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Visiting Professor in Recital

William Hall

Jeralyn Glass
Chapman University

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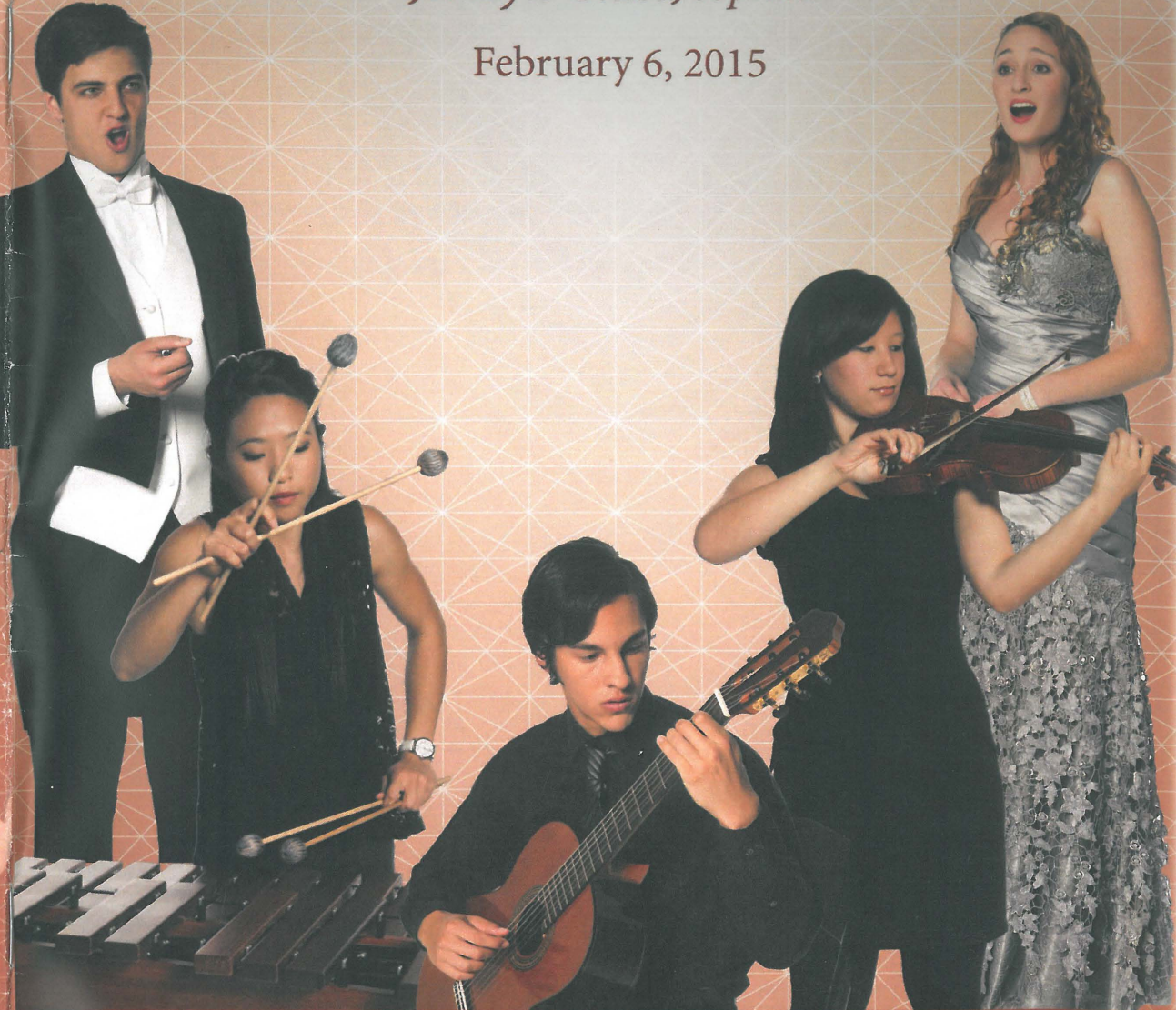
CHAPMAN
UNIVERSITY

COLLEGE OF PERFORMING ARTS
CONSERVATORY OF MUSIC

WILLIAM HALL
VISITING PROFESSOR IN RECITAL

Jeralyn Glass, soprano

February 6, 2015



COLLEGE OF PERFORMING ARTS
HALL-MUSCO
CONSERVATORY OF

music

Spring 2015

SPRING 2015 calendar highlights

february

February 5

The President's Piano Series

Eduardo Delgado, *soloist*

February 6

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*

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*

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*

may

May 2

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

april

April 2

The President's Piano Series

Abbey Simon, *soloist*

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

William Hall

Visiting Professor in Recital

I could have danced all night, but I chose to sing

Jeralyn Glass, soprano

February 6, 2015 7:30 P.M.

Salmon Recital Hall

Program

Padre, germani addio
from *Idomeneo*

Wolfgang Amadeus Mozart
(1756-1791)

718 Auf dem Wasser zu singen 828
846 Die Männer sind mechant 929
943 Gretchen am Spinnrade 1059

Franz Schubert
(1797-1828)

1042 Meine Lippen, sie küssen so heiss 1253
from *Guiditta*

Franz Léhar
(1870-1948)

2 songs from 12 Poems by Emily Dickinson

Aaron Copeland
(1900-1990)

1254 Why do they shut me out of heaven? 1320
1321 Heart, we will forget him 1389

1410 I don't like my pianist 1454

Christoph Weinhart
(b. 1958)

1474 Le Temps des Lilas 1631

Ernest Chausson
(1855-1899)

1650 Noël des Enfants 1730

Claude Debussy
(1862-1918)

1766 Die Nacht 1867

Richard Strauss
(1864-1949)

1846 Storchensbotschaft 2021

Hugo Wolf
(1860-1903)

~Intermission~

Program

I Can't Be Bothered

2109 from *A Damsel in Distress* 2177

George & Ira Gershwin

You do Something To Me

from *50 Million Frenchmen*

Cole Porter

Summer me, Winter me

2234 2356

Michel Legrand &
Alan and Marilyn Bergman

If you haven't got an ear for Music

2360 from *Mr. President*

2413

Irving Berlin

246 How Deep is the Ocean 2509

Irvine Berlin

2518 Moon Medley ~~2678~~ 2678

Various

2692 Your Daddy's Son 2812
from *Ragtime*

Lynn Ahrens & Stephen Flaherty

2812 Nature Boy 2900

Eden Abhez

2901 Arthur in the Afternoon 2985
from *The Act*

John Kander & Fred Ebb

Slap that Bass

2989 from *Shall We Dance* 3061

George & Ira Gershwin

Little Girl Blue/ I'll Begin Again

3127 From *Jumbo/ Scrooge*

Jerry Herman/Leslie Bricusse

~~3201~~ (3201) 3201

3201

Texts and Translations

Padre, Germani addio

Ruthless butchers, how many of you surround me?... Then up and shatter vengeance, jealousy, hate and love; yes, shatter my unhappy heart!

Father, brothers, farewell! You are no more; I have lost you.
Greece, you are the cause; and shall I now love a Greek?
I know that I am guilty of abandoning my kin;
but I cannot bring myself, o gods, to hate that face.

Auf dem Wasser zu singen (To be sung on the water) by L.G. von Stohlberg

Amid the shimmering of the mirror like waters
The rocking boat glides, swanlike:
Ah, and on the soft glimmering waters of joy
The soul too, glides away like the boat.
Descending from heaven upon the waters
The evening glow dances around the boat.

Over the tree tops of the forest in the west
The rosy glow smilingly beams on us.
Under the boughs of the forest in the east
The reeds rustle in the rosy glow.
Joy of heaven and the peace of the forest
The soul breathes in the reddening glow.

Ah, on dewy wings from me the time spent on the gently rocking waters.
Tomorrow, once again on shimmering wings
Time will vanish as it did yesterday and today:
Till I on higher gleaming pinions, myself shall vanish from the changing time.

Die Männer sind mechant (Men are Naughty!) by T. G. Seidl

You told me so, Mother: He's a young rascal! I wouldn't believe you Until I had tormented myself sick. Yes, now I know he really is, I'd simply misjudged him. You told me, Mother: 'That men are naughty!'	I crept close, I listened, Stood there transfixed: It was he, with another - 'Men are naughty!' O mother, what anguish! It must be said, it must! It didn't just stop with whispering, It didn't just stop with greetings! From greetings it went to kisses, From kisses to holding hands, From holding hands . . . ah, dearest mother, 'Men are Naughty!'
--	---

Texts and Translations

Gretchen am Spinnrade (Gretchen at the spinning wheel) by J.W. von Goethe

My peace is gone, my heart is heavy, I will find it never and never more. Where I do not have him,that is the grave, The whole world Is bitter to me.	His lofty carriage, his noble figure, His mouth's smile, his eyes' power, And the magic flow of his speech, His handclasp, and ah! his kiss!
--	---

My poor head Is distracted, My poor mind Is shattered. My peace is gone, my heart is heavy, I will find it never and never more. For him alone, I look out the window Only for him do I go out of the house.	My peace is gone, my heart is heavy, I will find it never and never more. My bosom yearns toward him. Ah, might I grasp and hold him! And kiss him, as I would wish, At his kisses I would die!
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Meine lippen sie küssen so heiß’ (My lips they kiss so hot) by P. Knepler

I don't understand myself, why they keep talking of love, if they come near me, if they look into my eyes and kiss my hand.	In my veins runs a dancer's blood, Because my beautiful mother Was the Queen of dance in the gilded Alcazar
I don't understand myself, Why they talk of magic, you fight in vain, if you see me If you pass me by.	She was so very wonderful, I often saw her in my dreams, As she played the tambourine, to her beguiling dance All eyes were glowing admiringly!
But if the red light is on In the middle of the night And everybody listens to my song, Then it is plain to see:	She reawakened in me, mine is the same lot. I dance like her at midnight And from deep within I feel:
My lips, they give so fiery a kiss, My limbs, they are supple and white, It is written for me in the stars: You shall kiss! You shall love!	My lips, they give so fiery a kiss! My limbs, they are supple and white, It is written for me in the stars: You shall kiss! You shall love!
My feet, they glide and float, My eyes, they lure and glow, And I dance as if entranced, 'cause I know! My lips give so fiery a kiss!	My feet, they glide and float, My eyes, they lure and glow, And I dance as if entranced, 'cause I know! My lips give so fiery a kiss!

Why do they shut me out of Heaven? By Emily Dickinson

Why do they shut me out of Heaven?
Did I sing too loud?
But I can sing a little minor,
Timid as a bird.

Texts and Translations

Wouldn't the angels try me just once more
Just see if I troubled them
But don't shut the door!

Oh if I were the Gentlemen in the White Robes
and they were the little Hand that knocked
Could I forbid?
Why do they shut me out of Heaven?
Did I sing too loud?

Heart, we will forget him by Emily Dickinson

Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim.
Haste! lest while you're lagging,
I may remember him!

Le Temps des Lilacs (The time of the lilas) by M. Bouchar

The time of lilacs and the time of roses Will no longer come again to this spring; The time of lilacs and the time of roses Has passed, the time of carnations also.	Oh! Joyful and gentle spring of the year, That came last year to bathe us in sunlight, Our flower of love is so wilted, Alas! that your kiss cannot awaken it!
The wind has changed, the skies are morose, And we will no longer run to pick The lilacs in bloom and the beautiful roses; The spring is sad and cannot bloom.	And you, what are you doing? No budding flowers, No bright sun at all nor cool shade, The time of lilacs and the time of roses, Along with our love, is dead forever.

Nöel des enfants (Christmas Carol of the homeless children) by Claude Debussy

Our houses are gone! The enemy has taken everything, even our little beds! They burned the school and the schoolmaster. They burned the church and the Lord Jesus! And the poor old man who couldn't get away!	Of course, Papa has gone to war. Poor Mama died before she saw all this. What are we going to do? Christmas! Little Christmas! Don't go to their houses, never go there again. Punish them!
Our houses are gone! The enemy has taken everything, even our little beds!	

Texts and Translations

Avenge the children of France!
The little Belgians, the little Serbs
and the little Poles, too!
If we've forgotten anyone, forgive us.
Christmas! Christmas! Above all, no toys.
Try to give us our daily bread again.

Our houses are gone!
The enemy has taken everything,
even our little beds!
They burned the school and the schoolmaster.
They burned the church and the Lord Jesus!
And the poor old man who couldn't get away!
Christmas, listen to us. Our wooden shoes are gone,
but grant victory to the children of France!

Die Nacht (Night) by H. von Gilm

Out of the forest comes the Night,
Quietly she moves in from behind the trees,
She oversees all around her,
Beware now!

All the lights of this earth,
All flowers, all colors she extinguishes,
She steals the sheaves from the field.

She takes everything that is lovely
Takes the silver from the streams,
From the cathedral's copper dome,
she takes the gold.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I am afraid the night will steal
You, too, from me.

Storchenbotschaft (The Storks' Message) by E. Mörike

The shepherd's house stands on two wheels, stands high on the heath both night and day. Many a one would like to have such a fine sleeping quarters! A shepherd wouldn't change beds with the king. And even if something extraordinary should happen to him at night, he just says a prayer and goes back back to sleep. A little ghost, a little witch, airy folk like that, they may knock at his door, but he doesn't answer. But one time things really got too much for him: there was a scraping at the shutter, and the dog whined. My shepherd drew the bolt, and look! there stood two storks, a male and a female. The couple made a polite bow, and would gladly have spoken, ah if they only could. "What does this poultry want of me? Have you ever heard of anything like this? But I probably have a joyous message in store for me. You probably live back there on the Rhine? You've probably bitten my girlfriend in the leg? Now I suppose the baby is crying, and its mother even more, and she wishes her sweetheart were with her. And also wishes to have the baptism arranged: a little lamb, a little sausage and a little bag of money? So tell her I'll be there in two or three days, say hello to little boy for me and stir his porridge! But wait! Why did both of you show up? I hope it isnt...twins?!" Then the storks rattled their beaks in the merriest key. They nodded and curtsayed and flew away, they nodded, curtsayed and flew away.

About the Artists

Jeralyn Glass began her career in New York on Broadway with Rex Harrison as the youngest cast member in the 25th anniversary revival of *My Fair Lady*. From Broadway, she entered the world of classical music. Jeralyn is an internationally celebrated artist on the opera and concert stages of the world. She is known as a “Mozart singer of the first order” for her performances as Pamina, Ilia, Susanna, Zerlina, Despina, and Blondchen in many of the world’s leading opera houses. She has been praised as an artist with “glamour and style” by London’s *Opera Magazine*, and honored as one of the most exciting young talents to emerge on the European music scene by the yearbook of *Opernwelt*. She has sung under the baton of Sir Neville Marriner, Emmanuel Villaume, David Stahl, Michael Jurowski, Louis Langree, John de Main, Kenneth Montgomery, Stefan Soltesz, Friedemann Layer and Andreas Delfs and collaborated with artists such as Sir Peter Hall, Placido Domingo, Frank Corsaro, Jonathan Miller, Cynthia Auerbach, Marthe Schlamme and Frederica von Stade.

Admired for her “radiant lyric expression,” “brilliant coloratura,” and “clear, sparkling soprano,” Ms. Glass was a member of the Dortmund Opera Ensemble for 3 seasons, singing Gilda, Ännchen, Micaela, Gretel, Woglinde, Musetta, Princes Eudora, Marzelline. She has achieved international acclaim singing in the opera houses of Bonn, Leipzig, Munich, Nice, Toulouse, Strasbourg, Montpellier, Marseille, Tours, Lille, Maastricht, Antwerp, Rotterdam, Zurich, Malaga, Venice, San Diego, Michigan, Los Angeles, Chautauqua, Pittsburgh and at the Aspen Music Festival, among others. She sang an acclaimed Zerlina in *Don Giovanni* which reopened the renovated Gärtnerplatztheater in Munich. She has sung concerts in Japan, at La Fenice, Venice, at the Nice Festival of Sacred Music, in Paris at the Salle Gaveau. She was featured in live radio broadcasts from the Schubert Festival in Nantes, France and the WDR in Cologne, Germany. She toured Germany with the Northwest Deutsche Symphony Orchestra, in performances of Beethoven’s IX Symphony, as soprano soloist in the Brahms Requiem, Poulenc Gloria and in an Opera Gala. She has sung for European presidents. She partnered with tenor Rene Kollo in Gala concerts throughout Germany. She sang Bach St. Matthew Passion in an innovative staged production in Bonn. She sang Bach Christmas Oratorio and Cantatas at the famed Andechs Festival in Bavaria. She is a regular guest artist at the Philharmonie am Gasteig, Munich, recently singing an evening of Bel Canto and starring in a New Year’s Eve Gala. In the Thuringen Festival of Sacred Music, she soared in Haydn’s *The Creation*. Her original show *Red Tones* was critically acclaimed in Germany. She made her Oratorio debut in Segerstrom Hall, CA. under the baton of Dr. William Hall singing the Mozart C Minor Mass and in concerts at Alice Tully Hall, New York. Recently Jeralyn was invited to sing a Gala in Jerusalem for Hadassah. She appeared in 2012 and 2013 as guest artist in concert in Munich at the Unicredit Night, the opening of the Munich Opera Festival.

Ms. Glass appeared on European television in an Arts documentary ‘*Erotic Intelligence*’ and in ‘*Emotional Intelligence*’ for Bavaria Television. She has appeared on KOCE

About the Artists

Television in Los Angeles with Dr. Jim Doti.

Ms. Glass has been honored by Chapman University as the inaugural holder of the William Hall Visiting Professorship in its internationally renowned Conservatory of Music. She presents workshops in musical theatre and conducts master classes in vocal performance, specializing in both classical music and musical theatre. Her original show ‘*Can’t Help Singing*’, a personal look at the legacy of the great American composers George Gershwin, Irving Berlin, Jerome Kern, Stephen Sondheim, played to sold out audiences in Los Angeles and has been enthusiastically acclaimed in Germany. The original show follows the early days of her career, which began at age 19 in the National Touring companies of Jesus Christ Superstar, *Showboat*, and *Camelot* and her Broadway debut with Rex Harrison in the 25th anniversary revival of *My Fair Lady*.

She was educated at USC, UCLA and on a scholarship at the Juilliard School, New York. She studied voice with Annette Smith, Nina Hinson, Martial Singher, Ellen Faull and Josef Metternich and coached jazz with Phil Moore. She studied opera in Italy with Renata Tebaldi and Carlo Bergonzi, studied acting with William Esper and at The Actors Institute, New York. This native Californian has won the Young California Artist Award, the California Mozart Competition, as well as honors in the San Francisco Opera Awards, New York NATS First Prize, and the Liederkrantz Competition in New York.

Jeralyn is known as an innovative artist and teacher. A leading vocal teacher in Munich, she is an active member of the BDG, the German Association of Teachers of Singing. Her students have consistently won national awards in musical, pop and classical singing contests. Many have attended prestigious institutions in Munich, Berlin, Hamburg, Essen and New York, and are working professionally in Opera, Musicals, Film and Television. She was asked to create “*Powerful Communication: Authentic Expression*” a course for business professionals at the request of a leading international entrepreneur. A career first, Jeralyn will be presenting workshops for doctors, speech therapists and colleagues at the 14th International Symposium for Young Voices in Leipzig, Germany in February 2015, in addition to performing her “*Can't help Singing*” show. Jeralyn is founder of the original and highly successful kids4kids World Foundation in Germany and is creating a branch in California. The charitable organization has changed many children's lives for the positive through the power of music. For more information visit: kids4kidsworld.org. or www.en.kids4kidsworld.net/

Jeralyn recently appeared at the Staples Center singing the National Anthem to 18,000 people and performed a special tribute for Kareem Abdul Jabbar to benefit Toberman House. She is delighted to be home in California after many years living abroad and enjoys teaching the wonderful Chapman University students. For more information please visit jeralynglass.com

About the Artists

Christoph Weinhart (Musical Director, Arranger, Accompanist) was born in Würzburg, Germany, and started playing the piano at the age of six. Shortly afterward he wrote his first compositions.

During his school years, he composed six piano sonatas, three piano concertos, numerous songs and an opera. He studied piano, composition, and theory in Würzburg and in Paris. His most important professors were Bertold Hummel, Gaston Litaize, Klaus Hashagen and Zsolt Gàrdonyi. Mr. Weinhart soon started working for the stage and has since created incidental music for more than 100 plays. In 1994, he became musical director of the Feuchtwangen Kreuzgangspiele, a well-known summer theatre festival in Germany, and held this position until 2001. Mr. Weinhart worked with the famous German actress and cabaret singer Liane Hielscher until her sudden death in 2001. He has been teaching theory and composition at Würzburg Conservatory since 1983. In 1996, he started working at the newly founded Bavarian Theater Academy August Everding in Munich, where he teaches and coaches musical theater. His students are currently appearing in leading roles on television and in major musical productions in Europe. He is in demand as an accompanist for singers and string players. Mr. Weinhart's works have been printed by publisher Dohr, Cologne and a new CD with original works is in preparation. His chamber opera based on Edgar Allan Poe's story "The Tell-Tale Heart" will premiere in Munich in winter 2015. He is music director of kids4kids World Foundation.

Richard Simon (bass) was 30, teaching community college English, when he heard a jazz violin solo on the radio. Beguiled, he began studying the music and its history, theory and mystery. He has since appeared frequently at Catalina Bar & Grill, Vibrato jazz club, the Hollywood Bowl, and Walt Disney Concert Hall; performed with Rosemary Clooney, Pete Fountain, Louie Bellson and Paul Smith; toured Japan three times; and played with the current King of Thailand on two occasions.

Saxophonist, woodwind multi-instrumentalist, composer, and educator **Michael Mull** is an emerging voice from the deep underground of Los Angeles' creative music scene. His music covers a broad spectrum of styles and sounds stemming from jazz and rock, and informed by traditional music from Eastern Europe, India, West Africa and Latin America. Michael currently leads and composes music for the Michael Mull Trio and the Michael Mull Octet, and is a member of the electrifying "peasant funk" band Orkestar Meze as well as various side projects. Michael's compositions can be heard on multiple recordings, including his Trio debut Formation, and his second release as a leader, Source Code by the Michael Mull Octet, available now on LA's cutting edge music label Orenda Records.

As an educator, Michael teaches jazz arranging, small jazz ensembles, and directs one of three big bands in the renowned California State University Northridge Jazz Studies

About the Artists

program. He also teaches one-on-one lessons to students of all ages and levels of musical development. Michael's educational approach could be described as personal and positive, stemming from a philosophy that every student is an individual with distinct ways of assimilating information and skills, and should be guided accordingly for the most progress. Holding an MFA Degree in Music from the notorious California Institute of the Arts, Michael received his undergraduate training at Cuesta College and CSU Northridge, and has studied under such great improvisers, composers, and educators as James Miley, George Stone, Matt Harris, Charlie Haden, Liviu Marinescu, Larry Koonse, Joe LaBarbera, Wadada Leo Smith, Gary Pratt, and Rob Lockart.

Find out more about Michael and his music at www.michaelmull.com.

A native of the South Bay, **Alex Smith** began his musical studies on the piano at the age of 9. A major influence in his musical journey was his grandfather, Paul Smith, jazz pianist/arranger for the legendary Ella Fitzgerald. Alex decided to take up drums at the age of 14, and played with, both his church band at Trinity Lutheran Church in Hawthorne, and a number of Catholic churches in the South Bay. Punk Rock also played a major role in his teens with the band False Alliance. His teacher and mentor during those years was percussionist Ken Park (Donna Summer, Barry Manilow).

Alex attended the LA Music Academy (LAMA)—now the Los Angeles College of Music—in Pasadena where he played along with top percussionists in the L.A. area. After graduating from LAMA in 2003, Alex was accepted into the Jazz Studies department at the California State University at Northridge (CSUN) and studied under Matt Harris and Gary Pratt.

He plays for various musical theater companies, performed with the Golden State Pops Orchestra, the Beach Cities Symphony, Seth MacFarlane, Abraham Laboriel, The Esquires Big Band and a number of other bands. Current projects include The Bruce Baker Trio and the Alex Smith Trio (along with many other jazz groups), and various ensembles. Additionally, he also plays with the Zimbabwean style marimba band, Masanga, the up-and-coming, local country rock band, The Hannah Anders Band, and Melissa Green Music (a children's rock band). He has taught both private and group lessons throughout his career and feels blessed to be doing what he loves.

Marybelle and Sebastian P. Musco Center for the Arts

Focus on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's never been a better time to focus on Chapman.



CHAPMAN
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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 programming 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

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 contributions 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.”

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