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Chapman University Choir

Chapman Women's Choir

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IN CONCERT:

University Choir & Women's Choir

Stephen Coker, Conductor
Chelsea Dehn, Conductor

November 13, 2015



FALL 2015 calendar highlights

september

September 17
**Keyboard Conversations® with
Jeffrey Siegel: *The Passionate Love
Music of Robert Schumann***

october

October 1-3, October 8-10
Rent
Book, Music and Lyrics by Jonathan Larson;
Loosely based on Puccini's *La Bohème*;
Matthew McCray, *Director*; Diane King Vann,
Music Direction

October 10
**The Chapman Orchestra & Chapman
Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

October 16-18, October 23-25
**Opera Chapman presents:
Shakespeare in Opera**
Peter Atherton, *Artistic Director*; Carol
Neblett, *Associate Director*; Christian Nova,
Assistant Director; Janet Kao and Paul Floyd,
Musical Direction

October 30
University Singers in Concert
Stephen Coker, *Conductor*

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www.chapman.edu/artssurveyfall15

november

November 12-15
Eurydice
by Sarah Ruhl
Theresa Dudeck, *Director*

November 13
**University Choir &
Women's Choir in Concert**
Stephen Coker, *Conductor*
Chelsea Dehn, *Conductor*

November 14
**The Chapman Orchestra &
Chapman Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

November 17
Big Band & Jazz Combos
Albert Alva, *Director*

december

December 4 & 5
**52nd Annual Holiday Wassail Banquet
and Concert**

December 9-12
Fall Dance Concert

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The University Women's Choir

Chelsea Dehn, conductor
Clara Cheng, accompanist

and

The University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

In Concert

November 13, 2015 7:30 P.M.
Fish Interfaith Center
Wallace All Faiths Chapel

Program

I.

1. Geantraí Michael McGlynn
(b. 1964)

Yllary Cajahuaringa, soprano; Storm Marquis, percussion

2. In virtute tua, Domine Grzegorz G. Gorczycki
(1665-1734)

William Parker and Safieh Moshir-Fatemi, violins
Isabella Pepke, cello; Hye-Young Kim, keyboard

3. Sicut cervus Giovanni Pierluigi da Palestrina
(1525-1594)

4. Three Part Songs Robert Schumann
(1810-1856)

Gute Nacht
Jasmine Rodriguez, soprano

Wenn ich ein Vög'lein wär
*Das Schifflein Mykala Feldman, soprano
Allison Demuelle, horn; Ariel Flach, flute

Patch

→ Tascam ~ 600 in Logic / 36 on Tascam

→ sorry about that. -Alon

Program

5. Ceciliada Marcin Wawruk
(b. 1963)

Storm Marquis, percussion

6. Two Secular Works Daniel Elder
(b. 1986)

Ballade to the Moon
Drumsound Rising

Storm Marquis, percussion; Hye-Young Kim, piano

The University Choir
Stephen Coker, conductor
Hye-Young Kim, accompanist

-Intermission-

II.

7. Famine Song arr. Matthew Culloton
(b. 1976)

Milan McCray, Emilia Lopez-Yañez, Megan Dung, soloists

Program

8 O salutaris Hostia

Frank Ferko
(b. 1950)

12 Nò, di voi non vo' fidarmi, HWV 189

George Frideric Handel
(1685-1759)

10 Will There Really Be a "Morning"?

Craig Hella Johnson
(b. 1962)

Evangeline Jodjana and Jennifer Prosinski, soloists

11 Exultate, justi, in Domino

Herman Hollanders
(1600-1637)

12 Ergen deda

arr. Peter Lyondev
(b. 1936)

13 Moravian Duets, Op. 32

Antonín Dvořák
(1841-1904)

V. Slavíkovský polečko malý

VI. Holub na javoře

14 Táncnóta

Zoltán Kodály
(1882-1967)

15 Hymn to the Waters

Gustav Holst
(1874-1925)

Program

16 Vesenniye vody

Sergei Rachmaninoff
(1873-1943)
arr. Elena Sharkova

The University Women's Choir

Chelsea Dehn, conductor

Clara Cheng, accompanist

III.

17 Ain't No Grave Can Hold My Body Down

arr. Paul Caldwell,
Sean Ivory

Combined Choirs

Chelsea Dehn, conductor; Clara Cheng, pianist

Please join us for our

52nd Annual Holiday Wassail Concert and Banquet

December 4 and 5, 2015

6 p.m. Reception and Dinner in Fish Interfaith Center

8 p.m. Concert, Chapman Auditorium, Memorial Hall

Featuring The Chapman Orchestra, the University Choirs,

Audience Carol Singing and the

Wimberley Bluegrass Band

Program Notes, Texts and Translations

I.

The music of Dublin-born composer **Michael McGlynn** can be heard regularly on United States public television as well as around the world. He has recorded some sixteen albums of his choral compositions and arrangements with ANÚNA, a chamber choir that he founded in 1987 that aimed not only to embrace and explore the heritage of traditional Irish music but also, according to the group’s promotional materials, to redefine it. ANÚNA was originally named *An Uaithne*, a term that refers to the three ancient types of Celtic music: *Suantraí* (lullaby music), *Goltraí* (mournful music) and *Geantraí* (happy music). McGlynn chose the word *Geantraí* for the title of his 1995 original composition that uses various traditional Gaelic children’s verses for its text.

Geantraí (Sung in Gaelic)

*We will throw her up and up
We will throw her up easily
Hopefully she will not explode
She will dance and dance with pleasure
Myself and her together
We will throw the child up
We will throw her up and up
And she'll come down tomorrow*

Polish musician and Catholic priest **Grzegorz Gorczycki** became director of the Chapel Choir of the Wawel Castle in Cracow in 1698 and remained in that position for thirty-six years until his death. Having received his musical and theological training in Prague and Vienna, Gorczycki is considered to be the last of the prominent musicians of the Polish Baroque period. A prolific composer, Gorczycki wrote both in the “older” polyphonic style of Palestrina as well as in the modern *concertante* style of his time. The Psalm motet *In virtute tua, Domine* is an example of the latter, scored for four-part mixed choir, two violins, and basso continuo.

In virtute tua, Domine (Sung in Latin)

In thy strength, Lord, the just man shall rejoice: and in thy salvation he shall rejoice exceedingly. Thou hath given him his heart’s desire. (Ps. 20:2-3)

Program Notes, Texts and Translations

Along with Lassus, Victoria, and Byrd, **Giovanni Pierluigi da Palestrina** was one of the towering figures of sixteenth century polyphonic composition. Immersed in the music of the Catholic church, Palestrina served in various capacities at the Basilica of Saint Peter in Rome for over twenty-five years. His compositional style came to be regarded as a vocal ideal and was so consistent in nature that it is easily described. Often referred to simply as the “Palestrina style,” this brand of vocal polyphony features long-breathed melodies or elegant “curves of sound,” well balanced in ascending and descending movement and generally void of large leaps and repeated pitches. The melodies of *Sicut cervus*--the most famous of his 300 motets--embody all of these traits and are polyphonically woven together through the compositional technique known as “points of imitation” in which each successive voice begins with roughly the same melody or subject (and text fragment) that is developed and passed from one part to another until a new subject based on a new text fragment appears—one often overlapping the other.

Sicut cervus (Sung in Latin)

As the deer years for water springs, so longs my soul for thee, O God.

During the German Romantic era, thousands of “part songs” were composed in conjunction with the great rise in popularity of male and female singing societies. Such part songs are secular in nature and are generally characterized as simple, brief compositions for four-voice choir (whether male, female or mixed ensemble), largely homophonic in texture with the melody in the uppermost voice. This form could be either unaccompanied or could feature piano or guitar accompaniment or occasionally an obbligato instrument. Major composers of this form included Schubert, Mendelssohn, Brahms, and **Robert Schumann**, among many others. Schumann’s part songs *Gute Nacht* and *Das Schifflein* each feature an incidental soprano solo, and the latter employs an obbligato horn and flute that help illustrate the poetical narrative of strangers becoming friends through music. *Wenn ich ein Vög’lein wär* does not technically fall into the genre of choral music (multiple voices per part); rather, its category is that chamber music. It represents one of many vocal duets written by the composer for solo voices and piano.

Program Notes, Texts and Translations

Gute Nacht (Good Night), Sung in German

You hear the “good night” that I say to you, my friend. An angel who may carry the message leaves now and then. He brings it to you, and again he has brought your greeting back to me. Your friend’s songs also say to you, “Now good night.”

Wenn ich ein Vög’lein wär (Sung in German)

If I were a little bird and had two little wings, I'd fly to you. But because that cannot be, I must remain here.

I'm also far from you; I'm by your side in dreams, and I talk to you. When I wake up, I'm on my own--alone.

There is no hour in the night in which my heart doesn't wake up and think of you, thinking more than a thousand times that you might give your heart to me.

Das Schifflein (The Little Boat), Sung in German

A little boat drifts slowly down the stream; the passengers are silent for no one knows the other. What does the swarthy huntsman pull from his bag? It is a horn that softly echoes along the banks. Another trades his walking stick for a flute that mingles its tones with the droning horn. A girl sat so simply, as if speechless. Then, her singing joins the horn and flute sounds. The oarsmen row in strict time as the boat flies down the stream, cradled and rocked by melodies. Suddenly the boat beaches; the travelers ready themselves to depart for their various destinations. “When, brothers, shall we meet again on the little boat? When? When?”

Marcin Wawruk is Professor of Music at the University of Warmia and Mazury in Olsztyn, Poland and works as a composer, recording producer, author, conductor, performer and arranger. In addition to his traditional classical art music endeavors, he also delves into the world of popular music and television and radio jingles. His breezy *Ceciliada* was composed for performance on St. Cecilia’s Day (November 22) honoring the patroness of musicians. Latin-flavored waltz sections frame the work’s slower, more expressive middle portion.

Program Notes, Texts and Translations

Ceciliada (Sung in Italian)

Saint Cecilia, patron saint of music.

Raised in Athens, Georgia, **Daniel Elder** received his bachelor and master of music degrees from the University of Georgia and Westminster Choir College, respectively. His choral works have recently become immensely popular in the United States, having been performed by numerous festival choirs and professionally recorded. “Ballade to the Moon,” the initial movement of Elder’s choral suite *Three Nocturnes*, is a sumptuous work for mixed choir and piano set to a text by the composer that reveals the poet’s deep sense of wonder and joy for nature (or perhaps for a loved one) prompted by a moonlit walk. *Three Themes of Life and Love* is a 2013 choral cycle for percussion and choir set to texts of the thirteenth century Persian poet Rumi. Its final movement “Drumsound Rises” features throbbing vocal and percussion ostinati in the work’s asymmetrical meter sections (in 5/8) and more lyrical writing in its symmetrical 6/8 meter portions.

Drumsound Rises

*Drumsound rises on the air, its throb, my heart.
A voice inside the beat says, I know your tired,
But come. This is the way.*

Ballade to the Moon

*On moonlit night I wander free,
my mind to roam on thoughts of thee.
With midnight darkness beckoning
my heart toward mystic fantasy:*

Come, dream in me!

*How beautiful, this night in June!
And here, upon the velvet dune,
I weep with joy beneath the moon.*

*The path lies dark before my sight,
and yet my feet with pure delight
trod onward through the blackened vale,*

Program Notes, Texts and Translations

beneath the starry sky so bright.

O share thy light!

These woods, their weary wanderer soon
in awe and fearful wonder swoon;
I weep with joy beneath the moon.

And as the darkened hours flee,
my heart beats ever rapidly.
Though heavy hang my eyes with sleep,
my singing soul, it cries to thee:

Come sing with me!

The twinkling sky casts forth its tune:
O must I leave thy charms so soon?
I weep with joy beneath the moon.

Notes by Stephen Coker

II.

Famine Song is a moving piece that depicts the life of Sudanese women during the Sudanese Civil War in the 1980s. The inhumane conditions of war along with a terrible drought led to famine and death. In order to survive, Sudanese women began weaving beautiful baskets to sell for their livelihood. This piece conveys both the pain of their loss and the hope for a better future.

Famine Song

Ease my spirit, ease my soul,
Please free my hands from this barren soil.
Ease my mother, ease my child,
Earth and sky be reconciled.
Rain, rain, rain.
Rain, rain, rain.

Program Notes, Texts and Translations

Weave, my mother, weave, my child,
Weave your baskets of rushes wild.
Weave, my mother, weave, my child,
Weave your baskets of rushes wild.

Out of heat, under sun,
Comes the hunger to ev'ryone.
Famine's teeth, Famine's claws
On the sands of Africa.

Ferko's *O salutaris Hostia* was fashioned after the chants of Hildegard von Bingen and the modal works of the medieval ages. His polymetric setting resembles that of Gregorian cantus, but Ferko's use of frequent dissonance reveals contemporary techniques of the twentieth and twenty-first centuries. The text was taken from the hymn *Verbum supernum prodiens* written by St. Thomas Aquinas for the Hour of Lauds in the Office of the Feast of Corpus Christi.

O salutaris Hostia (Sung in Latin)

O, saving Victim, opening wide
The gate of heaven to all below:
Our foes press on from every side;
Thine aid supply, Thy strength bestow.

To Thy great Name be endless praise,
Immortal Godhead, One in Three!
O grant us endless length of days
In our true native land with Thee.
Amen.

The charming duet *Nò, di voi non vo' fidarmi* was composed for two soprano voices in 1741 during Handel's time in England. Highly influenced by the Italian model, Handel composed this piece in the Italian tradition of Alessandro Scarlatti. True to Handelian style, Handel employs skilled contrapuntal writing that is playful and elegant as well as long melismatic passages that color the text. The melodic material found in this duet was used later by Handel in his oratorio *Messiah* exemplifying the strategy of self-borrowing and rescoring on a grand scale.

Nò, di voi non vo' fidarmi (Sung in Italian)

No, I do not want to trust you, blind Love, cruel beauty. You lie too much, like blandishing gods.

Program Notes, Texts and Translations

Holub na javoře (The Forsaken Lassie), Sung in Czech

*Down from her nest a wild dove flew
towards a field where the ripe corn grew,
filled her crop, then sought her nest,
high in the willow, there to rest.*

*There sits and weeps a maid so fair.
Hot tears trill thro' her gold silken hair;
sits and broiders a wreath and two rings.
"Forsaken am I!" she softly sings.*

*Broiders a rose, and makes sweet moan:
"How could he leave me to die alone!*

Zoltán Kodály believed that the future of music education was rooted in the folk songs of the people. As an ethno-musicologist, he travelled throughout Hungary and the outlying territories recording and documenting Hungarian folk music so as to preserve and promote the music of his heritage. This piece, *Táncnóta*, is a playful folk song that emphasizes the importance of dancing over the importance of wearing fine clothes.

Táncnóta (Dance Song), Sung in Hungarian

*People say the Magyars now no more are light footed!
That's because their shoes and clothes aren't for dancing suited.
What they need are jingling spurs, boots of crimson leather,
Brooches set with pearls and gems, caps with egret feather.*

*Polish linen is my shirt, but all torn and jagged,
Crimson leather are my boots, but the soles are ragged,
Mended then my boots must be, ev'ry rent and tatter,
Though they're patched and shabby, for the dance it does not matter.*

*Keep on now! Don't stop now, hop!
Who dares to say the Magyar cannot dance?
If he can't I'd like to know who else can? Dance Magyar, dance!
Go on dancing, Go on prancing, Never stop till you drop! Hey! Ha!*

Program Notes, Texts and Translations

In 1895 Holst became interested in Hindu philosophy and Sanskrit literature, so much so, that he set some hymns from the Rig Veda (the most important of the Hindu scriptures) to music. However, finding the English translations of the text was very difficult, Holst decided to learn Sanskrit so that he could translate the words on his own. Holst enrolled at University College London to study the language and did so for over a year. He was then able to translate the text on his own and then set it to music. *Hymn to the Waters* celebrates Indra, the god of rain and thunderstorms.

Hymn to the Waters

*Flowing from the firmament, forth the ocean.
Healing all in earth and air, never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.
Lo, in the waters, dwelleth one.
Knower of all on earth and sea,
Whose dread command no many shun.
Varuna Sovran Lord is He.
Onward ye water onward,
Cleansing waters, flow ye on, hasten and help us.
Dance in the bright beams of the
Cleansing waters, flow ye on, hasten and help us.
Obey the ruler of the sky,
Who dug the path for you to run.
Flowing from the firmament forth to the ocean,
Healing all in earth and air never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on.*

Vesennije vody or *Spring Waters* has remained one of Rachmaninoff's most popular art songs for over a century. Although it was intended for solo voice with piano accompaniment, Elena Sharkova recently arranged this beautiful piece for women's chorus. While maintaining the virtuosic piano figuration, Sharkova embellished the original melody with choral harmony that is reminiscent of an opera chorus. Lush and full vocal lines sweep over florid piano passages emulating rushing water that heralds the coming of Spring!

Program Notes, Texts and Translations

Vesennije vody (Spring Waters), Sung in Russian

*The fields are still covered with white snow.
But the streams are already rolling in a spring mood,
Running and awakening the sleepy shore,
Running and glittering and announcing loudly.
They are announcing loudly to every corner:
'Spring is coming, spring is coming!
We are the messengers of young spring,
She has sent us to come forward,
Spring is coming, spring is coming!'
And the quiet, warm May days
Follow her, merrily crowded
Into the rosy, bright dancing circle.*

III.

Ain't No Grave Can Hold My Body Down is a stirring American gospel song arranged for chorus by Sean Ivory and Paul Caldwell. The song's origins are attributed to Brother Claude Ely, a Pentecostal Holiness preacher and American religious song writer, who describes writing this piece when he was twelve years old and sick with tuberculosis in 1934. He later recorded his song as an adult in 1953, but it was ultimately made famous by Johnny Cash's rendition in 2006. Caldwell and Ivory used the same lyrics as the traditional gospel piece; however, they incorporated rousing syncopated rhythms to express the freedom and liberation from death.

*Ain't no grave can hold my body down.
They ain't no grave can keep a sinnuh underground.
I will listen for the trumpet sound.
Ain't no grave can hold my body down.*

*You know they rolled a stone on Jesus.
And then they tried to bury me.
But then the Holy Ghost it freed us so we could live eternally.
Sistuh you better get your ticket if you wanna ride.
In the morning when Jesus call my numbuh,
I'll be on the other side.*

Program Notes, Texts and Translations

*Ain't no grave is gonna hold me.
Ain't no man is gonna bury me.
Ain't no serpent gonna trick me.
Ain't no grave can hold my body down.*

*I will fly to Jesus in the mornin' when I die.
I know he will take me home to live with him on high.
I will fly with Jesus in the mornin'.
Don't look here.
I'll be way up in the sky.
Soon one day he's gonna call me up to heaven for a chariot ride.*

*Ain't no grave dug deep enough to hold me.
Ain't no devil been slick enough to trick me.
Ain't no grave digguh man enough to bury me.
You cain't hold me down.*

*Ain't no grave can hold me down
You cain't keep me underground.
When the silver trumpet sounds,
ain't no grave can hold me down.
Ain't no grave dug so low,
no grave digguh evuh been born so strong.
Ain't no man that can, ain't no devil can,
ain't no grave can hold me.
Ain't no grave that goes so low, down.
Ain't no grave dug low enough down.*

Notes by Chelsea Dehn

The Chapman University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

Sopranos

Emilia Bartelheim
Emily Beaver
Yllary Cajahuaringa
Elizabeth Chadwick
Mary Frances Conover
Hannah Fan
Mikayla Feldman
Fallon Holtz
Anzhela Kushnirenko
Shana Marshall
Danielle Miyazaki
Lucy Provan
Jasmine Rodriguez

Tenor

Taylor Darrow
Michael Ferrari
Daniel Goldberg
David Karbo
Jeremiah Lussier
Hayden Murphy-Estus
Sho Schrock-Manabe

Alto

Becca Felman
Claire French
Samantha Isidro
Alexandra Jones
Olivia Kellett
Natalie Koppen
Tarina Lee
Storm Marquis
Emma Plotnick
Jennifer Wall

Bass

Sean Atkinson
Samory Bailey
Hunter Farrington
Donner Hanson
Cole Jackson
Danny Kawadri
Mark Luburic
Wyatt Miller
Jared Na
Devon Ryle
Kellen Twomey

Mikayla Feldman, president
Yllary Cajahuaringa, vice president
Jeremiah Lussier, secretary/treasurer
Claire French and Mark Luburic, publicity co-chairs

The University Women's Choir

Chelsea Dehn, conductor
Clara Cheng, accompanist

Shannon Annarella
Varsenik Aslanyan*
Mia Barinaga
Stephanie Bosmajian
Stephanie Caress
Caillin Cooke
Rachel Danielson*
Megan Dung
Alexis Dworkin
Joy Ellis
Lucy Franco
Jamie Garcia
Madeline Hodge*
Rebecca Israel
Evangeline Jodjana*
Dahee Jung

Hannah Kidwell
Esther Kim
Jaycie Kim*
Emilia Lopez-Yañez
Milan McCray
Christiane Moon
Rose Pak
Jennifer Prosinski
Jocelyne Ramirez
Margot Schlanger
Kelsey Schott
Reagan Shrum
Katy Titus
Dina Zangwill
Kelly Zupan

*denotes section leader

Megan Dung and Emilia Lopez-Yañez, co-presidents
Milan McCray and Hannah Kidwell, co-vice presidents
Alexis Dworkin, secretary and publicity chair

About the Artists

Chelsea Dehn holds a Bachelor of Music degree with an emphasis in Vocal Performance from the University of California, Irvine (UCI) and a Master of Music degree in Choral Conducting from California State University, Los Angeles. After obtaining a teaching credential at UCI, Professor Dehn accepted a position teaching in the Tustin Unified School District. This year marks her tenth year of teaching choral music at Foothill High School and Hewes Middle School, the feeder school to Foothill. Under Dehn's direction, these ensembles receive marks no less than superior at state and national festivals. Ms. Dehn has conducted in world famous venues such as Avery Fisher Hall, Chicago Symphony Concert Hall, and Carnegie Hall. Additionally, her choirs have been featured performers at the American Choral Director's Association Convention in 2014 as well on the morning newscast *Today in L.A.* Prof. Dehn is the director of music at Our Saviour's Lutheran Church in Orange and enjoys teaching choirs of all ages. This year Ms. Dehn has extended her teaching endeavors to include the Chapman University Women's Choir, a very fulfilling and exciting new venture. In her spare time, Ms. Dehn enjoys spending time with her fellow vocalist and husband, Brian, and her two wonderful children, Ethan and Caleb.

Stephen Coker is Director of Choral Activities and Associate Professor of Music at Chapman University. Prior to this 2009 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. Dr. Coker is also the most recent recipient of the Shaun Naidoo Legacy Award granted to a faculty member each spring by the student body of Chapman's Hall-Musco Conservatory of Music. In frequent demand as a clinician and guest conductor, he 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.



CHAPMAN UNIVERSITY COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

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Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

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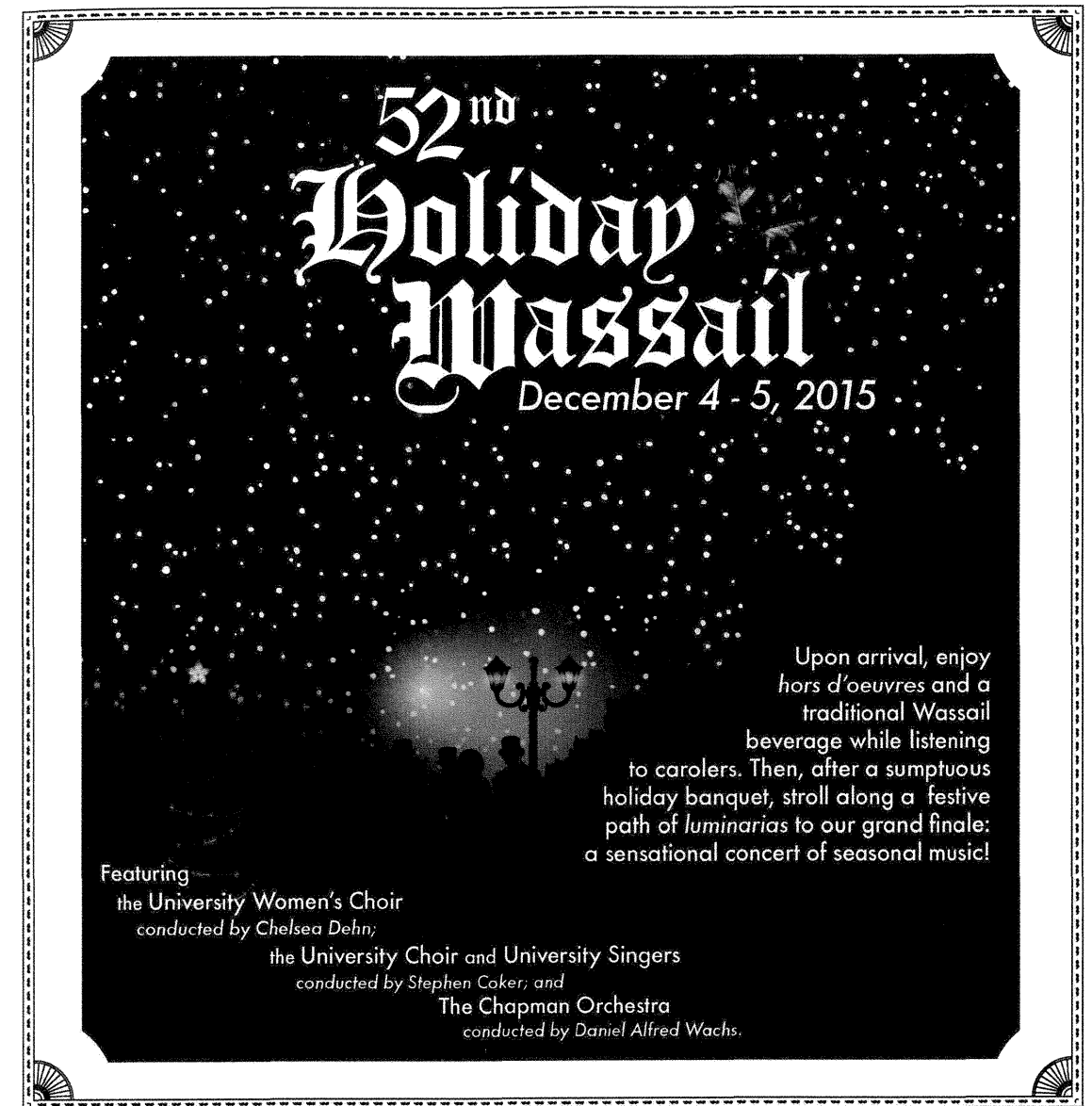
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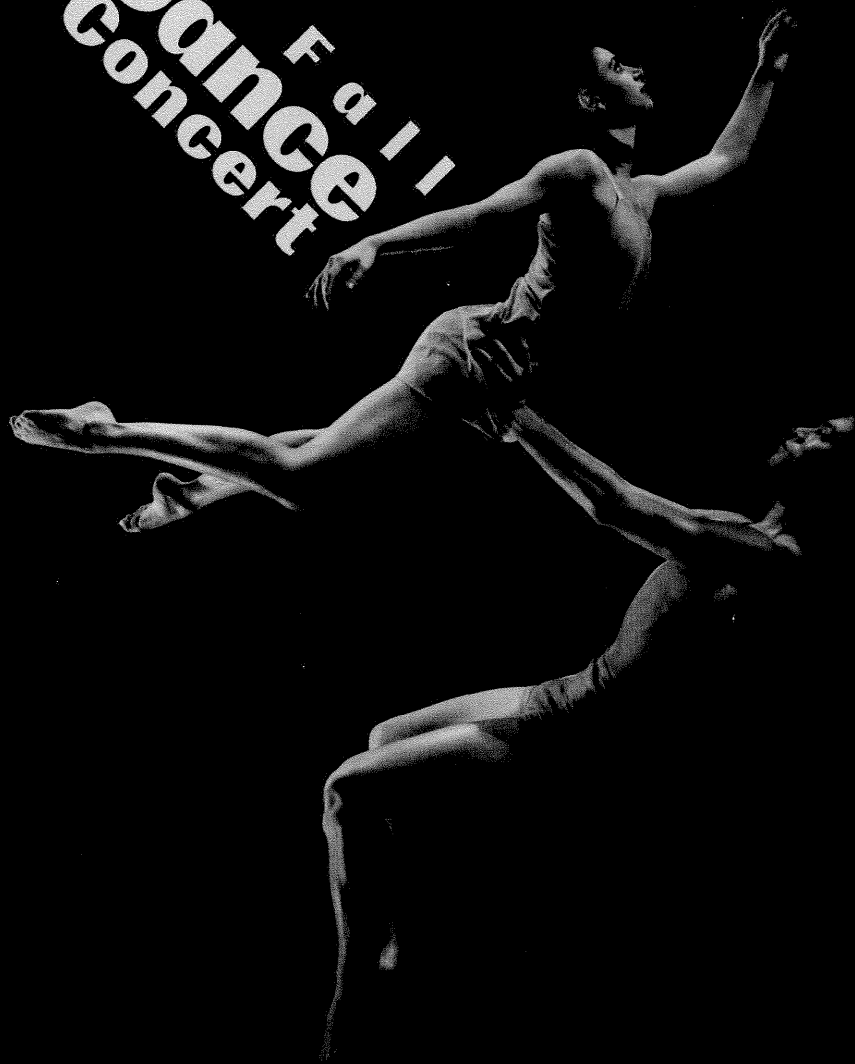
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