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# CHAPMAN UNIVERSITY CHOIR AND UNIVERSITY SINGERS

**STEPHEN COKER**  
Conductor

Featuring Yoshika Masuda, cello  
and Hye-Young Kim, piano

**MARCH 31, 2023**



**CHAPMAN  
UNIVERSITY**

**College of  
Performing Arts**

Hall-Musco Conservatory of Music



MARYBELLE AND SEBASTIAN P.  
**MUSCO** CENTER FOR  
THE ARTS  
Chapman University

## A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting the College of Performing Arts (CoPA) and our next generation of artists.

Our students are at the core of everything we do and we are passionately dedicated to providing the best possible education for them in all areas of study within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

Here at CoPA we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to perform in venues ranging from small studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit [tickets.chapman.edu](https://tickets.chapman.edu).

**Giulio Ongaro, Ph.D.**

Dean and Professor  
Bertea Family Chair in Music  
College of Performing Arts

**Chapman University**

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

**CHAPMAN UNIVERSITY CHOIR**

**AND**

**UNIVERSITY SINGERS**

**Stephen Coker, conductor**

in a

*Spring Choral Concert*

featuring

Yoshika Masuda, cello

Hye-Young Kim, piano

March 31, 2023

7:30 p.m.

**MUSCO CENTER FOR THE ARTS**

# PROGRAM

## I.

Sechs Notturmi (excerpts)

Wolfgang A. Mozart

Luci care, luci belle

(1756–1791)

Se lontan, ben mio, tu sei

Due pupille amabili

Ecco quel fiero istante

Noelle Salcido, soprano; Anna Wolford, mezzo soprano

Scott Tucker, baritone

Più non si trovano

Matthew Chandler and Bryson Chaudhary, clarinet

Jennifer Maitano, bass clarinet

Two Liturgical Hebrew Works

Barechu

Salomone Rossi

(c. 1570–1630)

Shalom aleichem

Samuel and Israel Goldfarb

arr. Gil Aldema

## PROGRAM

Furusato (excerpts)

arr. Bob Chilcott

Oborozukiyo

Mura matsuri

Momiji

Claire Manson, soprano; Hye-Young Kim, piano

Lamma bada yatathanna

Mohamed Abdel Rahim Al-Masloub

arr. Shireen Abu Khader

Jordan Enderton, flute

Braedon Martin and Ian McFarland, percussion

Bring Me Little Water, Silvy

Huddy "Leadbelly" Ledbetter

arr. Stephen Coker

Psalm 100

René Clausen

(b. 1953)

Jordan Enderton, flute; Bryson Chaudhary, clarinet

Kaylee Laird, bassoon

Ian McFarland, marimba; Braedon Martin, percussion

Christopher Castro, double bass

The University Choir

Hye-Young Kim, piano

## INTERMISSION

# PROGRAM

## II.

Steal Away

Trad. Spiritual  
arr. Stephen Coker

Alleluia

Elaine Hagenberg  
(b. 1979)

Pilgrims' Hymn

Stephen Paulus  
(1949–2014)

Cello Songs

Fall

Summer

Winter

Spring

Jake Runestad  
(b. 1986)

Yoshika Masuda, cello  
Hye-Young Kim, piano

Wild Forces

**The University Singers**  
Hye-Young Kim, piano

Jake Runestad

## NOTES, TEXTS AND TRANSLATIONS

Composed in the late 1780's, **Mozart's Six Nocturnes** (Sechs nocturni) were written for the musical family of Mozart's good friend and well-known botanist Nicolaus Josef von Jacquin. For three vocal soloists (two sopranos and bass), the nocturnes were originally scored for three basset horns (for modern day performances, two clarinets and bass clarinet substitute well). All but two of the six nocturnes' texts were written by one of the most important librettists of the 18th century Pietro Metastasio.

### **Luci care, luci belle**

*Lights I love, lovely lights, beloved candlelights, stars I adore, grant peace to this heart. If I sigh and die for you, my idol, my radiant treasure, it is only by the power of the God of love. (Sung in Italian)*

### **Se lontan ben mio tu sei**

*Should you be far from me, O my love, my days will be eternal: They are but moments when I am near you, my idol. (Sung in Italian)*

### **Due pupille amabili**

*Your pair of eyes so adorable have subdued my heart, and if I do not beg mercy of their radiant beams, for them, yes, for them I will die of love. (Sung in Italian)*

### **Ecco quel fiero istante**

*Now is that bitter moment: Nice, my Nice, farewell. How will I live, my darling, so distant from you? I will always live in sadness; I will no longer be happy; And who knows whether you will ever think of me again! (Sung in Italian)*

### **Più non si trovano**

*No longer are there to be found among a thousand lovers even two beautiful spirits who would be constant, Yet everyone speaks of fidelity. And this practice, born of guilt, is becoming so routine that the fidelity of those who truly love each other is now called Naïve. (Sung in Italian)*



## NOTES, TEXTS AND TRANSLATIONS

At the turn of the 17th century, the musical culture of the Italian court of Vincenzo Gonzaga, Duke of Mantua, was flourishing. Among the musicians Gonzaga employed were compositional luminaries Monteverdi, Gastoldi, and Wert as well as the Jewish violinist, singer, and composer **Salomone Rossi**. His published anthology *The Songs of Solomon* (Hashiri asher lish'lomo), containing 33 vocal works for 3–8 voices, is a collection of Hebrew psalms, hymns and synagogue songs. Rossi's brief **Barechu** for three voices is a representative work. **Samuel Goldfarb** on his own as well as with his older brother **Israel Goldfarb** composed and collected hundreds of sacred and secular Jewish songs. Israeli musician **Gil Aldema's** arrangement of the brothers' **Shalom aleichem** has become a staple of Jewish choirs.

### **Barechu**

Praise ye the Lord, to whom all praise is due forever and ever. (Sung in Hebrew)

### **Shalom aleichem**

Peace be to you, messengers of peace. Angels of the Most High, the Holy and Blessed One. Come to us in peace. Bless us with peace. (Sung in Hebrew)

**Bob Chilcott**, a former baritone with the famous male vocal ensemble King's Singers, is a prolific English composer and arranger of choral music. The preface to his collection *Furusato* contains the following note:

*I have been very fortunate to come into contact with the fine and flourishing choral life of Japan through a number of visits to the country under the auspices of the Japan Choral Association. A very warm and happy relationship has also developed with Keiichi Asai and the Kyoto Echo Choir, and it is to them that I affectionately dedicate this set of arrangements of Japanese songs and to the poet Charles Bennett, who wrote the singing translations. Thanks are also due to Tsuyoshi Chiba and to my friend from student days in London, Miyako Hashimoto, at whose suggestion I have dedicated the song "Furusato" to the victims of the devastating earthquake of March 2011.*

—Bob Chilcott

## NOTES, TEXTS AND TRANSLATIONS

### **Oborozukiyo**

*This yellow field in front of me is nothing but a blur;  
Those hills on the horizon may be clouds for all I care.  
The moon's a drowning opal in a sky of cooling blue,  
The scent of spring upon the breeze has come to speak of you.*

*The windows of my village are a primrose glimmer now,  
The dress you wore so long ago was like the moon when new.  
And here's a bell that's tolling the time along its tongue,  
To tell me I must dance the moon as I did when I was young. (Sung in Japanese)*

### **Mura matsuri**

*This is the morning when the villagers will sing,  
Sing in the harvest in the autumn of the year.  
Refrain: Don don hya-la-la, drumming in the celebration,  
piping in the joy!*

*We are the harvest on the spreading village tree,  
We are the harvest that is glowing in the sun. Refrain*

*We are ever thankful for the promise of the year,  
Pouring your blessings on the people of the land. Refrain. (Sung in Japanese)*

## NOTES, TEXTS AND TRANSLATIONS

### Momiji

*Brushstrokes of leaves are painting,  
Painting the mountain,  
I watch them turning from apricot to umber.  
In the golden glow,  
The glow of late September,  
I see the mountain shiver,  
Shiver and glimmer.*

*Drifting on the wind,  
On the wind of the stream,  
Lifted and released in peach and primrose,  
Just like a dress you wear,  
A dress you wear once only,  
Autumn is painting leaves,  
Leaves on the water.  
Autumn is painting leaves. (Sung in Japanese)*

**Lamma bada yatathanna** is a famous Egyptian muwashah—an Arabic Andalusian musical form, the roots of which are in the mid-ninth century. Its lyrics were penned by a 14th-century Arab poet, and the tune was composed in 1850 by the long-lived Egyptian composer and singer Mohamed Abdel Al-Masloub (1793–1928). Palestinian-Jordanian **Shireen Abu Khader** received her musical training in North America, and in 2002, she founded the Dozan wa Awtar Music Establishment that is dedicated to creating performances of Arabic music that inspire, create, unite, and respond to the changing socio-political context.

## NOTES, TEXTS AND TRANSLATIONS

### **Lamma bada yatathanna**

*As she swayed*

*O night, O my eyes*

*My love, the beautiful one, seduces me*

*O night, O my eyes*

*I am enraptured by a glimpse*

*O night, O my eyes*

*My beloved's beauty is a tender branch Caught in the breeze*

*O night, O my eyes*

*O my destiny, O my perplexity*

*Who can comfort me in my misery, in my Lamenting and suffering for love*

*But the queen of all beauties. (Sung in Arabic)*

Although resembling a folk song, ***Bring Me Little Water, Silvy*** is a composed work written by Black American musician Huddie Ledbetter (1885–1949), perhaps better known by his stage name **Leadbelly**. Arguably his most famous song *Goodnight Irene* is another example of his many songs written in a folk style with verse-refrain construction and simple melodies, seldom encompassing over an octave's span.

***Psalm 100*** of **René Clausen** was originally published in 1986 for three-part treble choir and two pianos or a small instrumental ensemble of woodwinds, percussion, and string bass. In 2005, one of Clausen's former students Drew Collins arranged the vocal parts for a standard four-part mixed choir while keeping the exuberant yet innocent nature of the original that features lively dance qualities, even amid the constantly changing meters.

## NOTES, TEXTS AND TRANSLATIONS

**Elaine Hagenberg** is an American composer who specializes in choral music. From her website is the following:

Elaine Hagenberg's music "soars with eloquence and ingenuity" (*ACDA Choral Journal*). Her award-winning compositions are performed worldwide....In addition to composing full-time, Elaine actively engages in bringing her music to life as the guest artist and featured clinician for professional conferences and festivals....With over 50 commissioned works, she has composed new music for the American Choral Directors Association, professional choirs, colleges and universities, community choirs, high schools, and churches. "I Am the Wind" was named the winner of the 2020 ACDA Brock Competition for Professional Composers. [Her **Alleluia** is a] joyous and rhythmic a cappella setting of St. Augustine's text in a buoyant 7/8 meter is brimming with vitality and energy. The contrasting middle section offers expansive lines and lush harmonies which propel the music into exciting key changes and a climactic ending.

### **Alleluia**

Alleluia.

All shall be Amen and Alleluia.

We shall rest and we shall see.

We shall see and we shall know.

We shall know and we shall love.

Behold our end which is no end.

—St. Augustine (354–430)

American musician **Stephen Paulus' *Pilgrims' Hymn*** is an opera chorus from the composer's one-act opera *The Three Hermits*, based on an old Russian folk legend. Its story features a bishop who resolves to "bring religion" to three hermits on an isolated island by teaching them the Lord's Prayer. The clergyman rows ashore, but after trying his best, he has no success as the hermits find the prayer difficult to learn. At day's end, the frustrated preacher rows away from the island and is stunned when he looks back to find the hermits running on the water to

## NOTES, TEXTS AND TRANSLATIONS

him, apologizing that they have already forgotten most of the prayer. The minister learns a great lesson in humility, and the work ends with a peaceful, yet luminous hymn sung by pilgrims accompanying the bishop's travels. The opera was premiered at the House of Hope Presbyterian Church in St. Paul, Minnesota in 1997.

### **Pilgrim's Hymn**

*Even before we call on Your name*

*To ask You, O God,*

*When we seek for the words to glorify You,*

*You hear our prayer;*

*Unceasing love, O unceasing love,*

*Surpassing all we know.*

*Glory to the Father, And to the Son, And to the Holy Spirit.*

*Even with the darkness sealing us in,*

*We breathe Your name,*

*And through all the days that follow so fast,*

*We trust in You;*

*Endless Your grace, O endless Your grace,*

*Beyond all mortal dream.*

*Both now and forever, And unto ages and ages, Amen.*

—Michael Dennis Browne

The heralded young American composer **Jake Runestad** has been dubbed “a choral rock star” due to the extraordinary popularity of his compositions for vocal ensemble. Holding a Master of Music degree from the Peabody Conservatory of the Johns Hopkins University, Runestad believes that music has the power to initiate positive change. In that vein, the prize-winning composer creates musical works that are socially conscious and that explore authentic human experiences and emotions. **Wild Forces** is the second movement of Runestad's larger work *The Hope of Loving* (for choir and string quartet or piano)

## NOTES, TEXTS AND TRANSLATIONS

that was commissioned by the GRAMMY-nominated vocal ensemble Seraphic Fire, Patrick Dupré Quigley, conductor. The genesis of the composer's **Cello Songs** (2020) is recounted from his website.

### THE STORY

*Cello Songs* was commissioned by Doug Bella and David Hunt for the St. Charles Singers in memory of Doris J. Hunt.

On my living room wall, I have a letterpress broadside of the poem "Cello" by Dorianne Laux. Its central image is a dead tree, fallen into the arms of a living one. As years pass, it "...rubs its fallen body / against the living, building / its dead music / making its raw mark, / wearing the tough bough down / as it moans and bends, the deep / rosined bow sound of the living / shouldering the dead."

Todd Boss, a frequent collaborator of mine, has created a new, four-movement text inspired by Dorianne's poem. Intended as love songs, the texts use the seasons as a structure to examine how the cello might come to mean very different things to us as we progress through the beauty and complexity of our lives.

Musically, each movement focuses on a different playing technique of the cello: Summer - long tones, Autumn - spiccato, Winter - glissando, Spring - pizzicato. The text of each movement responds to these including playful, plunking raindrops in spring!

—Jake Runestad

**Cello Songs** (Text by Todd Boss)

# NOTES, TEXTS AND TRANSLATIONS

## I. Summer

*How sweetly  
summer wheat  
opens its fragrance on the air!  
How can it be  
in our nature  
to make war,  
when  
with wholesomeness  
and sweetness  
we braid kernels  
of despair?*

## III. Winter

When a dead tree  
crosswise  
in a living tree's  
arms lies  
balefully bowing  
in the glade,  
winter  
seems colder,  
the earth a little  
older,  
the living  
more forgiving,  
and loving  
well made.

## II. Autumn

*"Flames"  
on its back where  
the woodgrain flares,  
a cello matches  
a player's  
inner torches  
till one red roar  
in horsehair and wire  
burns so bright  
it overturns  
the night,  
and its light  
lights the world  
entire!*

## IV. Spring

Each wet splat slaps what dirt  
keeps trapped like each plucked  
note knocks at hearts locked shut.



## **Wild Forces**

There are beautiful, wild forces within us.  
Let them turn millstones inside  
filling bushels that reach to the sky.

—St. Francis of Assisi, trans. Daniel Ladinsky.

*Program notes by Stephen Coker unless otherwise attributed.*

## ABOUT THE DIRECTOR



**STEPHEN COKER** is Director of Choral Activities and Associate Professor of Music at Chapman University in Orange, CA. 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 received the “Outstanding Teacher Award” at OCU and CCM in 1990 and 2002, respectively, and in 1995, he was given the “Director of Distinction Award” from the Oklahoma Choral Directors Association. From the Conservatory student body at Chapman University, Coker twice received the Sean Naidoo Legacy Award for Outstanding Contributions to the Hall-Musco Conservatory of Music (2022 and 2015). 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 such conductors as Helmuth Rilling, Dennis Russell Davies, and the late Krzysztof Penderecki and Robert Shaw.

## ABOUT THE GUEST ARTISTS



**YOSHIKA MASUDA**, D.M.A., is the director of strings studies at Chapman University. Described by the press as “a remarkable cellist who possesses both intellect and innate musicality... one of the finest cellists of his generation” (Chopin Magazine, Japan), Masuda has performed throughout Australia, Japan, China, Mexico, the USA, the UK and much of western Europe as a soloist and chamber musician. He is the winner of national competitions in Australia, Japan and the U.S., and was also awarded the prestigious Yamaha Music Foundation of Europe String Award.

Chamber music forms the core of Dr. Masuda’s musical endeavours, and he has performed alongside such renowned artists as Peter Frankl, Bruno Giuranna, Gil Kalish, Cho-Liang Lin, Alissa Margulis, Roger Tapping, Don Weilerstein and Qian Zhou. He is the co-founder of the Sakura Cello Quintet and resident cellist for Salastina L.A., and was also the former cellist of the award-winning Rolston Quartet with whom he toured Canada and Europe. Yoshika was invited to perform at the festivals of Aldeburgh and Leicester in the UK, Festival Amfiteatrof in Italy, Kirishima Music Festival in Japan, Ottawa Chamberfest in Canada, and the Yellow Barn Music Festival and Piatigorsky International Cello Festival in the USA. His performances were broadcast widely on ABC Classic FM (Australia), BBC Radio 3 (UK), Musiq’3 (Belgium), Klassik Radio (Germany), KUSC (USA) and Concertzender Radio (The Netherlands).

A keen advocate of contemporary music, Yoshika has given U.S. and world premieres of works by Reena Esmail, Toshio Hosokawa, Derrick Skye, Bent Sørensen, Nick Strimple and Jörg Widmann.

Born in Kobe, Japan, Yoshika first started playing the cello at the age of five but moved to Australia as a young child where he began his studies

## ABOUT THE GUEST ARTISTS

with Georg Pedersen at the Sydney Conservatorium of Music. He then studied extensively with Hannah Roberts and Ralph Kirshbaum, whilst also receiving close musical guidance from Thomas Demenga and David Geringas. Yoshika graduated from the Royal Northern College of Music in the UK with distinction and received the Principal's Prize along with the Leonard Rose Cello Award for outstanding achievement. He earned his D.M.A. from the USC Thornton School of Music.

Yoshika is dedicated to nurturing the next generation of young cellists—his students have had successes in both local and national competitions, as well as being admitted to prestigious institutions such as Juilliard, NEC, and USC. He has also served on the summer faculty of the Montecito International Music Festival, Heartland Chamber Music Festival and the Yellow Barn Young Artist Program.



**HYE-YOUNG KIM** is a highly sought-after collaborative pianist and coach with expertise in an eclectic body of repertoire and ensemble performance including chamber music, opera, and large instrumental and vocal ensembles. Dr. Kim received her Master of Music and Doctor of Musical Arts degrees in Keyboard Collaborative Arts from the University of Southern California where she was awarded a graduate teaching fellowship and numerous other awards including the Gwendolyn Koldofsky Award in Keyboard Collaborative Arts. There, she worked closely with renowned conductors such as Carl St.Clair, William Dehning, Yehuda Gilad and Brent McMunn. Her initial collaborations with Maestro St.Clair of Pacific Symphony led to other numerous performance projects including semi-staged opera productions at Segerstrom Center for the Performing Arts in Costa Mesa, CA.

# CHAPMAN UNIVERSITY CHOIR

Stephen Coker, conductor  
Hye-Young Kim, accompanist

Julian Berger	Jackson Mallen
Lauren Blue	Claire Manson
Emma Brandel	Lauren Mansour
Crimson Bray	William Mills
Sammy Bruno	Emilie Montoure
Noah Chaouli	Melanie Nyland
Irvin Correa Castillo	Jessica Patin
Michael Daniels	Beth Romeyn
Landon Davies	Elle Salcido
Anna DiPasquale	Julia Sapeta
Simon Gerlach	Natalia Solano
Rachael Gliberman	Scott Tucker
Tatum Gonzalez	Claire Urban
Eva Jackson	Calliope Whitworth
Ben Klammer	Anna Wolford
Borey Kong	Charlotte Yoder
Janine Lutfi	

## OFFICERS

Elle Salcido President	Janine Lutfi and Julian Berger Publicity Co-Chairs
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# CHAPMAN UNIVERSITY SINGERS

Stephen Coker, conductor  
Hye-Young Kim, accompanist

## SOPRANO

Makayla Flocken  
Dylan Mattingly  
Abby Olson  
Hannah Prince  
Katelynn Shepherd  
Olivia Siri  
Jessica Tonai  
Jingyuan (Mary) Zhang

## ALTO

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Megan Lewandowski  
Sophia Lucas  
Victoria Lucas  
Payton McKinnis  
Anela Quiroz  
Brynn Tunink  
Abigail Wisdom

## TENOR

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Brian Cassriel  
Ethan Eliafan  
Keaton Lewis  
Nathan Magid  
Evan Richards

## BASS

Connor Dapkus  
Jovanni Ferrer  
Lee Hurst  
Andrew Pérez  
Maxwell Pruett  
Evan Raymond  
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Dylan Mattingly  
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Evan Richards  
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# ACKNOWLEDGEMENTS

Janine Lutfi  
Arabic diction assistance

Noah Chaouli and Rachael Gliberman  
Hebrew diction assistance

Minako Horimura  
Japanese diction assistance

Prof. Timothy Hall  
Director of Woodwinds and Brass Studies

Dr. Nick Terry  
Director of Percussion Studies

Dr. Christopher Castro  
double bass

## COMING UP NEXT...

### **Saxophone Ensemble**

Directed by Gary Matsuura

Sunday, April 16, 2023 | 8 p.m.

Salmon Recital Hall, Berteau Hall 100

The Chapman University Saxophone Ensemble performs an eclectic mix of classical and jazz repertoire, led by Gary Matsuura.

### **Opera Chapman presents: *Cinderella* by Jules Massenet**

Directed by Marc Callahan

With music by The Chapman Orchestra, conducted by Jotaro Nakano

Friday, April 21, 2023 | 7:30 p.m.

Sunday, April 23, 2023 | 2:00 p.m.

Musco Center for the Arts

This delightful, humorous retelling of the classic rags-to-riches folk tale will surely enchant you! Set in 1950s L.A., Cinderella enlists the help of her fairy godmother to attend the Pantages' Ball in Hollywood, filled with celebrities, opportunist stepsisters, and a real, live prince!

### **Chapman Big Band & Jazz Combo**

Directed by Albert Alva

Tuesday, April 25, 2023 | 7:30 p.m.

Musco Center for the Arts

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

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

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



## COMING UP NEXT...

### **University Wind Symphony**

Directed by Mathieu Girardet

Friday, April 28, 2023 | 7:30 p.m.

Memorial Hall Chapman Auditorium

The Chapman University Wind Symphony performs a concert of classical and contemporary symphonic works.

### **Mariachi Panteras**

Directed by Tammy Yi

Saturday, April 29, 2023 | 2 p.m.

Salmon Recital Hall, Berteau Hall 100

Mariachi Panteras performs repertoire from various regions of Mexico in the style of son, huapango, corrido, polka, and rancheras learned by ear, using traditional western and mariachi instruments.

### **Chapman Percussion Ensemble**

Directed by Nick Terry

Saturday, April 29, 2023 | 8 p.m.

Salmon Recital Hall, Berteau Hall 100

The Chapman Percussion Ensemble (CPE) presents an evening of dynamic and unconventional chamber music, produced from an enormous assembly of percussion instruments from around the world.

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

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

## COMING UP NEXT...

### **Piano Majors Showcase**

Directed by Grace Fong

Sunday, April 30, 2023 | 2 p.m.

Salmon Recital Hall, Berteia Hall 100

Piano performance majors from the Hall-Musco Conservatory of Music perform.

### **Vocal Jazz Ensemble**

Directed by Teryn Ré Carter

Sunday, April 30, 2023 | 8 p.m.

Salmon Recital Hall, Berteia Hall 100

The Vocal Jazz Ensemble features both the jazz ensemble and soloists in various styles such as swing, bossa nova, funk and much more!

### **New Music Ensemble**

Directed by Sean Heim

Thursday, May 4, 2023 | 8 p.m.

Salmon Recital Hall, Berteia Hall 100

The Chapman New Music Ensemble performs works by current music composition majors as well as those by many of the major composers of the last 50 years.

**PLUS... many more!**

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

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One of the best ways to support CoPA's student artists and performers of tomorrow to act thoughtfully, dance beautifully and sing joyfully is to give to the Fund for Excellence. Your gift will have an immediate impact on our students and will enable us to provide them the proper resources, so we can continue to train artists and transform lives.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Support directed to CoPA helps to recruit world-class faculty and visiting artists for master classes, fund travel for student touring ensembles and enhance productions through staging, design and lighting, music and recording technology, and set equipment for the college's nearly 100 live performances and productions each year.

If you're already a [CoPA supporter](#), thank you! And if you haven't yet joined hands with others in supporting performing arts education at Chapman University, please consider making a gift—so students may continue sharing theirs.

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