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Chapman University Singers

Chapman University Singers

David York

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CHAPMAN UNIVERSITY SINGERS

STEPHEN COKER
CONDUCTOR

WITH
DAVID YORK
ORGANIST

and members of the
Chapman University Department of Dance

with choreography by
Ido Tadmor and Jhonathan Soutchy

OCTOBER 31, 2021



CHAPMAN
UNIVERSITY

College of
Performing Arts

Hall-Musco Conservatory of Music

A MESSAGE FROM THE DEAN



Dear Friends:

We are absolutely thrilled to be back, ready to perform for you in person! And we know how happy you are to be able to see live performances again—there's really nothing quite like the experience.

As we enter this new performance season, I can tell you everyone is eager to showcase the hard work our faculty, staff, and talented students have done to produce this semester's concerts and shows—all of which are an extension of our curriculum.

If you were able to see one of our shows last season, you saw how much the pandemic altered the way we operate, requiring us to change protocols for audience, performer and crew safety. It also changed the way we deliver information, shifting from printed matter to digital content, a change that will likely remain permanent. I encourage you to [sign up for our e-mail list](#) or follow us on [Facebook](#) (@ChapmanCoPA) to ensure you don't miss any news.

And now, please sit back and enjoy the performance!

Giulio Ongaro, PhD
Dean and Professor
College of Performing Arts
Chapman University

**CHAPMAN UNIVERSITY
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS:**

CHAPMAN UNIVERSITY SINGERS

Stephen Coker, conductor

with

David York, organist

and

members of the Chapman University
Department of Dance

Ido Tadmor and Jhonathan Soutchy, choreographers

October 31, 2021

3 p.m.

**FIRST PRESBYTERIAN CHURCH
OF ORANGE**

All federal, state, and local regulations and safety precautions regarding COVID-19 were considered in the creation of this production.

Please visit <https://cuseafelyback.chapman.edu/community-visitors> for the latest COVID-19 protocols for Chapman visitors.

PROGRAM

Duo seraphim	Andrew Steffen (b. 1990)
Two French Liturgical Works	
Ubi caritas	Maurice Duruflé (1902–1986)
Notre Père d'Aix	Pierre Villette (1926–1998)
Two Anthems	
Walk as Children of Light	Daniel Kallman (b. 1956)
Behold the Tabernacle of God	William Harris (1883–1973)
	David York, organ
Selene's Boat	Don Macdonald (b. 1966)
	Sarah Sweerman and Megan Lewandowski, soloists
	Hannah Viquesney, hapi drum

PROGRAM

International Folk Songs

Mayila	arr. Chen Yi (b. 1953)
Golden Slumbers	arr. John Rutter (b. 1945)
Isiponono	Traditional Zulu Song via Sidumo Nyamezele
We Shall Walk through the Valley in Peace	arr. William Appling (1932–2008)
Bobby Shaftoe	arr. David Willcocks (1919–2015)

INTERMISSION

PROGRAM

Toccata and Fugue in D Minor, BWV 565

Johann Sebastian Bach
(1685–1750)

David York, organ

Rejoice in the Lamb, Op. 30

Benjamin Britten
(1913–1976)

Evelyn Pham, soprano

Payton McKinnis, mezzo-soprano

Joey Krumbein, tenor

Jovanni Ferrer, bass

David York, organ

Ido Tadmor and Jhonathan Soutchy, choreography

Dancers

Lauren Anderson

Kelsey Cockerham

Grace Eberflus

Alie Kryder

Bella Kuehl

Meg Neidfeldt

NOTES, TEXTS, AND TRANSLATIONS

(Program notes by Stephen Coker unless otherwise attributed.)

Andrew Steffen is a conductor and composer in the Dallas/Fort Worth, Texas area. He holds a master's degree in Choral Conducting from Oklahoma State University and currently teaches choral music at Richland High School. His compositions have won several prestigious competitions including the Raymond W. Brock Student Composition Competition sponsored by the American Choral Directors Association. Steffen envisioned his *Duo seraphim* as a "sonic portrait" of two competitive angels clamoring about whose praises are being shouted loudest. Featuring a muscular, driving rhythmic ostinato, the composer likens his work to "a train barreling down the tracks at full speed." As the angels' shouts reach their zenith, they eventually unify their acclamations of glory as they approach the work's climactic ending.

Duo seraphim

Two seraphim cried out to one another: Holy is the Lord God of Sabaoth. The whole earth is full of thy glory. Alleluia!
(Sung in Latin)

Maurice Duruflé is regarded by many as a "gentle giant" of 20th-century French composers of sacred music, in spite of his limited compositional output. His catalog centers on organ and vocal compositions for use in the Catholic Church. His choral works are largely chant-based and include a Mass setting for male voices, a Requiem Mass for mixed voices, a setting of the Lord's Prayer, and a suite of *Four Motets on Gregorian Themes* that includes his quite popular "Ubi caritas." This motet is known for its

NOTES, TEXTS, AND TRANSLATIONS

sweet harmonies and supple, freely flowing delivery that captures the nature of its plainchant roots. Born in the Normandy region of France, composer **Pierre Villette** became an administrator of a music academy in Aix-en-Provence where he served for some twenty years. He studied composition with Duruflé before attending the Paris Conservatoire where Pierre Boulez was his classmate. Villette did not follow the avant-garde musical path taken by Boulez, however. Rather, his music drew on influences as diverse as Gregorian chant, medieval music, jazz, and Igor Stravinsky. Villette's choral compositions seem, at all times, unmistakably French in character, embracing the rich heritage of Fauré and Poulenc and the Catholic musical legacy of France. His setting of the Lord's Prayer, *Notre Père d'Aix*, is a simple four-part homophonic setting with the text delivered in syllabic fashion.

Ubi caritas

Where charity and love are, God is there. The love of Christ has gathered us into one. Let us rejoice in Him and be glad. Let us fear and love the living God. And from a sincere heart let us love one another. Where charity and love are, God is there. Amen. (Sung in Latin)

Notre Père d'Aix

Our Father who is in heaven, your name be sanctified. Your kingdom come, your will be done on earth as it is in heaven. Give us this day our daily bread, and forgive our offenses as we forgive those who have offended us. And let us not yield to temptation, but deliver us from evil, for thine is the kingdom and the power and the glory from age to age. Amen. (Sung in French)

NOTES, TEXTS, AND TRANSLATIONS

Daniel Kallman received his musical training at Luther College in Decorah, Iowa and at the University of Minnesota where he studied composition under Dominick Argento and Paul Fetler. His compositions for instrumental and vocal ensembles are widely performed across North America, Europe and East Asia. His many commissions include music for worship, theater, and the young musician. The text of his anthem *Walk As Children of Light* takes only one short imperative sentence from Ephesians 5:8, and the breezy work fully captures the character of youthful naivete. English composer **William Henry Harris** is best remembered for his Anglican church music and for having tutored in music then princesses Margaret and Elizabeth (the latter now Queen of England) while at St. George's Chapel, Windsor during World War II. Harris held numerous important organist positions, and from 1923–1961 he served on the faculties of the Royal College of Music and the Royal School of Church Music. His anthem *Behold, the Tabernacle of God* for four-part choir and organ was composed for the opening of the new headquarters of the Royal School of Church Music at Addington Palace, Croydon, England in 1954.

Walk As Children of Light

Walk as children of light.

Behold, the Tabernacle of God

*Behold, the tabernacle of God is with us,
And the spirit of God dwelleth within you.*

*For the temple of God is holy,
Which temple you are.*

*For the love of whom you do this day celebrate
the joys of the temple with a season of festivity. Alleluia.*

NOTES, TEXTS, AND TRANSLATIONS

Canadian composer **Don Macdonald** is a multifaceted composer, performer, producer, educator, and conductor. His composition credits range from music for theatre and dance to rock, jazz, and folk music, to concert music including choral works. In his other-worldly composition *Selene's Boat* for choir and pitched percussion (originally written for a "hapi" drum), the protagonist is a sea-wayfarer who finds herself stranded on a shore in a remote corner of the world. As Selene is named after the Greek goddess of the moon, she has the power to harness the moon's influence over the tide. Tempting the moon with "Lunar Nectar," Selene gathers the moonlight in her pockets, beckons the moon to "call in the tide," empties her pockets on the beach where her boat had run ashore, and then watches the flooding tidal waters magically raise her stranded vessel.

Selene's Boat

*Lifting hopeful eyes
to the darkening sky
I look for signs the moon is
nigh.*

*Finding mountain paths
through the brown-skinned
night
I leave the beach so soon I
might...*

*...Reach for the moon
Harvest the moonlight
Gather the moonlight.*

*And I hold Lunar Nectar
in my trembling hand.
Shifting moonlight to pockets,
I make my way back to the sand.*

*Down the path once more
Back onto the sand
To where my boat is trapped on
land.*

*Summoning the bright
Soul of Satellite:
"Speak to the sea! Call in the tide!"*

(continued)

NOTES, TEXTS, AND TRANSLATIONS

*Guided by moon
Counseled by moon.
Led by the moonlight.
Governed by moonlight.*

*And I empty my pockets
Onto the shore
And the waters floods in
Where only sand was there
before.*

—Allison Girvan

A native of Guangzhou, China, **Chen Yi** is an internationally heralded composer and was the first Chinese woman to receive a Master of Arts degree in Music Composition from the Central Conservatory of Music in Beijing. Currently a Distinguished Professor at the Conservatory of Music and Dance at the University of Missouri-Kansas City, Dr. Chen has received awards from the Koussevitzky Music Foundation, the American Academy of Arts and Letters, the Guggenheim Foundation, and the National Endowment for the Arts. Alongside a great number of orchestral works and chamber music compositions, Chen has also made numerous contributions to the choral repertoire. Her tuneful *Mayila* is one of ten choral arrangements contained in her three-volume *Set of Chinese Folk Songs*.

Mayila

Mayila, Mayila, my name is Mayila. I sing songs, I play the Dongbula. Young people of Hasake all can tell name, Mayila. They come to me from far, far away. Mayila. (Sung in Mandarin)

NOTES, TEXTS, AND TRANSLATIONS

John Rutter and **David Willcocks** arguably represent the two most prolific modern-day English composers/arrangers of anthems, Christmas carols and folk songs. The former's simply crafted lullaby "Golden Slumbers" is part of his 1978 collection *Five Traditional Folk Songs*. As the two musicians are mutual admirers, perhaps it is not coincidental that Willcocks' jaunty "Bobby Shaftoe" is now available only in a folk song collection edited by John Rutter.

The traditional Zulu song *Isiponono* was transmitted to the Chapman University Singers via the generosity of **Sidumo Nyamezele**, noted South African music educator and head of African Music at St. John's College in Johannesburg.

Isiponono

I have a sweetheart in Durban. I have my sweet heart in Durban. (Sung in isiZulu).

Cleveland, Ohio-born **William Appling** was a heralded Black American conductor, pianist, educator, and arranger who held positions at Vassar College, Case Western Reserve University, and the Cleveland Institute of Music. His popular arrangement of the spiritual *We Shall Walk through the Valley in Peace* is for two-, three- and four-part men's chorus and is striking in its simplicity, letting the beauty of the tune and the directness of the text speak for themselves. Its text is based on portions of Psalm 23 ("Yea though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me...").

Johann Sebastian Bach's Toccata and Fugue in D Minor (BWV 565) for organ is known for its majestic sound, dramatic authority, and driving rhythm. The piece is perhaps most widely known by its appearance

NOTES, TEXTS, AND TRANSLATIONS

in the opening minutes of the 1940 Disney cult classic *Fantasia*, in which it was adapted for orchestra by the conductor Leopold Stokowski. Further, it also has a strong association in Western culture with horror films [who then could resist including it in a program to be performed on October 31?]. The first part of Bach's piece is a toccata, the name of which is derived from the Italian *toccare*, "to touch." It represents a musical form for keyboard instruments that is designed to reveal the virtuosity of the performer's touch. Bach's take on the toccata is typical in that it has a great many fast arpeggios and runs up and down the keyboard, but otherwise, it is generally free form and gives the composer much latitude for personal expression. In Bach's day, toccatas often served as introductions to and foils for fugues, setting the stage for the complex and intricate composition to follow. The fugue—a technique characterized by the overlapping repetition of a principal theme in different melodic lines—that is the second part of Bach's composition reflects the particular popularity of the form during the late 1600s and early 1700s. Bach made much use of the fugue in his compositions, most famously in solo organ pieces such as this one but also in instrumental works and choral cantatas. This particular fugue, with its accompanying toccata, is not only the best known of Bach's many fugues but is arguably the most famous of fugues by any composer.

—Betsy Schwarm

Apart from his massive *War Requiem* and venerated Christmas choral suite *Ceremony of Carols*, **Benjamin Britten's** *Rejoice in the Lamb* for choir, soloists, and organ may well be his best-known choral work. Subtitled "Festival Cantata," the work is set to the poetry of Christopher

NOTES, TEXTS, AND TRANSLATIONS

Smart (1722–1771). Britten's chosen text for the cantata represents only a small portion of Smart's voluminous yet unfinished poem *Jubilate Agno* that was written while the author was a resident of an insane asylum.

In the work's opening section, the choir calls for a universal appearance of "man and beast" in order to glorify God. In response, the next section of work conjures up a variety of Old Testament figures, each of whom is paired with various animals to more fully to praise God, the "artist inimitable." Three brief vocal solos follow. The soprano soloist sings of her worshipful cat Jeffry, assisted by the organ's feline accompaniment figures that seem to paint sound pictures of gentle purring, hypnotic tail-waving, and an occasional meow. Next, a pugilistic (yet "hospitable") mouse takes the stage, ready to defend his spouse from "Cat." (Perhaps Britten's sense of humor led him to precede the "mouse aria" with musings about Jeffry the cat, now maybe not so much worshipful as hungry.) The most lyrical of the three ariosos belongs to the tenor soloist who sings of the blessings that are flowers. Christopher Smart reveals that flowers have their own angels and their own language that represents "the poetry of Christ."

The choir then returns in a most dramatic fashion as the poet proclaims that he is being persecuted in the same manner as his Savior. Yet, he expects to be delivered by the one who "was born of a virgin." The bass soloist recites four letters, each of which is imbued with the nature of God: *H* for the Holy Spirit; *K* for King; *L* is Love; and *M* is "Musick." What follows is a sung list of musical instruments, each linked with random rhyming sounds presented in an almost delirious fashion. Smart says that God's own instrument is the harp, and when the "inimitable artist" plays it, "the devils themselves are at peace."

NOTES, TEXTS, AND TRANSLATIONS

Rejoice in the Lamb

Text from *Jubilate Agno*
by Christopher Smart

CHORUS:

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.

Nations, and languages, and every Creature in which is the breath of Life.

Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a leopard to the altar and consecrate his spear to the Lord.

Let Ishmail dedicate a tyger, and give praise for the liberty in which the Lord has let him at large.

Let Balaam appear with an ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a lion, and praise God with all his might through faith in Christ Jesus.

Let Ithamar minister with a chamois, and bless the name of Him that cloatheth the naked.

Let Jakim with the satyr bless God in the dance.

Let David bless with the Bear—the beginning of victory to the Lord—to the Lord the perfection of excellence—Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.

(continued)

NOTES, TEXTS, AND TRANSLATIONS

SOPRANO SOLO:

For I will consider my Cat Jeoffry.

For he is the servant of the Living God, duly and daily serving him.

*For at the first glance of the glory of God in the East he
worships in his way.*

*For this is done by wreathing his body seven times round with
elegant quickness.*

For he knows that God is his saviour.

For God has bless'd him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

*For I am possessed of a cat, surpassing in beauty, from whom I
take occasion to bless Almighty God.*

ALTO SOLO:

For the Mouse is a creature of great personal valour.

*For—this is a true case—cat takes female mouse—male mouse
will not depart, but stands threat'ning and daring.*

*.....If you will let her go, I will engage you, as prodigious a
creature as you are.*

For the Mouse is a creature of great personal valour.

For the Mouse is of an hospitable disposition.

TENOR SOLO:

For the flowers are great blessings.

*For the flowers have their angels, even the words of God's
Creation.*

For the flower glorifies God and the root parries the adversary.

For there is a language of flowers.

For flowers are peculiarly the poetry of Christ.

(continued)

NOTES, TEXTS, AND TRANSLATIONS

CHORUS:

*For I am under the same accusation with my Saviour—
For they said, he is besides himself.*

*For the officers of the peace are at variance with me, and the
watchman smites me with his staff.*

*For Silly fellow! Silly fellow! is against me and belongeth
neither to me nor to my family.*

*For I am in twelve HARSHIPS, but he that was born of a virgin
shall deliver me out of all.*

RECITATIVE (BASS SOLO) AND CHORUS:

For H is a spirit and therefore he is God.

For K is a king and therefore he is God.

For L is love and therefore he is God.

For M is musick and therefore he is God.

For the instruments are by their rhimes.

For the shawm rhimes are lawn fawn moon boon and the like.

For the harp rhimes are sing ring string and the like.

For the cymbal rhimes are bell well toll soul and the like.

For the flute rhimes are tooth youth suit mute and the like.

For the bassoon rhimes are pass class and the like.

For the dulcimer rhimes are grace place beat heat and the like.

For the Clarinet rhimes are clean seen and the like.

For the trumpet rhimes are sound bound soar more and the like.

(continued)

NOTES, TEXTS, AND TRANSLATIONS

For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.

For GOD the Father Almighty plays upon the HARP of stupendous magnitude and melody.

For at that time malignity ceases and the devils themselves are at peace.

For this time is perceptible to man by a remarkable stillness and serenity of soul.

CHORUS:

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.

ABOUT THE ARTISTS



Chapman University Presidential Fellow in Dance **Ido Tadmor** is an internationally acclaimed dancer-choreographer who has performed with legendary companies Bat Dor, Bat Sheva, Lar Luvovitch, and Complexions. Ido is the 2011 winner of the highly respected Landau Prize in Israel for life achievement, and has represented the state of Israel around the world as the country's Ambassador of Dance for more than three decades, touring to Cyprus, Paris, Germany, Croatia, Brazil, California, Hong Kong, Netherlands, Poland, Korea, Angola, Poland, Senegal, and Lithuania. He has been named one of the top ten dancers in modern dance by the Vienna Committee and has worked with the National State Ballet of Turkey, the Bolshoi, the Israeli Ballet, the Polish National Ballet, The Dance Academy in Rome, and Artemis in Amsterdam, among many others.



Jhonathan "Yoni" Soutchy was born in 1976 and grew up in Tel Aviv. He was educated at the Bat – Dor dance school, where he studied RAD and Martha Graham technique. In his early 20s, Yoni danced at the Muza dance company, where he worked with choreographers Keren Levy, Lara Barsaq, Niv Sheinfeld, Margalit Oved, Ohad Naharin, Anat Danieli and Ido Tadmor. Later, he became a principal dancer with Ido Tadmor's dance company. During his years in the company, Yoni participated in Suzanne Dellal projects *Beasts* by Emanuel Gat, Yossi Yungman, Ido Tadmor and Shlomi Bitton; *But the Virgin was more available* by Javier

ABOUT THE ARTISTS

de Frutos; and the musical *Chicago* in a joint production of Beit Lessin and The Israeli Opera. At 2002, he created his first piece *Healthy/Not Sick*. At age 32, Yoni received a B.Ed degree in dance and teaching from the Kibbutzim College of Education. During his studies, he created acts for the television program *So You Think You Can Dance* Israel and served as the artistic director of the Mehola Youth Dance Company.

Yoni has been working as an independent choreographer since 2009, creating *Slave To Love*, a duet which was co-produced with the international spring festival; *Ben*, which won first place at the Shades in Dance 2011 festival; and *Dinner*, which premiered at Intimdance 2012 festival at Tmuna Theatre. *barvaz* (duck), his latest piece, premiered at the Clipa Aduma 2013 visual art festival. Yoni won two awards at the Karmiel festival competition and choreographed two pieces for The Israel Ballet project at the 2013 international spring festival. He is a teacher at the Israel Ballet School and at other professional schools, dance studios, and seminars throughout Israel. In August 2013, Yoni participated alongside six choreographers from around the world in the Art Omi International Artists Residency in New York.



A native of the Pacific Northwest, **David York** began piano studies at age seven, organ at age 12 and began his first job as a church organist at age 16. After graduating with honors from the University of Puget Sound in Tacoma, Washington, David completed a master's degree in Organ Performance at the University of Southern California. He has been director of music at several churches in Southern California including First Presbyterian, San Pedro; St. Luke's Episcopal, Long Beach; and

ABOUT THE ARTISTS

most recently at Lutheran Church of The Master in Westwood. He is currently organist and music director at Temple Israel in Long Beach. A lecturer in music on the faculty of the Bob Cole School of Music at California State University—Long Beach, York was honored by The Long Beach Alumnae of Sigma Alpha Iota as a “Friend of the Arts” for his contributions to the musical life of Long Beach.



Stephen Coker, DMA, 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. Coker was awarded the “Outstanding Teacher Award” at

OCU, CCM and Chapman University’s conservatory in 1990, 2002, and 2015, respectively, and in 1995, he received the “Director of Distinction Award” from the Oklahoma Choral Directors Association. In frequent demand as a clinician and guest conductor, 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 an enthusiast of choral-orchestral performance, opera and musical theatre production, and world music. Dr. 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 SINGERS

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COMING UP NEXT...

FALL SEMESTER 2021

The Chapman Orchestra presents “Chapman Conversations”

Directed by Daniel Alfred Wachs

Wednesday, November 10, 2021 | 7:30 p.m.

Musco Center for the Arts

The Chapman Orchestra presents Beethoven’s Symphony No. 6 “Pastoral” with an introduction to the work by Maestro Wachs and special guests.

University Wind Symphony

Directed by Mathieu Girardet

Saturday, November 13, 2021 | 5 p.m.

Musco Center for the Arts

Chapman’s University Wind Symphony performs an exciting fall concert of traditional and contemporary wind band works.

The University Choir and The University Treble Choir in Concert

Directed by Stephen Coker and Kyla McCarrel

Sunday, November 14, 2021 | 3 p.m.

First Presbyterian Church of Orange

The University Treble Choir and University Choir perform an eclectic program of compositions for organ and mixed voices and works originally composed for treble voices. David York plays the Pearson-Rankin Memorial Pipe Organ.

COMING UP NEXT...

Chapman Big Band and Jazz Combo

Directed by Albert Alva

Thursday, November 18, 2021 | 7:30 p.m.

Musco Center for the Arts

The Chapman University Big Band and Jazz Combo fire up for an evening of jazz favorites and big-band swing, with a free post-show community reception!

57th Annual Holiday Wassail Concert

Directed by Stephen Coker, Kyla McCarrel,
and Daniel Alfred Wachs

December 10 & 11, 2021 | 8 p.m.

Musco Center for the Arts

The beloved Chapman tradition returns to Musco Center! Join us for a magnificent concert of holiday season favorites performed by the Chapman University Singers, University Choir and Treble Choir along with music performed by The Chapman Orchestra.

PLUS... many free small-ensemble performances!

Dates, times, venues, and programs are subject to change.

[TICKETS.CHAPMAN.EDU](https://tickets.chapman.edu)

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Every dollar donated to the Fund has an immediate impact on the performing arts student-experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes, and supporting touring student ensembles, to name a few. For example, last year the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

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