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2008

### Puccini

Opera Chapman

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Cochin

The Paris foundry Deberny & Peignot was the first to use this design in 1912 (also known as Sonderdruck, it was used by many other foundries in the 1920s). This version was created in 1977 by Matthew Carter for Linotype. Cochin, named after the nineteenth-century printer Nicolas Cochin, has a small x-height with long ascenders and several unusual letter shapes, notably the lowercase italic. Cochin brings an unusual look to standard texts or display work such as invitations, packaging, and advertising.

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## Spring 2008 Events Highlights

### ART:

No Go Logo Show.....Feb 4 – Mar 15  
Junior Graphic Design Exhibition 1 and 2..... Mar 24 – Apr. 4  
Junior Studio Exhibition 1 and 2.....Apr 7 – Apr 18  
Senior Studio Exhibition 1 and 2.....Apr 21 – May 2  
Departmental Exhibition ..... May 8 – 16

### THEATRE:

Student Directed One-Acts.....Feb 20 – 24  
*How I Learned to Drive*..... Mar 5 – 9; 11 – 12  
*School for Scandal*.....Apr 11 – 13; 16 – 19

### MUSIC:

University Choir Home Concert ..... Feb 1  
Chapman Chamber Orchestra & members of the Pacific Symphony... Feb 11  
Chapman University Wind Symphony .....Mar 1, Apr 26  
Opera Chapman presents: *Gianni Schicchi* & *Suor Angelica* by Puccini....Apr 11-13  
Sholund Scholarship Concert.....May 3

### DANCE:

Works in Progress.....Mar 1  
*Concert Intime* ..... Apr 3 – 5  
Spring Dance Concert.....May 7 – 10

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please visit our website at

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or call 714-997-6519 or email [CoPA@chapman.edu](mailto:CoPA@chapman.edu)

CHAPMAN UNIVERSITY  
*Conservatory of Music*

*Presents*

*Opera Chapman*

**Puccini**



**Gianni Schicchi**

*Directed by Peter Atherton*

&



**Suor Angelica**

*Directed by Carol Neblett*

*Featuring the Chapman Chamber Orchestra*  
*Daniel Alfred Wachs, conductor*

*"Only with emotion can one achieve a triumph which endures."*

G. Puccini



*Giacomo Puccini*

1858–1924

## *Program Notes*

Giacomo Puccini and Giovacchino Forzano's operatic masterpieces **Suor Angelica** and **Gianni Schicchi** were composed in 1917. Forzano had originally conceived the drama **Suor Angelica** as a play but when he offered it to Puccini for his projected 'trilogy' *Il trittico*, the composer accepted without hesitation. **Gianni Schicchi** was inspired by a brief passage from Canto 30 in Dante's *Divine Comedy*. Reference to an obscure event in the social history of Dante's Florence often serves as an introduction to this brilliant comedy. The true source of the libretto is the *Commentary on the Divine Comedy* by an anonymous Florentine of the 14th Century, a work that first appeared in print in 1866. There is some disagreement among music historians as to whether Puccini or Forzano first had the idea of basing the opera on this brief passage concerning a clever rascal who cheated Dante's own relatives through marriage out of a substantial inheritance. Forzano submitted his outline to Puccini in March 1917 and completed the libretto in June. Puccini began work on it immediately, but completed it only after finishing **Suor Angelica**, the second part of *Il trittico*. The World premiere of *Il trittico* (*Il tabarro*, **Suor Angelica** and **Gianni Schicchi**) was at the Metropolitan Opera House on December 14, 1918.

## GIANNI SCHICCHI

Place: Florence

Time: 1689

The wealthy Buoso Donati has just died at his home in Florence. His relatives arrive for a visit and discover the deceased patriarch. Exaggerated mourning ensues but soon turns to reality: they all expect to be amply consoled with an inheritance. Betto of Signa has heard strange rumors according to which Buoso has left all his possessions to the Friars and the Charitable Works of Santa Reparata. Suspicious and greedy, the relatives begin frantically looking for the will. When it is found and opened their worst fears become reality. The false grief for the loss of their dear one turns into an authentic lament for the loss of their inheritance. Young Rinuccio is particularly upset. An inheritance would have secured permission to marry a girl without a dowry, Lauretta, daughter of the commoner Gianni Schicchi. Frustration prompts everyone to turn to the elder Simone for advice. Rinuccio interrupts suggesting Gianni Schicchi's well-known shrewdness could easily solve their problem. The others sternly reject the suggestion as the Donati family is above dealing with a commoner. At that moment Gianni arrives accompanied by his daughter. He quickly assesses the situation and after inspecting the will devises his plan. The proceedings are interrupted by Dr. Spinelloccio, unaware of the death of his patient. Gianni springs into action hiding in the bed of the deceased and imitating Buoso's voice he sends the doctor away, claiming that he feels better and wants to rest. Gianni's plan is now put into practice: dressed as Buoso, he lies on his bed and summons the notary Amantio and two witnesses, in front of whom he dictates a new will. He distributes the cash and some properties evenly among the relatives, but the most valuable assets, the house in Florence, the mills in Signa and the prized mule, he keeps for himself. The relatives can do nothing without revealing the fraud, for which the penalty is cutting-off a hand and exile from Florence. Once the notary and witnesses have left, Gianni chases the enraged relatives out of the house before they can plunder what has now become his property. Meanwhile Rinuccio and Lauretta embrace, content in the knowledge that they will soon be married.

## Cast of Characters

*Gianni* ..... Troy Guthrie  
*Lauretta* ..... Patricia Lora (Fri., Sun), Rebecca Robles (Sat.)  
*Rinuccio* ..... Daniel Curran (Fri., Sun), Brett Sprague (Sat.)  
*Zita* ..... Erin Weber (Fri., Sun), Katie Trimble (Sat.)  
*Nella* ..... Lindsey Coleman (Fri., Sun), Katie Dixon (Sat.)  
*Ciesca* ..... Erin Gonzalez (Fri., Sun), Sarah Silva (Sat.)  
*Gherardo* ..... Marshall Johnson  
*Simone* ..... Michael Blinco (Fri., Sun), Efrain Solis (Sat.)  
*Marco* ..... Harrison Zierer (Fri., Sun), Austen Stranahan (Sat.)  
*Betto* ..... Timothy Ahlering  
*Gherardino* ..... Sara Closson  
*Notaio* ..... Tony Arnold (Fri., Sun), Alex Dita (Sat.)  
*Spinelloccio* ..... Alex Cammarota  
*Guccio* ..... Austen Stranahan (Fri., Sun), Harrison Zierer (Sat.)  
*Pinellino* ..... Charles Vickery  
*Buoso Donati* ..... Caitlin Vaughn

# SUOR ANGELICA

The story is set in a convent, towards the end of the 1600's; where Sister Angelica took her vows seven years earlier, after being banished from her family for having given birth to an illegitimate son. The sisters are at chapel for evening prayers; two lay sisters are late, and also Sister Angelica, who does an act of penance before entering the church. After prayers and before recreation, Sister Zelatrice hands out punishments: to the two lay sisters who didn't make the act of penance as they were late, to Sister Lucilla who laughed in church and to Sister Osmina who had two roses hidden in her sleeves. Now the sisters approach the fountain and observe with joy, almost as though it were a miracle, the sunlight that lights up the water, an event that happens only three times a year. They decide to take a bucket of the golden water to the tomb of Sister Bianca Rosa, who would certainly desire it; they, on the other hand, aren't allowed to have desires. But Sister Genovieffa confesses candidly that she'd still love to hold a small lamb in her arms, while Sister Dolcina can't resist culinary delights. And Sister Angelica? She denies that she has any desires, but the other sisters aren't convinced and mutter that their companion has a great desire to see her noble relatives again, whom she hasn't seen or heard from since entering the convent. Their chatting is suddenly interrupted by the arrival of Sister Nurse, who asks Sister Angelica to prepare a remedy for Sister Chiara, who has been stung by wasps. Sister Angelica mixes a cure from among the plants she tends and gives it to the nurse, while two sisters collect a cart of food. As they distribute the food; one sister asks if there's someone in the parlor as they noticed a rich carriage outside the convent door. Sister Angelica becomes tense: she passionately wishes that the visit is for her. At that moment the Mother Superior appears and calls her to the parlor: her aunt, the Princess, wishes to speak with her. Sister Angelica approaches her aunt, who, with an air of icy indifference, informs her that Angelica's younger sister, Anna Viola, is soon to marry and so she has come to have her to sign a document concerning the partition of the family fortune. "Who is my sister going to marry", asks Sister Angelica? She will marry a person who, through love for her sister has forgiven the great fault with which Angelica has stained the family honor. Sister Angelica momentarily rebels against the severity of her aunt, then reaffirms her will to expiate her sins, but expresses one desire: she wants to hear about her son, whom she only saw at the moment of his birth and since then she hasn't heard anything about him for seven long years. After a few moments of silence, the Princess tells her that her child died two years earlier. Sister Angelica signs the document and immobilized by grief, remains alone, crying out for her son whom she'll never hold in her arms. The other sisters return from the garden and leave for their cells for the night. Sister Angelica returns from her cell and starts collecting flowers. She uses them to prepare a poisonous potion; bidding the sisters a tender farewell she drinks the poison, and is immediately overcome by guilt at having committed mortal sin. She prays frantically for salvation; the doors of the chapel open and the space is flooded with light. Sister Angelica, in her delusion, is convinced the Virgin Mary has come to reunite her child with a dying mother.

# Cast of Characters

Suor Angelica ..... Julie Morrissey (Fri., Sun.), Chrissy Suits (Sat.)  
Principessa..... Michelle Montoya  
Badessa ..... Katie Trimble (Fri., Sun.), Katie Ascani (Sat.)  
Zelatrice ..... Hannah Ayotte  
Maestra..... Amy Dabalos  
Genovieffa ..... Anna Schubert  
Osmina ..... Jessica Hardy (Fri., Sun.), Bethany Ascheri (Sat.)  
Dolcina ..... Bethany Ascheri (Fri., Sun.), Jessica Hardy (Sat.)  
Infermiera..... Erin Gonzalez (Fri., Sun.), Sarah Silva (Sat.)  
Cercatrice I ..... Kristen Pacetti  
Cercatrice II ..... Amy Dabalos  
Novizie I ..... Caitlin Vaughn (Fri., Sun.), Sara Closson (Sat.)  
Novizie II ..... Rachael Wilson  
Converse I ..... Lindy Portin  
Converse II ..... Katie Ascani (Fri., Sun.), Catherine Brady (Sat.)

## The Creative Team

### Peter Atherton

Bass-baritone Peter Atherton has had the joy of performing over forty-five roles ranging from Seneca in *The Coronation of Poppea* to Frederick in *A Little Night Music*. His operatic credits include performance with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Opera Festival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, Thomas Fulton and Myung-Whun Chung.

In concert and oratorio he has performed to acclaim with numerous organizations including the Los Angeles Philharmonic, L'Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève, International Chamber Ensemble, Los Angeles Master Chorale, Orchestre de Belgique, Philadelphia Singers, San Diego Symphony, William Hall Chorale, Angeles Chorale and the San Luis Obispo Mozart Festival. Equally popular in recital, he has performed in Vienna, Zürich, Hannover, Basel, Geneva, New York, Houston, Las Vegas and Los Angeles.

Dr. Atherton's versatility as a singing-actor enabled him to perform six different roles in *The Phantom of the Opera* in New York, Los Angeles and Toronto. He holds degrees from The Juilliard School, USC and UCLA. Currently he is Director of Operatic Studies and Associate Professor of Voice at Chapman University and he is a member of the faculty for the Operafestival of Rome. This summer Dr. Atherton will return to Operafestival for his seventh consecutive season where he will perform the role of Sarastro in *Die Zauberflöte*.

### Carol Neblett

One of America's greatest and most acclaimed sopranos, Carol Neblett's career has spanned over 40 years, performing operas most coveted roles in the world's greatest opera houses, including the Metropolitan Opera, La Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg and Chicago Lyric Opera.

Ms. Neblett began her career in 1963, at the age of eighteen, as a soloist with the Roger Wagner Chorale, making her professional debut at Carnegie Hall in Handel's *Solomon*. That same year, Ms. Neblett also appeared as the Angel in Respighi's *Laud to the Nativity* at the Los Angeles Music Center. From 1965 to 1969, under the guidance of impresario Sol Hurok, Ms. Neblett toured the world performing recitals, oratorio and symphonic concerts.

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Ms. Neblett made her operatic debut in 1969 with the New York City Opera as Musetta, in *La Bohème*. Amidst huge acclaim, she performed over twenty-five leading roles with the company over the next five years. Critical triumphs included the dual roles of Margherita and Helen of Troy in Boito's *Mefistofele*. Her performance of Korngold's *Die Tote Stadt* was so successful that it was subsequently recorded with the renowned Erich Leinsdorf conducting, and won a number of coveted awards, including a Grammy in 1975.

Ms. Neblett's signature roles included Puccini's *Tosca* as well as Minnie in *The Girl of the Golden*

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The Fry Family  
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*For making this production possible*

West. In 1976 she made her debut at the Lyric Opera of Chicago as Tosca with Luciano Pavarotti, and has sung this role more than 200 times. Ms. Neblett was invited to sing Minnie with Placido Domingo for Queen Elizabeth's 25<sup>th</sup> Jubilee Celebration at Covent Garden, which was filmed live as well as recorded.

Ms. Neblett made her Metropolitan Opera debut in 1979 as Senta in Jen-Pierre Ponelle's production of *Der Fliegende Holländer*, conducted by James Levine. Throughout her career, Ms. Neblett sang regularly with the Met in productions such as *Tosca*, *Don Giovanni*, *Manon Lescaut*, *Un Ballo in Maschera*, *Falstaff*, and *La Fanciulla del West*. In the 1993-94 Metropolitan Opera season, she celebrated her 25<sup>th</sup> operatic anniversary by reviving her role as Musetta.

Throughout the world's major opera houses, Ms. Neblett has sung more than 85 leading roles and more than 100 oratorio and symphonic works. Her recordings include Musetta in *La Bohème* for Angel/EMI, James Levine conducting; Minnie in *La Fanciulla del West* with Placido Domingo and Sherrill Milnes, Zubin Mehta conducting (DG); Marietta in Korngold's *Die Tote Stadt*, Erich Leinsdorf conducting (RCA); Mahler's Symphony No. 2 with Claudio Abbado and the Chicago Symphony Orchestra; and a special recording with Roger Wagner on Angel/EMI entitled *Magnificat*. In celebration of the 100<sup>th</sup> anniversary of the Chicago Symphony Orchestra, a compact disc was issued of Ms. Neblett singing Soprano No. 1 in Mahler's Symphony No. 8, James Levine conducting. She is featured in "James Levine's 25<sup>th</sup> Anniversary" with the Metropolitan Opera, singing the role of Alice Ford in *Falstaff* with Giuseppe Taddei; an international television broadcast of Beethoven's Ninth Symphony with Maestro Carlo Maria Giulini; television broadcast from the Kennedy Center, *A Tribute to George London*, subsequently released on RCA.

Ms. Neblett is currently on the vocal staff as Artist in Residence at Chapman University. She conducts master classes for young artist programs worldwide, concentrating on role preparation for the professional singer, as well as maintaining a private studio in the Los Angeles area.

### Daniel Alfred Wachs

Conductor and Pianist Daniel Alfred Wachs is gaining increased recognition for successfully balancing the demands of a busy conducting and solo career. Recently, his performance with the Minnesota Orchestra "proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works..." (St. Paul Pioneer Press)

Mr. Wachs serves as an Assistant Conductor of the National Orchestra of France in Paris under Kurt Masur. Concurrently, he is Music Director & Director of Instrumental Studies at the newly designated Conservatory of Music at Chapman University in Orange County, California. Mr. Wachs' recent engagements include Assistant Conductor of the French premiere of Bernstein's *Candide* at the Théâtre du Châtelet (a co-production with La Scala & ENO) and as Music Director of *Albert Herring* with Opera Chapman. He served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 Season. In February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic.

As Assistant Conductor of the Minnesota Orchestra, Mr. Wachs' tenure included a semi-staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations.



During the 2004-05 Season, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company's Balanchine Centennial as well as during the 50th Anniversary of *The Nutcracker*. He has guest conducted such orchestras as the Auckland Philharmonia of New Seland, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute). As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Music Academy of the West, Tanglewood and Verbier. Born in 1976 and raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor's degree in Piano from the Curtis Institute of Music and graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.

### Tony Cho

Pianist Tony Cho, a native of South Korea, is an accomplished musician with extensive experience both as a solo pianist, a vocal/instrumental collaborator, and an opera coach. His performances include concerts at Weill Recital Hall of Carnegie Hall in New York City, Meany Hall in Seattle, Harris Concert Hall in Aspen, Doris Duke Theatre at Honolulu Academy of Arts in Hawaii, and Heliconian Hall in Toronto, Canada, among many others. He also has been a guest artist in many music festivals including El Festival Internacional de Jóvenes Pianistas and the Italian Art Week Festival in Asunción, Paraguay.

As an opera coach, he has collaborated in the main productions at such opera companies as Aspen Opera Theatre Center, Central City Opera, Hawaii Opera Theatre, Juilliard Opera Center, Virginia Opera, and the Opera Theatre of Lucca in Italy, working closely with such esteemed conductors as Robert Spano, Harry Bicket, George Manahan, Ed Spanjaard, and Gary Thorp. He also has served as a music director of Virginia Opera's Spectrum Resident Artists, Hawaii Opera Theatre's Opera Residency, and Glimmerglass Opera's American Young Artists Concert Tour.

He earned his Doctor of Musical Arts in Piano Performance from the University of Washington, where he was a graduate staff vocal accompanist; a Master's Degree from the University of Cincinnati, College-Conservatory of Music; and a Bachelor's Degree cum laude from Oklahoma State University with a minor in Organ and Spanish Literature.

A former member of Vocal Arts Staff at the Juilliard School, Dr. Cho currently serves as an opera coach at Chapman University and USC Thornton Opera.

Upcoming engagements include a return to the Central City Opera in Colorado to collaborate on Carlisle Floyd's *Susannah* and Leonard Bernstein's *West Side Story*.

### Cheryl Lin Fielding

Internationally acclaimed, Cheryl Lin Fielding's pianism has been praised by the New York Sun as "warm, grand...and rich."

She has performed in Japan, Taiwan, Italy, and throughout the United States, including concerts at such prestigious venues as the Alice Tully Hall at Lincoln Center, Carnegie Weill Recital Hall, Merkin Recital Hall, and Seiji Ozawa Hall. Dr. Fielding has also performed with the Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, and the Mark Morris Dance Group. She has been honored with the Grace B. Jackson Prize in Excellence by the

Tanglewood Music Festival, recognized by the National Foundation for Advancement in the Arts, and three times received the distinguished Gwendolyn Koldofsky Scholarship Award in Keyboard Collaborative Arts.

Cheryl's musical studies began at the age of three in Taiwan, first on the piano and later on the violin and continued through dual master's degrees at the Juilliard School in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman. Her studies continued at the University of Southern California in the studio of Alan Smith, with voice studies under Elizabeth Hynes, culminating with a Doctor of Musical Arts degree in Keyboard Collaborative Arts.

Cheryl has had the honor of working with many great artists, including Phyllis Curtin, Joseph Fuchs, Margot Garret, Marilyn Horne, Graham Johnson, Warren Jones, Martine Katz, Jacob Lateiner, Seymour Lipkin, Curtis Macomber, Kenneth Merrill, Samuel Sanders, Harvey Shapiro, Dawn Upshaw, Brian Zeger, and the distinguished conductors Christian Badea, John DeMain, Randall Behr, James Levine, Timothy Lindberg, George Mester, and Dean Williamson.

Dr. Fielding has worked with the Los Angeles Opera, Opera Pacific, Operafestival di Roma, the Juilliard School, and the USC Thornton Opera. She is also the founder of NachtMusik, an ensemble committed to bringing the opera experience to inner-city Los Angeles schools.

Dr. Fielding is currently an Adjunct Professor and opera coach at Chapman University.

### Pat Cavins

Pat Cavins has been the Costume Shop Manager at Chapman University since 1999. Before coming to Chapman, Pat managed the costume shop at the University of California, Irvine for 11 years. Prior to working at UCI she managed the costume shop at the University of Utah, home of the Lort B ranked Pioneer Theatre Company, for 12 years. Pat's interest in Shakespeare was sparked during five summer seasons spent at the Utah Shakespeare Festival in Cedar City, Utah, from 1983-1988. She continues to work as a guest draper at regional festivals, the Old Globe Theatre in San Diego, the Shakespeare Festival in Ashland, OR, and the Alabama Shakespeare Company in Montgomery, AL. Pat currently manages the costume shop for Shakespeare Orange County, supported in part by Chapman University, working on productions such as *Hamlet* and *Twelfth Night* or *What You Will*. She has been a guest draper and tailor for South Coast Repertory, Center Theater Group, Opera Pacific and LA Opera. Her work has also been seen on television in programs such as *Little House on the Prairie*, *Disney's Beauty and the Beast*, *Babylon 5*, and *Charmed*. Pat has worked extensively in the dance field with groups including American Ballet Theatre, Paul Taylor Company, Ballet West, and Ballet Pacifica. Together with her students she has worked on productions such as *Romeo & Juliet*, *Carmen*, *Cinderella*, *A Midsummer Night's Dream*, *Project Synergy*, and *Mediation on Integrations*.

### Don Guy

Don Guy is an Assistant Professor of Theatre, Head of Entertainment Technology and the Production Manager for the College of Performing Arts. He received an MFA in Lighting Design from the University of California, Irvine and a BA in Theatre from the University of Alabama. In addition to his work at Chapman, he is a prolific lighting designer for dance, theater, industrials, themed entertainment and architecture. He has designed numerous shows from Off-Broadway to Tony Award-winning regional theaters. Dance design credits include: *The Nutcracker* for Ballet Pacifica, *Cinderella*, *The Nutcracker*, *Holberg Suites*, *ETC!*, *Fiesta* and *Concerto Grosso* for choreographer David Allan, *Swan Lake*, *Giselle*, *The Sleeping Beauty*, and *The*

Nutcracker for the St. Louis Ballet, Ash, Rainbow 'Round My Shoulder, Games, Songs of the Disinherited, Delicious Obsession / Sweet Bondage and District Storyville for choreographer Donald McKayle, and well over 250 dance pieces for numerous choreographers and dance companies across the country. Theater design credits include: The Grand Tour at the Colony Theatre, A Picasso at the Repertory Theatre of St. Louis, La Posada Magica at the Tony Award-winning South Coast Repertory, The Tempest for the Shakespeare Festival of St. Louis, Zorro for Utah Musical Theatre, Jubilee at Radio City Music Hall, Pericles, Bus Stop, and Hay Fever for A Noise Within, Carnival of Wonders, The Magic Underground, and Real Magic for award-winning magicians Kalin and Jinger. Themed Entertainment and Architectural Design credits include: Hard Rock Hotel & Casino, Universal Studios Japan, Orlando, and Hollywood, Master Card, Warner Bros. Movie World Madrid, TV Guide, South Coast Repertory, Anheuser Busch, Lincoln Center, Madison Square Garden, and Morgan Stanley Dean Witter Production Studios at the World Trade Center.

### Chris Hansen

Chris Hansen received his Masters in Fine Arts (MFA) in Scenic Design from the University of California Irvine (UCI) and is currently working as the Art Coordinator for the CBS Television show "Numbers". His theater credits include The Tempest (Chapman University), Sunday In the Park with George (UCI), La Celestina (UCI) Return (Met Theater), Nine the Musical (UCI), Psalms of a Questionable Nature (Lucid by Proxy), and Bat Boy the Musical (USF) among others. He has also worked as an art director and assistant art director for television on various projects to include Just For Laughs (ABC), Last Comic Standing IV (NBC), Treasure Hunters (NBC), The Score (MTV), and 106 and Park (BET).

### Leigh Allen

Leigh Allen (Lighting Designer) is pleased to be returning to Chapman where she has previously designed: He who Gets Slapped; Elizabeth, Almost by Chance a Woman; and Venus and Adonis for the Theatre Department. She is also a recent recipient of the Career Achievement Award from the Los Angeles Drama Critics Circle. Some of her works include: Champagne (Regent Cruise Lines), Shimmy! (Princess Cruise Lines), Snoopy on Ice (J. Schultz), Beauty and the Beast (Musical Theater West), Death of a Salesman (Pacific Resident Theatre), The Red Road (Native Voices), Killer Joe (Ovation Award: Production of the Year), The Fab Four (South Bay CLO), The Prince of LA (The Old Globe in San Diego), and Vincent in Brixton (Pasadena Playhouse). She has also received the LA Drama Critics Circle and LA Weekly Lighting Design Awards for Johnny Got His Gun.

### Laure Dike

Laure is privileged to be a part of the Opera Chapman team for the fourth season. She holds a Bachelor of Fine Arts in dance from the University of California, Irvine, where she studied under Eugene Loring and Olga Maynard. She choreographed over thirty musical theater productions — her favorites include Anything Goes, Once Upon a Mattress, and Oklahoma. Laure performed in California Riverside Ballet's The Nutcracker as Frau Silberhaus and Cinderella as Step Mother, under the direction of David Allen. Laure enjoyed a long career with the Walt Disney Company as a corporate trainer for New-hire Orientation, The Management Intern Program, and Disneyland Ambassador Program. Laure currently teaches dance and music at Conlin Dance Academy and is the choreographer and creative consultant for the Norco High School Choral Association.

## Chapman Chamber Orchestra

### Violin I

Nadejda Lesinska †,  
Concertmaster

Lauren Jackson †

Daphne Medina

Matthew Baker

Kathleen Mangusing a

Adriana Hernandez a

### Violin II

Amanda Salazar • †

Kalena Bovell †

Lisa Quispe

Mischa Lakirovich

### Viola

Phillip Triggs • †

Katie Kroko

Melanie Jupp  
(Gianni Schicchi)

Courtney Glitz

Elise Portale  
(Suor Angelica)

### Cello

Ian Flatt •

Esther Yim

Scott Kawai

Marissa Gohl †

### Bass

Mark Buchner •

Jordan Witherspoon †

### Flute

Mary Palchak §

Charla DelaCuadra a  
(Gianni Schicchi)

### Oboe

Morgan Beckett  
(Gianni Schicchi)

Kimberly DeSantis  
(Suor Angelica)

### Clarinet

Laura Lascoe •  
(Gianni Schicchi)

Daphne Wagner  
(Gianni Schicchi)

Dan St. Marseille  
(Suor Angelica)

### Bassoon

Teren Shaffer • †

### Horn

Jacob Vogel •

Beckie Walsh  
(Gianni Schicchi)

Sam Donelson  
(Suor Angelica)

### Trumpet

Beckie Takashima •

Yurie Yoshida  
(Gianni Schicchi)

### Trombone

Javier Cerna

### Percussion

Zander Vessels  
(Gianni Schicchi)

Collin Martin  
(Suor Angelica)

### Timpani

Collin Martin  
(Gianni Schicchi)

Zander Vessels  
(Suor Angelica)

### Celeste & Piano

Cheryl Lin Fielding §

### Harp

Keryn Wouden

### Staff

Jon Harmon †,  
Administrative Assistant & Head  
Librarian

Daphne Wagner,

CCO Librarian

Jacob Vogel,

Head Ensemble Manager

Kimberly DeSantis,

CCO Manager

- Principal
- † Senior
- a Alumni
- § Faculty

## Artistic Staff

Peter Atherton, D.M.A. .... Artistic Director  
Carol Neblett ..... Associate Artistic Director  
Laure Dike ..... Costume Design, Gianni Schicchi  
Regina Truhart ..... Costume Design, Suor Angelica  
Pat Cavins ..... Costume Coordinator, Suor Angelica  
Katherine Wilson ..... Mask Creator, Design Support

## Musical Staff

Cheryl Lin Fielding, D.M.A. .... Musical Direction  
Tony Cho, D.M.A. .... Musical Direction

## Technical Staff

Stage Management and program design provided by  
Random Pixels Creative Services

Jane Hobson ..... Light Board

### *Costume Crew:*

Sean Bergos, Ruthe Brunner—Cutter / Draper, Liza Dealey-Thomason, Katlyn  
Gault, Jenny Ludwig, Katelyn Maggi, Heather McLennon-Murrey, Kate  
Morganstern—Seamstress, Peg Oquist—Seamstress, Sarah Palmer, Kayla  
Richardson, Laura Smith, Breanne Sterbick, Jana Winternitz

### *Hair and Make-up Crew:*

Hannah Ayotte, Andrea Lopez

### *Props Master:*

Alex Cammarota

### *Stage Crew:*

Tiffany Carpenter, Sarah Hughes, Rebekah Munson, Lorenzo Reyes

## Acknowledgements

William D. Hall, D.M.A. .... Dean, College of Performing Arts  
Dale A. Merrill, M.F.A. .... Associate Dean, College of Performing Arts  
Rick Christophersen ..... Director, Conservatory of Music  
Margaret Dehning ..... Chair, Conservatory of Music  
Peter Westenhofer ..... Conservatory Operations Supervisor  
Don Guy ..... Production Manager, College of Performing Arts  
Pat Cavins ..... Costume Shop Manager  
Judith Long ..... Secretary, Conservatory of Music

### *Conservatory Voice Faculty:*

Peter Atherton, Christina Dahlin, Margaret Dehning, Kristina Driskill, Patricia Gee,  
Patrick Goesser, Milena Kitic—Artist-in-Residence, Desiree LaVertu, Jonathan Mack,  
Susan Montgomery, Bruce McClurg, Carol Neblett—Artist-in-Residence,  
Carol Stephenson

### *Keyboard Collaborative Arts Faculty:*

Dr. Louise Thomas—Chair, Dr. Tony Cho, Dr. Cheryl Lin Fielding, Dr. Hye Young  
Kim, Dr. Beverly Min

## Special Thanks

Rebecca Senske at the Cincinnati Conservatory of Music Costume Shop,  
Craig Brown, Ron Coffman, Brian Fujii, Richard Jackson, Dale Merrill,  
Eric Rodriguez



## Coming Events

### *Selvaggi Trio*

Featuring guest faculty artist  
Grace Fong, piano

April 19—2:00pm

Salmon Recital Hall, Conservatory of Music

### *Orange County Guitar Circle*

April 19—8:00pm

Irvine Lecture Hall

### *Chapman Wind Symphony Concert*

Directed by Dr. Robert Frelly

April 26—8:00pm

Chapman Auditorium

### *Modern Music Concert*

Directed by Dr. Jeffery Holmes & Dr. Vera Icanova

April 29—8:00pm

Salmon Recital Hall, Conservatory of Music

### *Saxophone Ensemble Concert*

Directed by Gary Matsuura

April 30—8:00pm

Salmon Recital Hall, Conservatory of Music

### *Sholund Scholarship Concert*

Joseph Modica & Daniel Alfred Wachs, conductors

May 3—4:00pm

Chapman Auditorium

### *Jazz Combos and Big Band*

Directed by Albert Alva

May 6—8:00pm

Chapman Auditorium

### *New Music Ensemble*

Directed by Dr. Sean Heim

May 8—8:00pm

Salmon Recital Hall, Conservatory of Music

### *Women's Choir and University Chorale*

Scott Melvin & Keith Hancock, conductors

May 9—8:00pm

Salmon Recital Hall, Conservatory of Music

### *Orange County Guitar Circle*

May 17—8:00pm

Salmon Recital Hall, Conservatory of Music

For more information about events in the College of Performing Arts,  
see our website: <http://www.chapman.edu/copa/calendar.asp>.

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