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Mariachi Panteras

Mariachi Panteras

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MARIACHI PANTERAS

TAMMY YI

Director

APRIL 23, 2022



**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 the second half of our 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, Ph.D.

Dean and Professor
College of Performing Arts
Chapman University

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

MARIACHI PANTERAS

Tammy Yi
Director

April 23, 2022
2 p.m.

SALMON RECITAL HALL

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

PROGRAM

Feria de las Flores
Traditional

Jessica Tonai, Soloist
Erandi Sánchez, Soloist
Mariachi Panteras

La Llorona
Traditional

Andrew Perez, Soloist
Erandi Sánchez, Soloist
Mariachi Panteras

Canción Mixteca
Traditional

Irvin Correa, Soloist

Las Perlititas
Traditional

Mariachi Panteras

Yo Tenia Una Negrita

Lorenzo Leiva, Guitar
David Anderson, Violin

Los Chileneros

PROGRAM

Por Un Amor
Traditional

Lorenzo Leiva, Vihuela
Erandi Sánchez, Guitar
Lino Sanchez, Guitarron
Irvin Correa, Voice

Arriesgaré La Piel
Salinas

Patricio Manns and Horacio Salinas

Sammy Edgar, Guitar
Jessica Tonai, Vihuela
Lorenzo Leiva, Voice and Guitar

"Lino Sanchez" Film

Angel Mendoza

Mariachi Panteras

Cielito Lindo
Traditional

Mariachi Panteras



**College of
Performing Arts**

Hall-Musco Conservatory of Music

TEXTS AND TRANSLATIONS

La Feria de las Flores

Me gusta cantarle al viento
Porque vuelan mis cantares
Y digo lo que yo siento
Por toditos los lugares

Aquí vine porque vine
A la feria de las flores
Aquí hay una rosa hurana
Que es la flor de mis amores

En mi caballo retinto
He venido de muy lejos
Y traigo pistola al cinto
Y con ella doy consejos

Atravesé la montaña
Por venir a ver las flores
No hay cerro que se me empine
Ni huaco que se me atore

Aunque otro quiera cortarla
Yo la devisé primero
Y juro que he de robarla
Aunque tenga jardinero

Yo la he de ver trasplantada
En el huerto de mi casa
Y si sale el jardinero
Pues' a ver, a ver qué pasa

The Fair of the Flowers

I like to sing to the wind
because that way my songs fly,
and I can say what I feel
pretty much in every place.

And here I came 'cause I came
to be at the flower fair,
Here's a hurana rose
Which is the flower of my loves

On my dark brown horse
I have come from far away,
I bring a pistol on my belt
and with it I give advise.

I crossed the mountains
to come and see the flowers,
There is no hill that climbs me
I can't get stuck.

Even if someone else wants to cut it
I spotted her first.
And I swear I'll steal it
Even if I have a gardener

I must see her transplanted
In the garden of my house
And if the gardener comes out
Well, let's see what happens.

TEXTS AND TRANSLATIONS

La Llorona

Salías del templo un día, Llorona,
Cuando al pasar yo te vi,
Salías del templo un día, Llorona,
Cuando al pasar yo te vi.
Hermoso huipil llevabas, Llorona,
Que la Virgen te creí,
Hermoso huipil llevabas, Llorona,
Que la Virgen te creí.

Ay de mí, Llorona, Llorona,
Llorona de azul celeste,
Ay de mí, Llorona, Llorona,
Llorona de azul celeste,
Y, aunque la vida me cueste,
Llorona,
No dejaré de quererte,
Y, aunque la vida me cueste,
Llorona,
No dejaré de quererte.

Todos me dicen el negro, Llorona,
negro, pero cariñoso,

The Weeping Woman

You left the temple one day,
Llorona,
When I passed by, I saw you,
You left the temple one day,
Llorona,
When I passed by, I saw you,
Beautiful dress you wore, Llorona,
That I believed you were the Virgin
Beautiful dress you wore, Llorona,
That I believed you were the Virgin

Woe to me, Llorona, Llorona,
Llorona of sky blue,
Woe to me, Llorona, Llorona,
Llorona of sky blue,
And, although it costs me my life,
Llorona
I will not stop loving you.
And, although it costs me my life,
Llorona
I will not stop loving you.

Everyone calls me “the black one”,
Llorona,
Black, but affectionate.

TEXTS AND TRANSLATIONS

Todos me dicen el negro, Llorona,
negro, pero cariñoso.

Yo soy como el chile verde, Llorona,
picante, pero sabroso,

Yo soy como el chile verde, Llorona,
picante, pero sabroso.

Everyone calls me "the black one",
Llorona,

Black, but affectionate.

I am like the green chile, Llorona,

Spicy, but tasty.

I am like the green chile, Llorona,

Spicy, but tasty.

Canción Mixteca

¡Qué lejos estoy del suelo
donde he nacido!

Inmensa nostalgia
invade mi pensamiento

Al verme tan solo y triste
cual hoja al viento

Quisiera llorar,
quisiera morir de sentimiento

¡Oh Tierra del Sol!

Suspiro por verte

Ahora que lejos yo vivo sin luz,
sin amor

How far am I from the land
Where I was born

Immense homesickness
Invades my thought.

And seeing myself so alone and sad
Like a leaf in the wind

I want to cry
I want to die of grief.

Oh! Land of sun

Now so far away

I live without light, without love.

TEXTS AND TRANSLATIONS

Por Un Amor

Por un amor
Me desvelo y vivo apasionada,
Tengo on amor
Que en mi vida dejó
Para siempre amargo dolor

Pobre de mí
Esta vida mejor que se acabe
No es para mí

Pobre de mí
(Ay corazón)
Pobre de mí
(No sufras más)
Cuánto sufre mi pecho
Que late tan solo por ti

Por un amor
He llorado gotitas de sangre del
corazón
Me has dejado con el alma herida
Sin compasión

For A Love

For a love
I wake up and live passionately
I have love
that in my life left
forever bitter pain

Poor me
This life better end
It's not for me

Poor me
(oh heart)
Poor me
(Do not suffer anymore)
how much my chest suffers
That beats just for you

For a love
I have cried little drops of blood
from the heart
You have left me with a wounded soul
Without compassion

TEXTS AND TRANSLATIONS

Arriesgaré La Piel

Quizás me fuera necesario anoche
tomar la inútil decisión de verte
así sea en el centro de la noche
así sea en el centro de la muerte.

Mi corazón es un caballo alado
mi decisión es una espada yo
volveré a buscar lo más amado
pese a la incertidumbre que me
embarga.

Arriesgaré la piel por un encuentro
aunque paguemos caros los
engaños
porque la vida es un instante dentro
de la perdida inmensidad de este año.

Año de espera y año sin memoria
que no quisiera prolongar en sueño
entre el cuchillo de tus dos historias
y las heridas de mis dos desvelos.

I'll Risk My Skin

Maybe it was necessary for me
last night
make the useless decision to see you
so be it in the middle of the night
so be it in the center of death.

My heart is a winged horse
my decision is a bitter sword
I will look for the most loved thing
again
despite the uncertainty that
overwhelms me.

I'll risk my skin for a meeting
even if we pay dearly for the
deceptions
because life is an instant inside
of the lost immensity of this year.

Year of waiting and year without
memory
I don't want to go to sleep
between the knife of your two stories
and the wounds of my two
sleeplessness.

TEXTS AND TRANSLATIONS

Cielito Lindo

De la Sierra Morena,
cielito lindo, vienen bajando
Un par de ojitos negros,
cielito lindo, de contrabando

Ay, ay, ay, ay
Canta y no llores
Porque cantando se alegran,
cielito lindo, los corazones

Ese lunar que tienes,
cielito lindo, junto a la boca
No se lo des a nadie,
cielito lindo, que a mí me toca

Ay, ay, ay, ay
Canta y no llores
Porque cantando se alegran,
cielito lindo, los corazones

Pretty Little Darling

Down from the Sierra Morena
mountains,
Pretty little darling, they come,
A pair of black eyes,
Pretty little darling, they're
contraband!

Oh, oh, oh, oh,
Sing and do not cry
Because singing cheers up,
Pretty little darling, our hearts.

That mole that you have,
Pretty little darling, near the mouth,
Don't give it to anyone,
Pretty little darling, it's for me to
play with.

Oh, oh, oh, oh
Sing and do not cry
Because singing cheers up,
Sing and do not cry

PROGRAM NOTES

ABOUT MARIACHI

Mariachi music as we know it today is an undeniably diasporic amalgamation encapsulating the rich and diverse histories of Mexico and Latin America. Along with their ambition to seize power over the Aztec Empire, Hernán Cortez and his armies brought along six musicians carrying stringed instruments such as the viol. Prior to the Columbian exchange, the indigenous people of Mexico did not make use of any string instruments. If you notice on stage, Mariachi Panteras has quite a few. Along with their instruments, the Spanish colonial period marked the introduction of European musical styles, forms of poetry, and a new hierarchy of music-making. For nearly three centuries the music of Mexico would be shaped by this intersection of Spanish influence, as well as African and Indigenous traditions. One such tradition was the “fandango.” Fandangos were a community gathering and celebration consisting of music, dancing, and in the case of the birth of Mariachi, gambling, and drinking. By the late 1800s in the state of Jalisco, much to the dismay of the catholic church, fandangos marked the slow beginning of modern Mariachi. However, it was not until around the 1920s and 1930s that we see Mariachi music as we do today.

After the Mexican Revolution, nationalist tendencies had shifted focus to mestizo and farming class imagery, even if these images were consumed by Mexico’s urbanites. Alongside this national shift, so too did musical taste, as Mariachi music had long been associated with the farming class. Mariachi as a symbol of Mexican nationalism would be carried along by the advent of acoustic recording and film during the 1920s and 1930s. By the 1950s, two trumpets, three violins, guitarrón, vihuela, and guitar became standard in mariachi groups, with the

PROGRAM NOTES

occasional harp. Today we understand the sections of the Mariachi ensemble broken into two sections: Armonia (harmony) and Melodia (melody). The Armonia section is comprised of strumming instruments such as vihuela and guitar, comprising the harmonic and rhythmic structure of the ensemble. The Melodia section is comprised of the trumpet and violin, either playing the melody or melodic adornments. Standing uniquely alone, and as the musical leader of the group, is the guitarron player. The guitarron is responsible for both the chord changes and tempo of the group.

Each song played today is derived from different mariachi styles. Featured in our program are both the Ranchera and Polka style. Songs such as La Feria de las Flores, La Llorona, Canción Mixteca, and Cielito Lindo fall under the Ranchera style, notably, all in $\frac{3}{4}$ time. The Canción Rancher is a style directly related to the 1950s cinematic stage in Mexico. These films were intended to stir a national origin of Mexico's rural history and longing for idyllic country life. These songs often invoke images of rural life through lyrics painting scenes of rural mountains, fairs passing through town, and feelings of lost love in the countryside. The term Ranchera is rather broad, encompassing fast and slow tempos as well as both triple and duple meter. Specified within the Canción Rancher is the Polka. On today's program, Las Perlitas is a traditional Polk in duple meter. Take note of Las Perlitas musical forms following a strict repetition of the opening material. Its upbeat tempo is intended for dance within Mexico's dance halls and parlors.

PROGRAM NOTES

The history of Mariachi is deep and vast, and today's concert can only begin to scratch the surface. Mariachi music carries with it a sense of national pride and within the US a sense of cultural grounding for many Mexican-Americans. Today we hope to share a bit of this deep cultural love. And we hope the spirit of Mariachi grips you as much as it has our ensemble members. We welcome you to have open ears and open hearts as you experience today's music. Mariachi Panteras would not be possible without the support of our Chapman community. Mariachi Panteras extends our deepest gratitude to you. Enjoy the show and Viva el Mariachi!

NOTE FROM THE DIRECTOR

My proudest teaching moment is when students learn how to love themselves and love each other through the process of musicking. A college is often stressful for many students, especially when an outdated curriculum excludes students' multiple identities: cultural heritage, abilities, backgrounds, and experiences. When my students don't see themselves reflected in the music they're learning, how are they supposed to make connections to the music they serve? I have always taught my students to be proud of who they are, where they came from, and what they'll become. It's beautiful how a diverse group of students from different schools of thought come together to learn and perform Mexican music.

Mariachi Panteras started with two goals: to be the first world music ensemble in the conservatory and provide an inclusive space for Chicax/Latinx students at Chapman. This ensemble led to unexpected outcomes. Mariachi became a place for a diverse group of students who fall outside the norm and into a safe area where they are seen, accepted, validated, and loved. As a Korean-American, I am proud to be a member of Mariachi Panteras. The very fact that there is a space for me even as a faculty member gives me the security that I can learn with students who come from similar backgrounds. I credit the work to Erandi and Julian, who started this mariachi journey with me. Erandi, a professional mariachi musician, led the artistic development of the ensemble. She taught us how to play our instruments, sing and perform mariachi. At the same time, the importance of mariachi traditions. Every week, Erandi arranges the music based on our ability levels which you will hear today. Julian worked to provide us with our mariachi

NOTE FROM THE DIRECTOR

trajes, which we proudly wear at every performance. In addition to the founders of Mariachi Panteras, David has been a strong advocate for our group, always thinking artistically, MCing our performances, and challenging us to be better human beings. To see my students, music education majors, take on leadership roles makes me proud and confident that they will carry valuable lessons learned from our collaboration and teach mariachi to the next generation of artists.

To my graduating students, Erandi, Julian, and David, I cannot thank you enough for constantly pushing us to be better, musically and intellectually. I always looked forward to seeing you every Friday at noon, mariachi happy hour. I wish you the very best as you continue to become leaders of change. Viva el Mariachi!

NOTA DE LA DIRECTORA

Mi momento de enseñanza más orgulloso es cuando los estudiantes aprenden a amarse a sí mismos y amarse unos a otros a través del proceso de hacer música. Una universidad suele ser estresante para muchos estudiantes, especialmente cuando un plan de estudios obsoleto excluye las múltiples identidades de los estudiantes: herencia cultural, habilidades, antecedentes y experiencias. Cuando mis alumnos no se ven reflejados en la música que están aprendiendo, ¿cómo se supone que hagan conexiones con la música que sirven? Siempre he enseñado a mis alumnos a estar orgullosos de quiénes son, de dónde vienen y en qué se convertirán. Es hermoso cómo un grupo diverso de estudiantes de diferentes escuelas de pensamiento se unen para aprender e interpretar música mexicana.

Mariachi Panteras comenzó con dos objetivos: ser el primer conjunto de música mundial en el conservatorio y brindar un espacio inclusivo para los estudiantes Chicanx/Latinx en Chapman. Este conjunto condujo a resultados inesperados. Mariachi se convirtió en un lugar para un grupo diverso de estudiantes que se salen de la norma y en un área segura donde son vistos, aceptados, validados y amados. Como coreano-estadounidense, estoy orgulloso de ser miembro del Mariachi Panteras. El solo hecho de que haya un espacio para mí, incluso como miembro de la facultad, me da la seguridad de que puedo aprender con estudiantes que provienen de entornos similares. Doy crédito por el trabajo a Erandi y Julian, quienes comenzaron este viaje de mariachi conmigo. Erandi, un músico profesional de mariachi, dirigió el desarrollo artístico del conjunto. Ella nos enseñó a tocar nuestros

NOTA DE LA DIRECTORA

instrumentos, cantar y tocar mariachi. Al mismo tiempo, la importancia de las tradiciones del mariachi. Cada semana, Erandi arregla la música según nuestros niveles de habilidad que escucharás hoy. Julian trabajó para proporcionarnos nuestros trajes de mariachi, que usamos con orgullo en cada actuación. Además de los fundadores de Mariachi Panteras, David ha sido un firme defensor de nuestro grupo, siempre pensando artísticamente, dirigiendo nuestras actuaciones y desafiándonos a ser mejores seres humanos. Ver a mis estudiantes, especialistas en educación musical, asumir roles de liderazgo me enorgullece y me da confianza de que llevarán valiosas lecciones aprendidas de nuestra colaboración y enseñarán mariachi a la próxima generación de artistas.

A mis estudiantes graduados, Erandi, Julian y David, no puedo agradecerles lo suficiente por empujarnos constantemente a ser mejores, musical e intelectualmente. Siempre esperé verlos todos los viernes al mediodía, hora feliz del mariachi. Les deseo lo mejor a medida que continúan convirtiéndose en líderes del cambio. ¡Viva el Mariachi!

NOTE FROM THE GRADUATES



ERANDI SÁNCHEZ

Mariachi has always been my home. It was the first music I learned. Now as a graduating senior, I look back at my musical path and see what a foundation Mariachi has given me. Starting Mariachi Panteras has not been easy - whether it's teaching my ensemble members "non-western" musicianship, new instruments, or how to pronounce Spanish, every class brought new challenges. Though the work would sometimes be crazy, I am so grateful to utilize both my skills as a Mariachi player and the techniques I've learned while at Chapman to use in this class. Thank you to everyone who has helped start Mariachi Panteras! I'm excited to see the new ways you will expand our group in the years to come!

NOTE FROM THE GRADUATES



DAVID GARCIA

Bringing Mariachi to the Chapman campus is something that has touched my musical soul, deeply. Joining Mariachi has definitely been a challenge. Learning completely new instruments and everything by ear was a whole new musical world. I am a completely different musician from the things I've learned in this group. I'm also a different person. Having spent countless hours studying classical voice and music, I finally feel capable of saying I've learned about my culture. I've also learned how music can heal, and how there is healing in my degree. Lastly, shout-out to Erandi for all her countless hours toward making this ensemble what it is today. Without her talent, skill for teaching, and being an overall great human, Mariachi Panteras would not have been the same! Buena Suerte everyone, and wishing you all the best!

NOTE FROM THE GRADUATES



JULIÁN GARRIDO

I'm very proud of my classmates and the work we've put in to start this student-led ensemble! It means a lot to be able to present the music of my culture to the Chapman community and I wish the ensemble the best of luck in the future. Viva Mariachi Panteras!

ENSEMBLE

VIOLIN

David Anderson, B.M. Violin Performance, 2023

Erandi Sánchez, B.M. Music Education instrumental emphasis and Saxophone Performance, 2022, Dra. Tammy Yi

TRUMPET

Alex Mah, B.M. Music Education Instrumental Emphasis, 2025

Lino Sánchez, B.M. Music Education Instrumental Emphasis and Trumpet Performance, 2025

VIHUELA

David Garcia, B.M. Music Education Vocal Emphasis, 2022

Jessica Tonai, B.M Music Education Vocal Emphasis and Vocal Performance, 2024

Lorenzo Leiva, Ph.D. in Microbiology, 2019

GUITAR

Andrew Perez, Music Education Vocal Emphasis, 2023

Julian Garrido, Masters of Teaching, 2022

Samuel Edgar, B.A. Communication Studies and B.A. Philosophy

GUITARRON

Angel Mendoza, B.F.A. Broadcast Journalism and Documentary, 2025

Irvin Correa Castillo, B.M. Vocal Performance, 2023

THANK YOU!

Mariachi Panteras would like to thank Becky Campos, Abyad Family, Chapman Latinx Faculty Forum, Juan Jimenez and Family, and Student Government Association for their generous donations to help fund our instruments and trajes. We thank Dr. Graziano, Dr. Thomas and Dean Ongaro for giving us the support for the creation of the class and extending performance opportunities. We also like to thank all our friends and families who supported our mariachi journey and believed in all of us.

COMING UP NEXT...

Opera Chapman presents: "Florencia en el Amazonas" by Daniel Catán

Directed by Octavio Cárdenas

Conducted by Paul Floyd

In Spanish with English supertitles

April 22 & 24, 2022 | 7:30 p.m. & 2 p.m.

Musco Center for the Arts

Be transported through a sensual world of magical realism as passengers on an Amazon River steamboat experience a journey to transcendent love.

Chapman Big Band and Jazz Combo

Directed by Albert Alva

Tuesday, April 26, 2022 | 7:30 p.m.

Musco Center for the Arts

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

University Wind Symphony Concert

Directed by Mathieu Girardet

Friday, April 29, 2022 | 7:30 p.m.

Chapman Auditorium, Memorial Hall

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

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

COMING UP NEXT...

University Treble Choir Concert

Directed by Kyla McCarrel

Friday, May 6, 2022 | 7:30 p.m.

Salmon Recital Hall, Berteau Hall

This concert features advanced treble-voice literature from around the world in various styles and languages, ranging from historical works to contemporary compositions.

46th Annual Sholund Scholarship Concert: a Tribute to William D. Hall

Conducted by Stephen Coker

Saturday, May 14, 2022 | 4 p.m.

Musco Center for the Arts

The annual grand finale fundraiser concert, featuring the combined forces of The Chapman Orchestra, Chapman Choirs and winners of Chapman's 2022 Concerto Competition, will also honor outgoing Musco Center Founding Dean and Artistic Director William D. Hall.

PLUS... many free small-ensemble performances!

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

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

SUPPORT THE STARS OF TOMORROW

SUPPORT CoPA

One of the best ways to help support CoPA students is to give to the Fund for Excellence. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

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.

If you're already a CoPA supporter, THANK YOU! And if you haven't yet joined hands with others in supporting the performing arts at Chapman University, please, *consider making a gift today. Any amount helps!* Simply click on the support button above or contact Bobby Reade: reade@chapman.edu

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Chapman.edu/instrumental-camp



CHAPMAN UNIVERSITY CHORAL MUSIC CAMP FOR HIGH SCHOOL STUDENTS

JUNE 20–24, 2022

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