX 78751

JANUARY 14

Workshop - 12:15-1:53 p,m.
Flower Mound High School
3411 Peters Colony Rd.
Flower Mound, TX 75022
Dr. Mark Rohwer, director

Concert - 7:00 p.m.
Cathedral of Hope United Church of Christ
5910 Cedar Springs Rd.
Dallas, TX 75235

JANUARY 15

Workshop- 10:10-11:15 a.m.
Creekview High School
3201 Old Denton Rd.
Carrolton, TX 75007
Tara Sikon, director

Workshop- 12:15-11:55 p.m.
Duncanville High School
900 W. Camp Wisdom
Duncanville, TX 75116
Ty Shaw, director

Concert - 7:00 p.m.
Latino Cultural Center
2600 Live Oak St.
Dallas, TX 75204

JANUARY 16

Concert - 7:00 p.m.
University Christian Church
2720 S. University Dr.
Fort Worth, TX 76109

JANUARY 17

Concert - 7:00 p.m.
Northway Christian Church
7202 W. Northwest Hwy
Dallas, TX 75225

JANUARY 18

Worship Service - 10:50 a.m.
East Dallas Christian Church
629 N. Peak Street
Dallas, TX 75225

Concert - 1:30 p.m.
East Dallas Christian Church
629 N. Peak Street
Dallas, TX 75225

JANUARY 19

Concert - 6 p.m.
Woodland Christian Church
509 College Street
Woodland, CA 95695

JANUARY 20

Workshop - 9:45-10:45 a.m.
Carlmont High School
1400 Alameda de las Pulgas
Belmont, CA 94002
Genevieve Tep, director

Concert - 7:30 p.m.
Trinity Presbyterian Church
1106 Alameda de las Pulgas
San Carlos, CA 94070

JANUARY 21

Workshop - 10:00-11:35 a.m.
Palo Alto High School
Palo Alto, CA
Michael Najar, director

Workshop - 4:00 p.m.
Concert - 7:00 p.m.
Mountain View High School
3535 Truman Ave.
Mountain View, CA

JANUARY 22

Workshop - 8:00-9:45 a.m.
Carillo High School
Santa Rosa, CA
Gail Bowers, director

Workshop - 1:18-3:00 p.m.
Napa High School
Napa, CA
Travis Rogers, director

University Singers Tour Roster

Stephen Coker, conductor
Hye-Young Kim, accompanist

Soprano

Sarah Brown
Palo Alto, CA
Vocal Performance

Jesse Denny
Mountain View, CA
Music Education

Claudia Doucette
Fullerton, CA
Vocal Performance

Julia Dwyer
Brea, CA
Vocal Performance

Kyla McCarrel*
Diamond Bar, CA
Music Education/
Vocal Performance

Kylena Parks
Battle Ground, WA
Vocal Performance

Tanja Radic
Fountain Valley, CA
Vocal Performance

Katie Rock
Santa Ana, CA
Vocal Performance

*President
**Vice-President

Alto

Natasha Bratkovski
Corning, NY
Vocal Performance

Shaina Hammer
Palo Alto, CA
Theatre

Angelique Hernandez
Las Vegas, NV
Vocal Performance

Samira Kasraie
Redmond, WA
Music Education

Tarina Lee
Poway, CA
Vocal Performance

Allison Marquez
Visalia, CA
Music Education/Vocal
Performance

Alexandra Rupp
Rancho Santa Margarita, CA
Vocal Performance

Erin Theodorakis
Fremont, CA
Music Education/Vocal
Performance

Savannah Wade
Santa Cruz, CA
Vocal Performance

Tenor

Dongwhi Baek
Busan, Republic of Korea
Vocal Performance

Spencer L. Boyd
Canal Fulton, OH
Vocal Performance

Samuel Grandaw
Sedona, AZ
French

Brett David Gray**
West Milford, NJ
Music Education

Michael Hamilton
Visalia, CA
Vocal Performance

Tyler Johnson
Maple Valley, WA
Vocal Performance

Yeonjun Duke Kim
Seoul, Republic of Korea
Vocal Performance

Marcus Paige
Lakewood, CA
Vocal Performance

Bass

Andrei Bratkovski
Mountain View, CA
Vocal Performance

Daniel Emmet
Las Vegas, NV
Vocal Performance

Ben Finer
Beverly Hills, CA
Vocal Performance

Matthew Grifka
Santa Monica, CA
Vocal Performance

William Meinert
Herndon, CA
Vocal Performance

Benno Ressa
Los Angeles, CA
Vocal Performance

Andrew Schmitt
Rancho Santa Margarita, C
Music Education/Vocal
Performance

Kristinn Thor Schra
Reed
Reykjavik, Iceland
Vocal Performance

Elliott Wulff
San Diego, CA
Piano/Vocal Performan

Special thanks to:

Nancy Brink
Director of Church Relations
Chapman University

Casey Decker
Office of Admissions
Chapman University

Mark Woodland
Vice President, University Communicati
Chapman University

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 1,050-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. Last concert season the "Singers" joined 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.

CHAPMAN UNIVERSITY

President: Dr. James L. Doti
Chairman Board of Trustees: Doy B. Henley
Chancellor: Dr. Daniele C. Struppa

COLLEGE OF PERFORMING ARTS

Dean: Dale A. Merrill
Associate Dean: Louise Thomas
Operations Administrator: Amy Rudometkin
Operations Manager: Joann R. King
Assistant to the Dean: Jean Taber
Development Coordinator: Peggy Rupple

HALL-MUSCO CONSERVATORY OF MUSIC

Full-time Faculty: Amy Graziano (*Chair*)
Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Grace Fong, Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park, Dominique Schafer, Rebecca Sherburn, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Angel M. Vázquez-Ramos, Daniel Alfred Wachs

Adjunct Faculty: Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Jacob Braun, Christopher Brennan, Joshua Brown, David Cahueque, Francisco Calvo, Clara Cheng, Ruby Cheng, Tony Cho, Christina Dahlin, Justin DeHart, Margaret Dehning, Kyle De Tarnowsky, Kristina Driskill, Robert Fernandez, Paul Floyd, Patricia Gee, Patrick Goeser, Chris Golinski, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Vivian Liu, Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Christian Nova, Mary Palchak, Jessica Pearlman, Holley Replogle, Rebecca Rivera, Isaac Schankler, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

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

Staff: Katie Silberman (*Administrative Assistant*), Peter Westenhofer *(Operations Supervisor)*

Work-study Students: Lauren Arasim, Sam Ek, Marqis Griffith, Melissa Montano, Marcus Paige, Caleb Price, Margot Schlanger

CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

Training Artists, Transforming Lives

A dynamic learning environment nurturing the creativity of students with one-on-one teaching. A place where collaboration, unique areas of study and community outreach are celebrated.

Dance:

Bachelor of Arts in Dance

Bachelor of Fine Arts in Dance Performance

Music:

Bachelor of Arts in Music

Bachelor of Music*

Emphases in Vocal and Instrumental Performance, Composition and Music Education

Theatre:

Bachelor of Arts in Theatre*

Bachelor of Fine Arts in Theatre Performance

Bachelor of Fine Arts in Screen Acting

Emphases in Theatre Studies and Theatre Technology

Audition Today!

In addition to meeting all Chapman University admission requirements, an audition is required for all performing arts majors. Applicants are encouraged to audition/interview in person whenever possible.

Find out more at www.chapman.edu/copa

FOR MORE INFORMATION:
Office of Admission
Call 1-800-CU-APPLY
Chapman University
One University Drive
Orange, CA 92866

Photos by Tim Agler, Poster by Ariel Roth

CHAPMAN UNIVERSITY

COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

One of the most critical skill sets 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 the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has 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 one you are about to see are a prime example of the type of programing our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 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 each one of our students benefits from your decision to support the College. 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

Invest in our next generation of artists.

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.

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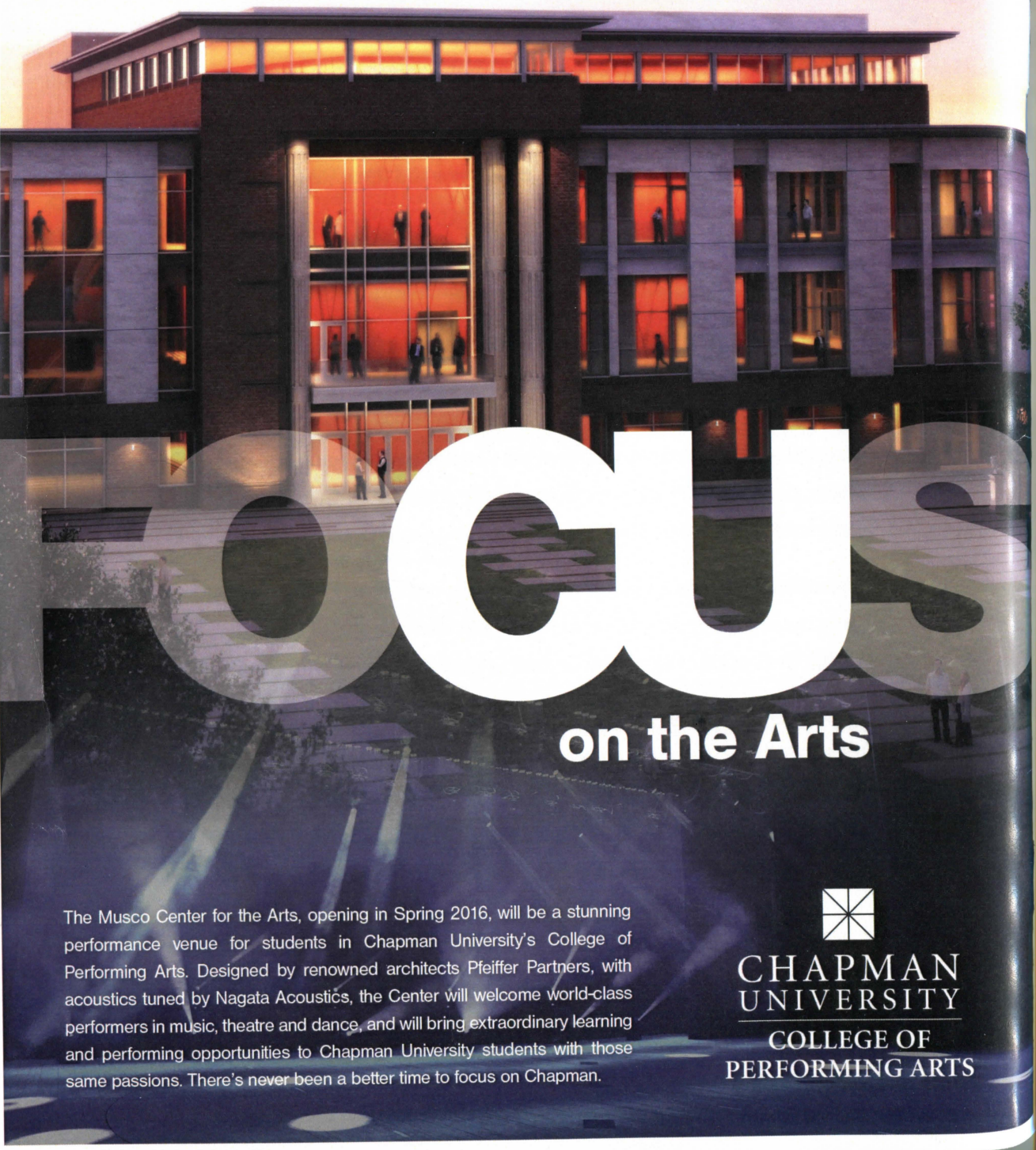
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