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### The University Singers: On Tour

Chapman University Singers

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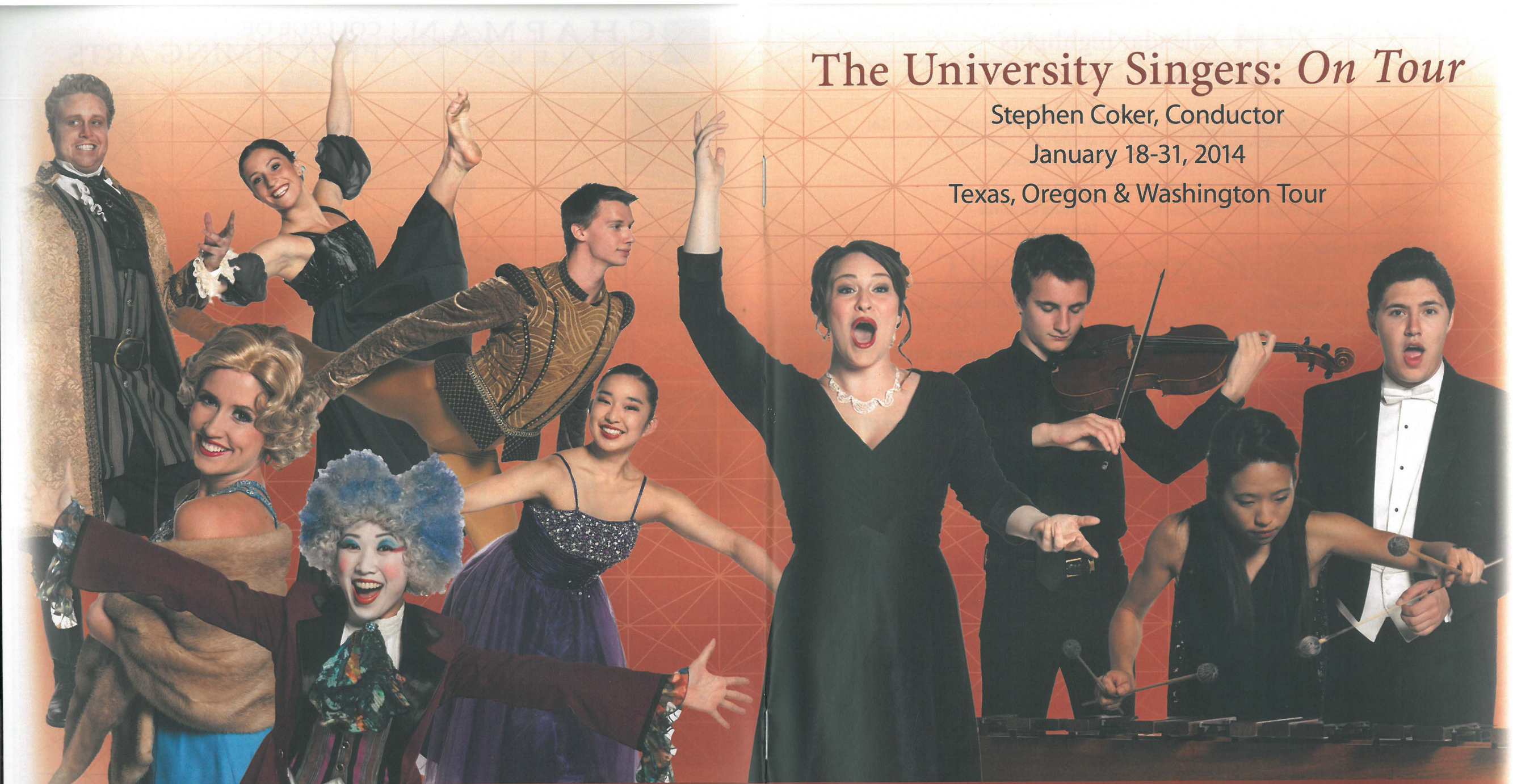


# The University Singers: *On Tour*

Stephen Coker, Conductor

January 18-31, 2014

Texas, Oregon & Washington Tour



 CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

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2014



# SPRING 2014 calendar highlights

## february

February 6

### **President's Piano Series**

Alexander Toradze and Vakhtang  
Kodanashvili, duo piano concert

February 7

### **University Singers Post-Tour Concert**

Stephen Coker, Conductor  
Carol Neblett, Associate Director

February 8

### **Guest Artists in Recital**

Bruce Sledge, tenor with Cheryl  
Fielding, pianist

February 13-15, 20-22

### **A Night of Noh Theatre**

Conceived and Directed by Tamiko  
Washington

## march

March 2

### **Guest Artists in Recital - Third Wheel Trio**

Adrienne Geffen, clarinet; Kantenwein Fabiero,  
flute; and Rebecca Rivera, bassoon.

March 6

### **President's Piano Series**

Jeffrey Siegel, piano

## april

April 3

### **President's Piano Series**

Christina and Michelle Naughton, piano

April 4

### **University Choir & University Singers in Concert**

Stephen Coker, Conductor

April 5

### **Artist-in-Residence in Recital**

Milena Kitic, mezzo-soprano with  
Vivian Liu, pianist

April 9-12

### **Concert Intime**

Directed by Alicia Guy

April 10-12, 17-19

### ***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

### **Chapman University Wind Symphony**

Christopher Nicholas, Music Director & Conductor

April 25-27

### **Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)**

In collaboration with the Chapman Orchestra

Peter Atherton, Artistic Director

Carol Neblett & David Alt, Associate Directors

Daniel Alfred Wachs, Conductor

## may

May 7-10

### **Spring Dance Concert**

Directed by Nancy Dickinson-Lewis and  
Jennifer Backhaus

May 10

### **Sholund Scholarship Concert**

Conservatory of Music Showcase Performance

May 15

### **Beethoven: The Finale**

The Chapman Orchestra partners with The  
Orange County Youth Symphony Orchestra  
Daniel Alfred Wachs, Conductor

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## The University Singers

# *ON TOUR*

Stephen Coker, conductor

Hye-Young Kim, accompanist

Texas, Oregon and Washington Tour

January 18-February 1, 2014



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## Program

*(to be selected from the following repertoire)*

### I.

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

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

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

### II.

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

### III.

*In Celebration of the Britten Centennial*

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

## Program

### IV.

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

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

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

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

### V.

*Music of Folk Influence*

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

La bell' si nous étions (France) Francis Poulenc  
*(sung in French)* (1899-1963)

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

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

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

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

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

Sistah Mary (USA) arr. Rollo Dilworth

# Notes, Translations and Texts

## I.

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

### *Domine, ad adjuvandum me*

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

### *Kyrie*

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

## II.

Originally composed for solo vocalists and piano, the vocal quartets of Johannes Brahms technically fall under the genre of chamber music (as opposed to choral music which features multiple voices per part). However, it is not at all uncommon for choirs to perform the vast repertory of nineteenth century vocal chamber music. In order to depict the "peaceful opposition" ("*friedlich bekämpfen*") of *Abendlied*, Brahms alternates music of two characters—sometimes cheerfully dreamy in nature, then darker, more haunting at other times. The sensuous "*Kommt dir manchmal*" is the seventh of the eleven movements of Brahms' popular cycle *Zigeunerlieder* (*Gypsy Songs*). The tenor (echoed by the other voices)

# Notes, Translations and Texts

reminds his love that she has made a sacred vow, and he ardently pleads, "deceive me not, leave me not." The beginning outbursts of *Warum?* are followed by irresistible, swaying cradles of sound meant to draw the blissful heavens of the gods downward -- closer to earthly mortals.

### *Abendlied (Evening Song)*

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

### *Kommt dir manchmal in den Sinn*

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

### *Warum?*

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

## III.

### *In Celebration of the Britten Centennial*

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

## *I Lov'd a Lass*

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

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

*Her hair like gold did glister,  
Each eye was like a star,  
She did surpass her sister,  
Which pass'd all others far; Falero, loo!*

*She would me 'boney' call,  
She'd—Oh she'd kiss me too!  
But now, alas! she's left me, Falero, loo!*

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

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

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

*They are as false as fair,  
Unconstant, frail, untrue:  
For mine, alas! hath left me, Falero loo!*  
(George Wither)

## *Ballad of Green Broom*

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

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

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

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

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

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

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

## *Shiru l'Adonai*

*O sing unto God a new song; sing unto God, all the earth. Sing unto the Lord, bless the Name; proclaim the Eternal's salvation from day to day. Declare God's glory to the nations, God's marvelous works among all the peoples.* (Psalm 96: 1-3)

## *Sing, My Soul, His Wondrous Love*

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

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

*God, the merciful and good,  
Bought us with the Savior's blood,  
And, to make our safety sure,  
Guides us by his spirit pure.*

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

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

In November, 2010 Dr. David Skinner, conductor of the Chapel Choir at Sidney Sussex College, Cambridge University, asked me to compose a setting of the Oculi Omnium. The Oculi is the 'Sidney Grace', recited at high table and other campus ceremonies, and as I was serving a three month term as a Visiting Fellow at Sidney I was honored to accept the challenge. (I have since accepted a five year appointment as Composer-in-Residence).

# Notes, Translations and Texts

Some listeners will notice that the ‘amen’ is a direct quote from the end of my *i thank You God for most this amazing day*. (The entire Oculi is based on those blossoming cluster chords). ‘Oculi Omnium’ means ‘The eyes of all’, and the final line of i thank You God is, ‘now the eyes of my eyes are opened.’ I thought the text and the sense of wonder and awe matched perfectly, thus the quote.

Hyo-won, Woo has established herself as one of the most significant choral composers in Korea, combining traditional Korean musical elements with contemporary Western compositional techniques. Written in 2002, her three-movement *Gloria* is one of several works that have been recorded many times, gaining her international recognition. Although the chosen text of the work is the Gloria from the Ordinary of the Roman Mass, Woo frequently alters the standard liturgical form by reordering, omitting, or repeating sections of the Gloria text. Indeed, the last movement subtitled “*Cum Sancto Spiritu*” (With the Holy Spirit) does not contain those very words but begins by quoting the Gloria’s opening line, “*Gloria in excelsis Deo*” (Glory to God in the highest). Replete with driving syncopated ostinati and cross rhythms, this movement is the most “Western” of the three cycle movements, yet the Eastern element of a pentatonic scale is pervasive in its melodies and harmonies. Moreover, considerable portions of the piece use only the five pitch classes E flat, F, G, B flat, and C (including the work’s twelve-measure exposition and its final seventeen measures).

### Oculi omnium

*The eyes of all look toward thee, O Lord; thou givest them their meat in due season. Thou openest thine hand and fillest every living thing with thy blessing. Sanctify us, we beseech thee, through word and prayer; and give thy blessing to these thy gifts, which of thy bounty we are about to receive, through Jesus Christ our Lord. Amen.* (The Grace of Sidney Sussex College, Cambridge University, incorporating Psalm 145: 15-16)

### Cum Sancto Spiritu

*Glory to God in the highest, and on earth peace to people of good will. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory. Amen.* (The Roman Mass)

### V.

### Music of Folk Influence

Matti Hyökki’s haunting arrangement of the Finnish tune *On suuri sun rantas autius* captures the deep longing of the poet for his or her homeland. From his collection of eight *Chansons françaises* (1945-1946), Francis Poulenc’s “**La bell’ si nous étions**” for men’s choir is a merry ditty about a young man who shares with his sweetheart his musings about what

# Notes, Translations and Texts

they could do if they were all alone in variety of places. An attempt to find amorous *double-entendre* in the poem would probably be misguided as the tune is a children’s song. An original composition of Nigerian musician Christian Onyeji, *Amuworoto ayi otu nwa* draws on some traditional elements of African rhythm and dance, particularly of the Igbo culture and people of southeastern Nigeria. Set to portions of a Biblical verse of the Book of Isaiah, the piece was intended for use in Christian worship services, particularly at Christmas time. Born in Uruguay in 1970, Pablo Trinidad Roballo is a choral conductor and music educator. His fetching arrangement of *Ronda catonga* is part of the published choral collection *Makumbé* edited by Maria Guinand. The following note is included in that volume:

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

### On suuri sun rantas autius

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

### La bell’ si nous étions

*Pretty maid, if we were in the deep forest, we could eat our fill of nuts. We could eat them whenever we wanted. Nicque nac no muse, Pretty maid, you have bewitched me with your beauty.*

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

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

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

### Amuworoto ayi otu nwa

*For to us a child is born, a son is given, the mighty God, Everlasting Father, Prince of Peace.* (Excerpt from Isaiah 9:6).

# Notes, Translations and Texts

## Ronda catonga

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

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

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

## O My Luve's Like a Red, Red Rose

O my Luve's like a red, red rose  
That's newly sprung in June;  
O my Luve's like the melody  
That's sweetly play'd in tune.

As fair art thou, my bonnie lass,  
So deep in love am I:  
And I will love thee still, my dear,  
Till all the seas gang dry:

Till all the seas gang dry, my dear,  
And the rocks melt wi' the sun:  
And I will love thee still, my dear,  
While the sands of life shall run.

And fare thee weel, my only Luve  
And fare thee weel, a while!  
And I will come again, my Luve,  
Tho' it were ten thousand mile.  
(Attributed to Robert Burns)

## Seinn O

The fiddler is coming tonight, The girls will get a tune, Tonight the fiddler is coming.  
The bailiffs are after me, The joiners are after me, I won't have anyone but the tailor.  
I will go and come back across the river. Visiting the tailor. (Traditional Scottish)

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

-Stephen Coker

# About the Artists

## STEPHEN COKER, conductor

Stephen Coker assumed the post of Director of Choral Activities at Chapman University in the fall of 2009. Prior to this appointment, Dr. Coker served on the choral faculties of Portland State University (OR) from 2006-2009, the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006, and Oklahoma City University (OCU) from 1975-2000. At both CCM and OCU, Coker was awarded the “Outstanding Teacher Award” (2002 and 1991, respectively), and he was given the “Director of Distinction Award” by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states.

Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan. Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein, and has prepared choruses for James Levine, James Conlon, and Erich Kunzel. As a professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw. Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.

## HYE-YOUNG KIM, accompanist

Hye-Young Kim is active as a collaborative pianist in a wide variety of repertoire and ensembles. Dr. Kim began her career in Collaborative Arts studying with Dr. Alan Smith and Kevin Fitz-Gerald at the University of Southern California. While completing her graduate studies in Keyboard Collaborative Arts at the University of Southern California, Dr. Kim has been the recipient of the distinguished Gwendolyn Koldofsky Memorial Scholarship as well as Thornton Merit Fellowship and Music Dean's Scholarship for years.

Dr. Kim has worked as a collaborative pianist, instrumental and vocal coach for the USC Chamber Choir, USC Opera, UCLA Opera, AIMS, Songfest and Pacific Symphony. She has had the privilege to perform in rehearsal and master class situations with renowned artists such as Plácido Domingo, Barbara Bonney, Lynn Harrell, Eroica Trio, William Bolcom, Thomas Adès, Carl St. Clair and Milena Kitic, in addition to working extensively with local singers and instrumentalists. Currently Dr. Kim is an adjunct faculty member of the Chapman University Conservatory of Music. Dr. Kim has given performances in Japan, Korea, Taiwan, Cuba, Italy and Austria, as well as the United States.



University Singers Tour Roster

Stephen Coker, conductor  
Hye-Young Kim, accompanist

<b>Soprano</b> <b>Sarah Brown</b> <i>Palo Alto, CA</i> Music Education/Vocal Performance	<b>Alto</b> <b>Kylee Bestenlehner</b> <i>Henderson, NV</i> Vocal Performance	<b>Tenor</b> <b>Dongwhi Baek</b> <i>Busan, Republic of Korea</i> Vocal Performance	<b>Bass</b> <b>Andrei Bratkovski</b> <i>Mountain View, CA</i> Vocal Performance
<b>Jesse Denny</b> <i>Cupertino, CA</i> Music Education	<b>Natasha Bratkovski</b> <i>Mountain View, CA</i> Vocal Performance	<b>Kevin Gino</b> <i>Diamond Bar, CA</i> Vocal Performance	<b>Ben Finer</b> <i>Beverly Hills, CA</i> Vocal Performance
<b>Emily Dyer</b> <i>Cypress, CA</i> Vocal Performance	<b>Keegan Brown</b> <i>Tigard, OR</i> Vocal Performance	<b>Brett Gray</b> <i>West Milford, NJ</i> Music Education	<b>Daniel Fister</b> <i>Wilsonville, OR</i> Music, Bachelor of Arts
<b>Christiana Franzetti</b> <i>Yorba Linda, CA</i> Music Education/Vocal Performance	<b>Samira Kasraie</b> <i>Redmond, WA</i> Music Education	<b>Tyler Johnson</b> <i>Maple Valley, WA</i> Biology	<b>Matthew Grifka</b> <i>Santa Monica, CA</i> Vocal Performance
<b>Kyla McCarrel</b> <i>Diamond Bar, CA</i> Music Education/Vocal Performance	<b>Annie Kubitschek</b> <i>Lafayette, CA</i> Music Education	<b>Yeonjun Duke Kim</b> <i>Seoul, Republic of Korea</i> Vocal Performance	<b>Anthony Lee</b> <i>Fargo, ND</i> Music, Bachelor of Arts
<b>Kylena Parks</b> <i>Lakeside, CA</i> Vocal Performance	<b>Janet Orsi</b> <i>Mission Viejo, CA</i> Music Education/Vocal Performance	<b>Chris Maze</b> <i>Capistrano Beach, CA</i> Vocal Performance	<b>Benno Ressa</b> <i>Los Angeles, CA</i> Vocal Performance
<b>Katie Rock</b> <i>Santa Ana, CA</i> Vocal Performance	<b>Rachel Stoughton</b> <i>Garden Grove, CA</i> Music Education/Vocal Performance	<b>Marcus Paige</b> <i>Lakewood, CA</i> Vocal Performance	<b>Andrew Schmitt</b> <i>Rancho Santa Margarita, CA</i> Music Education/Vocal Performance
<b>Natalie Uranga</b> <i>Yorba Linda, CA</i> Vocal Performance	<b>Erin Theodorakis</b> <i>Trabuco Canyon, CA</i> Music Education	<b>Nathan Wilen</b> <i>Palo Alto, CA</i> Vocal Performance	<b>Daniel Emmet Shipley</b> <i>Las Vegas, NV</i> Vocal Performance
	<b>Savannah Wade</b> <i>Soquel, CA</i> Vocal Performance		<b>Elliott Wulff</b> <i>San Diego, CA</i> Piano/ Vocal Performance

Special Thanks to:

**Tour Coordinator**  
**Nancy Brink**  
*Church Relations*  
Chapman University

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

Tour Schedule

<b>JANUARY 19</b> <u>Worship Service - 10:30 a.m.</u> First Christian Church 1601 Sunset Blvd. Houston, TX 77005	<b>JANUARY 20</b> <u>Concert—7:00 p.m.</u> Bethany Christian Church 3223 Westheimer Rd. Houston, TX 77098	<b>JANUARY 21</b> <u>Concert - 7:00 p.m.</u> Cypress Creek Christian Church 6823 Cypresswood Dr. Spring, TX 77379
<u>Concert - 7:00 p.m.</u> First Christian Church 4848 Preston Ave. Pasadena, TX 77505	<b>JANUARY 21</b> <u>Workshop - 11:00 a.m.</u> Klein High School - Klein, TX Heather Sharp, choral director	<b>JANUARY 22</b> <u>Concert - 7:00 p.m.</u> University Christian Church 2720 S. University Dr. Fort Worth, TX 76109
<b>JANUARY 23</b> <u>Workshop</u> Fort Worth Country Day Robert Stovall, choral director	<b>JANUARY 24</b> <u>Workshop - 9:00 a.m.</u> Sachse High School Sachse, TX Joshua McGuire, choral director	<b>JANUARY 25</b> <u>Concert - 3:15 p.m.</u> Northway Christian Church 7202 W. Northwest Hwy Dallas, TX 75225
<u>Concert - 7:00 p.m.</u> East Dallas Christian Church 629 N. Peak St. Dallas, TX 75371	<u>Concert - 7:00 p.m.</u> First Christian Church 115 S. Glenbrook Dr. Garland, TX 75040	<u>Concert - 7:00 p.m.</u> First Christian Church 910 S. Collins Arlington, TX 76010
<b>JANUARY 26</b> <u>Worship Service - 9:15 / 11:00 a.m.</u> First Christian Church 813 E. 15th St Plano, TX 75074	<b>JANUARY 27</b> <u>Workshop - 10:45 a.m.</u> Evergreen High School Vancouver, WA Michael Day, choral director	<b>JANUARY 28</b> <u>Workshop - 11:40 a.m.</u> Sprague High School Salem, OR David Brown, choral director
	<u>Workshop- 12:20 p.m.</u> Union High School Camas, WA Mike Iverson, choral director	
<b>JANUARY 29</b> <u>Workshop - 9:15 a.m.</u> Mt. View High School Vancouver, WA Jenny Bell, choral director	<b>JANUARY 30</b> <u>Workshop - 10:15 a.m.</u> South Salem High School Salem, OR Carol Stenson, choral director	<b>JANUARY 31</b> <u>Workshop - 9:30 a.m.</u> Tigard High School Tigard, OR Susan Hale, choral director
<u>Workshop - 4:00 p.m.</u> Heritage High School Vancouver, WA Joel Karn, choral director	<u>Workshop - 11:40 a.m.</u> North Salem High School Salem, OR Kerry Burtis, choral director	<u>Workshop - 2:00 p.m.</u> Wilsonville High School Wilsonville, OR Sue Schreiner, choral director

## About Chapman University

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**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](http://www.chapman.edu).

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

For more information, visit our website: [www.chapman.edu/copa](http://www.chapman.edu/copa).

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## About Chapman University

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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 Berteau 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](http://www.chapman.edu/music).

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



## CHAPMAN UNIVERSITY

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Administrative Director: Rick F. Christophersen  
Director of Development: Liz Crozer  
Operations Manager: Joann R. King  
Assistant to the Dean: Heather Westenhofer  
Development Assistant: Casey Hamilton

### HALL-MUSCO CONSERVATORY OF MUSIC

**Full-time Faculty:** Amy Graziano (*Chair*)

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

**Artist in Residence:** Milena Kitic, Carol Neblett

**Temianka Professorship:** William Fitzpatrick

**William Hall Visiting Professor:** Jeralyn Refeld

**Lineberger Endowed Chair:** Peter Atherton

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

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



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So You Think You Can  
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Matthew McCray  
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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](http://www.chapman.edu/copa)

#### FOR MORE INFORMATION:

Office of Admission  
Call 1-800-CU-APPLY  
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