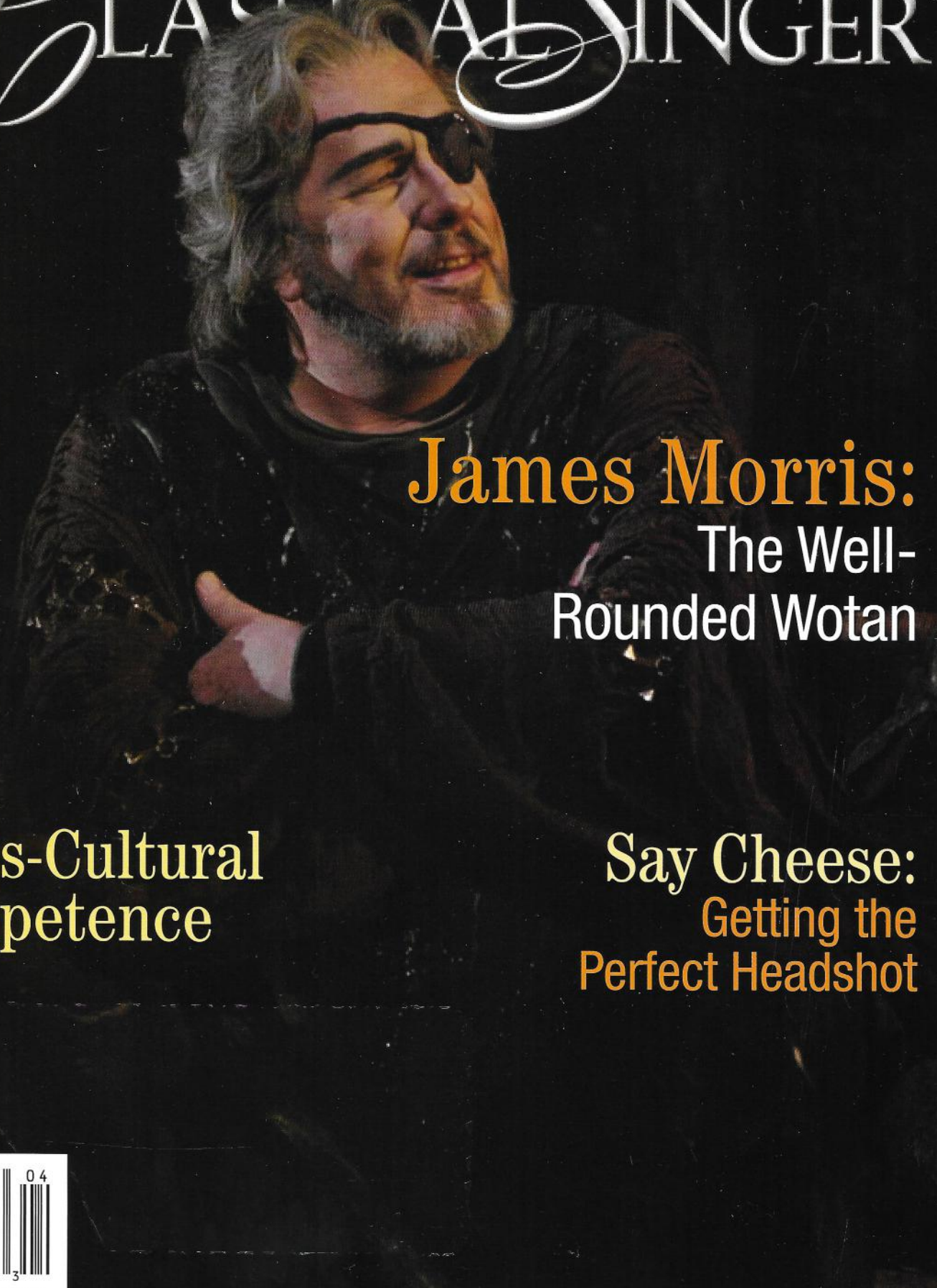


April 2013

CLASSICAL SINGER®



James Morris: The Well- Rounded Wotan

Cross-Cultural
Competence

Say Cheese:
Getting the
Perfect Headshot



U.S.A. \$6.50 • Can \$8.70

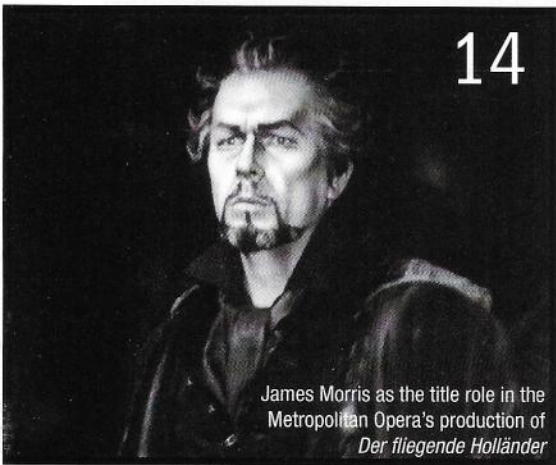
14

cover story

The Well-Rounded Wotan: James Morris on Wagner, Variety, and the Beauty of Changing Your Mind

After 22 years in the role of Wagner's Wotan at the Met, bass-baritone James Morris recently hung up his eye patch for good—at the Met, anyway. Knowing when to say when is just one example of the practicality with which Morris forges his career. Although Wotan remains, perhaps, his best known role, Morris has sagely made sure it is not his only role—a decision that has kept him singing all roles with more ease. And while many of his decisions have been carefully calculated, singing Wagner couldn't have been more of a surprise.

by Greg Waxberg



James Morris as the title role in the Metropolitan Opera's production of *Der fliegende Holländer*

photo by Winnie Klotz

features

24 Cross-Cultural Competence: Avoiding Disharmony When Living and Working Overseas
Cultural differences can prove challenging when traveling abroad. There are ways, however, to make sure your time overseas is smooth sailing.

by Rachel A. Antman

28 Say Cheese! Getting the Perfect Headshot
Headshot guru Devon Cass offers his tips for getting a great headshot.

by Michelle Latour

32 Spring Training
Don't let the fall audition season sneak up on you. The time to prepare is now.

by Carol Anderson

36 The Conversationalists
A soprano, a composer, an ensemble director, and a financial backer speak on the art of collaboration for the world premiere of *Audenesque*.

by Olivia Giovetti

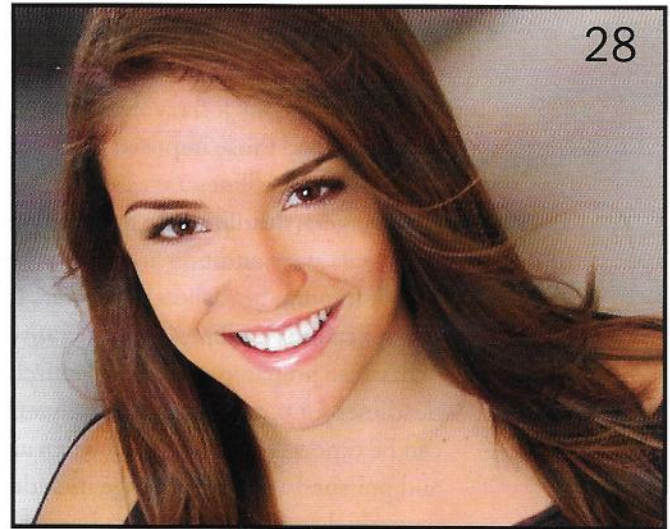


photo by Devon Cass

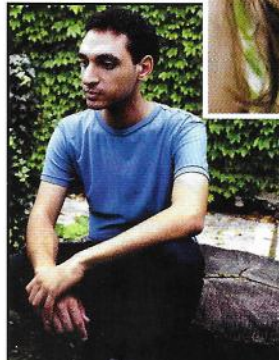
Andrew Cyr



Kate Lindsey



Mohammed Fairouz



monthly columns

8 The \$50 Week: Nothing but the Tooth
From traveling abroad for dental care to bartering with your dentist, there are a variety of ways to save when it comes to health care.
by Olivia Giovetti

10 The Tech-Savvy Singer: Make a Website, Part 3
In the past two Tech-Savvy Singer columns, we've made our first website and our first style sheet. In the third and final installment, we'll look at linking it all together.
by Amanda White

In Every Issue

- 4 From the Editor
- 6 Bulletin Board
- 7 Feedback
- 40 Audition Listings
- 47 Competition Listings

Well-Rounded WOTAN

James Morris on Wagner, Variety, and
the Beauty of Changing Your Mind

BY GREG WAXBERG

After 22 years in the role of Wagner's Wotan at the Met, bass-baritone James Morris recently hung up his eye patch for good—at the Met, anyway. Knowing when to say when is just one example of the practicality with which Morris forges his career. He allowed his Italian training to educate his German singing, bringing a legato to Wagner that has made him legendary. Although Wotan remains, perhaps, his best known role, Morris has sagely made sure it is not his only role—a decision that has kept him singing all roles with more ease. And while many of his decisions have been carefully calculated, singing Wagner couldn't have been more of a surprise.

A farewell proved to be an unexpected greeting.

On a Thursday evening in New York in May 2009, James Morris sang his final performance of Wotan at the Metropolitan Opera, the last presentation of *Siegfried* before the Met retired its Otto Schenk production. A constant presence in that particular production since 1987, Morris' name seemed synonymous with the *Ring* at the Met. Four decades ago, he would have called you crazy if you told him he would eventually sing in that production.

Not Going to Happen

Morris, renowned for his portrayal of Wotan for more than a quarter of a century, and known for memorable characterizations of other Wagner roles, never envisioned himself as a Wagner bass. In fact, at the beginning of his career, he had no interest in singing *any* German opera. "I just didn't like the language or the style, having studied and been coached in the Italian repertoire," he recalls. "I thought opera was Italian and some French, and the limited experience I had with German operas at the time was not in major roles. I sang a few small roles like the First Nazarene or First Soldier in *Salome*."

Anytime someone suggested German or Wotan to him, Morris would have none of it. In the early 1970s, he received a grant to study Italian in a total immersion course at Berlitz. Morris made his Met debut as the King in *Aida* in 1971, wanted to speak Italian as well as possible, and never thought he would sing in German (in addition to his Berlitz training, Morris studied with Rosa Ponselle and at both the Peabody Conservatory and Academy of Vocal Arts).

One of many recommendations came from the late Terry McEwen, an executive with Decca and then general director of San Francisco Opera from 1982 to 1988. To the best of Morris' recollection, McEwen felt that Wotan would fit both his stamina and the

size and color of his voice. Morris felt otherwise. While performing in *Le nozze di Figaro* in Florence, he came close to saying yes—during a lunch break, an accompanist was practicing *Die Walküre* at the piano to prepare for a production in another theater, so Morris hung around to listen. "Unfortunately, he was practicing

Wotan's Act II monologue, which didn't grab me at all."

On Second Thought . . .

Taking a different approach, McEwen suggested that Morris should listen to the end of *Die Walküre*, Wotan's Farewell, and work his way backward through the opera.



James Morris and Hildegard Behrens as Wotan and Brünnhilde in the Metropolitan Opera's production of *Die Walküre*, 1990

photo Winnie Klotz/Metropolitan Opera

Metropolitan Opera General Manager Peter Gelb (left) and Music Director James Levine present Morris with Wotan's spear after Morris' last performance of Wotan at the Met, 2009.



photo by Robert Caplin/Metropolitan Opera

“So, I listened—and I was *hooked*. That music was unbelievable, and I knew I had to do the role,” Morris says. “Once you get into Wagner, it gets under your skin.”

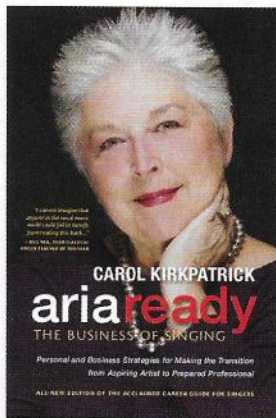
Knowing that Morris was now on board, McEwen told him that San Francisco Opera would be presenting four cycles of a new production of

Der Ring des Nibelungen, and he was welcome to sing in as many or as few of the operas as he wanted. Morris decided to sing Wotan in *Das Rheingold* and *Die Walküre* in all four cycles, but waited to add *Siegfried* until he sang his first complete *Ring* in Munich. “Some people sing all of the Wotans together for the first time, but I spread them out to make sure the role was right for me before I committed to an entire cycle,” he explains.

It is possible that McEwen and others had strongly recommended Wotan to Morris because they knew how infrequently a singer comes along who can master the role. Even Morris realizes that the opera world is always searching for the next Wotan. “You can do *Don Giovanni* a hundred times, and everybody says ‘that’s nice,’” he observes, “but Wotan seems to be in another category. It elicits quite a response from people.”

Bringing Wotan to Life

Wotan, ruler of the Gods, must be all powerful and all knowing. He must control everything. Or so Morris thought when he began to sing the part. “I soon found out that he really doesn’t control anything! The women in his life control everything,” he says, reflecting on how his interpretation has changed. “I was very disappointed when I found out that putting Brünnhilde to sleep and surrounding her with fire wasn’t even his



Work in a New and Empowering Way!

Are ya’ ready?... Well, are you?

aria ready
THE BUSINESS OF SINGING

ALL-NEW SECOND EDITION OF THE ACCLAIMED CAREER GUIDE FOR SINGERS
AVAILABLE ONLINE NOW | WWW.ARIAREADY.NET | WWW.FACEBOOK.COM/ARIAREADY

idea—it was hers. I came to realize the parallels with humans. Wotan is not this distant, god-like figure who you assume is omniscient. He's very, very human."

Like any other singer returning to a role, Morris likes to believe that his interpretation of Wotan has constantly evolved. His preparations for (and insights into) each *Ring* cycle are usually aided by directors. Some directors are not helpful. "One director, to my way of thinking, reversed everything. If I felt Wotan was happy on a certain line, the director said Wotan was angry. If I thought he was sad, the director said he was overjoyed," Morris recalls. "He thought my questions were stupid. I always want to learn, and I told that director, 'I realize that you've forgotten more about this than I'll ever know. But if I can't ask you questions, how am I going to learn?'" They did resolve the situation with mutual respect.

On the opposite end of the spectrum, the Met's previous staging was Morris'

favorite *Ring* production in the world because Otto Schenk focused on nature without limiting the production to a specific time frame or political setting. "You felt like a god on that set and in those costumes. In other productions, I felt like a person, because I was fighting the sets and costumes," Morris says.

His Wotan Preserved on Recordings

A television director is to thank for a memorable moment in Morris' career. Wotan's Farewell, an emotional scene if there ever was one, sold Morris on Wotan and continues to affect him every time he sings it. "There have been times I could barely get through it," he says, highlighting the performances he sang with the late Hildegard Behrens, his favorite Brünnhilde.

"When you performed with her, you couldn't help but be in character, because she was in character every minute. The look in her face was undeniable—the way

she reacted to what you were saying." He cites the camera angle on the Met DVD of *Die Walküre*, looking over his shoulder at her face during the farewell. "It gets me every time. I had many 'pin drop' moments with her."

Recording enthusiasts probably know that, in addition to the DVD of the complete Otto Schenk *Ring*, Morris also sings Wotan on two albums of the complete cycle, one released by Deutsche Grammophon and the other by EMI. The story of why he recorded the cycle twice on CD shows how in demand he became as Wotan.

Around 1985, while he was performing in Salzburg and a year after singing in his first *Die Walküre*, a representative from EMI took him to lunch and asked him to record the *Ring*. Morris said yes.

Not 24 hours later, backstage at a performance of *Così fan tutte*, a representative from DG told Morris about the label's happiness that he was

25TH INTERNATIONAL ANNUAL VOCAL COMPETITION
November 2013/January 2014

Compete for cash awards!
Receive personalized coaching and valuable critique!
Advance your career!

\$85 registration fee deadline--Nov. 1st, 2013
 Before April 1st, 2013--\$42.50
 Before June 1st, 2013--\$55.00
 Before Sept. 1st, 2013--\$75.00

Each applicant must submit via email or USPS a complete application available on www.njavo.org, payment, bio, photo and audio clip in mp3 format.
 Application fee is not refundable.

PRE-PROFESSIONAL SUMMER MUSIC Intensive and MUSICAL THEATRE Intensive
 2013 Summer Program

AUDITIONS
 will be held at Molloy College on February 20-22, March 23, April 13 and 14

Our Mission
 is to train our students to become first-class performing artists. We help cultivate talents in a wide range of orchestral and musical disciplines to better prepare attendees for a versatile professional career.

Pre-Professional Summer Music Intensive
 July 8th - August 4th \$1500

Musical Theatre Intensive
 July 8th - August 3rd \$1250

Molloy College
 Madison Theatre
 1000 Hempstead Ave
 Rockville Centre, NY 11571

For all Programs

- **Eligibility:** Students ages 9 and up. 20 students per age group. 9 to 12 / 13 to 17 / 18 and Up (Auditions Required)
- **Auditions:** Send a 3 minute tape or contact 516.678.5000 ext 7713 or afraaboni@molloy.edu to audition in person. Must call to schedule.

madisontheatre.org

going to record the *Ring* with them. That was news to him.

Morris told the DG representative about the EMI agreement and called his own manager, who, it turns out, had been negotiating with DG but wanted to confirm everything before presenting Morris with something that might not happen. "I was between a rock and a hard place," he says. "I really wanted to do the DG recording because it had Jimmy [Levine] and the Met Orchestra and Chorus, but I felt I owed a certain loyalty to EMI because they had asked me first. I didn't know what to do, so I asked Jim, 'Do you mind if I do it with both?' He was fine with it. He said it would make me the 'Wotan of the '90s,' which would be good for the Met."

Then Morris consulted with McEwen about legal considerations, because the recording contract stipulated that he would not record the same role

for another record label for five years. McEwen's advice was not to worry: "Let the agents and lawyers work it out." And so they did. Morris recorded both cycles at almost the same time with James Levine at the Manhattan Center in New York (April 1987 to May 1989) and with Bernard Haitink at the National Theater in Munich (November 1988 to November 1991), with time for other opera performances between recording sessions.

"It was strange, because the two conductors took different approaches, but it was fun. It was a great time in my life, and I kind of miss it," Morris reflects. If anyone wonders whether he prefers one recording over another, he likes the EMI version for its acoustics and the DG version for Levine's interpretation. "When I listen to that recording, the colors that he brings out in the orchestra are unbelievable," he says.

Expanding the Wagner Repertoire

Proceeding from Wotan, Morris next added *Der fliegende Holländer* to his Wagner repertoire. Initially skeptical about singing the Dutchman because he thought it was written for a baritone (Dietrich Fischer-Dieskau recorded the role), he studied the score and found that it was well suited to his voice. His longtime Met colleague, bass Paul Plishka, found that Morris was an effectively mysterious Dutchman. "Behind all the beautiful singing and acting, there always seems to be a very mysterious person not coming out—there's a feeling that he is hiding something," Plishka comments.

Then—shades of Wotan—Morris wrestled with Hans Sachs in *Die Meistersinger von Nürnberg*, another role people urged him to sing, but another role he originally had no interest in because of its length and sheer amount

From Mozart to Puccini... Learn how to sing with style, security and beauty

For a limited time receive individual coaching from world renowned lyric soprano **Carol Vaness**.

April 18-29, 2013
New York City, NY

"I love young singers and I do 100% of my best to give them as much as I can for their careers! It is a great joy to see everyone get better!"

Carol Vaness has over 30 years experience singing all over the world.

She is a Master Teacher at the MET LYAPD Program and commitment to excellence professor of voice at Indiana Jacob's School of Music.



CONTACT: CVANESS@INDIANA.EDU
Instruction also available at Indiana University

Basoti



Bay Area Summer Opera Theater Institute
SAN FRANCISCO

21st ANNIVERSARY SEASON - June 16- July 31, 2013

Sylvia Anderson, Founder & General and Artistic Director
Matthias Kuntzsch, Music Director & Conductor

*LAST CALL for opera singers who
want experience performing!*

OPERA REPERTOIRE

Verdi's *FALSTAFF*, Handel's *ADMETO*, both in Italian
Britten's *MIDSUMMER NIGHT'S DREAM* and
TURN OF THE SCREW
and over 50 exciting opera scenes from famous
and contemporary operas

**YouTube AUDITIONS AND MP3 SUBMISSIONS
ACCEPTED UNTIL ALL POSITIONS ARE FILLED**
FOR APPLICATION INFORMATION: go to our website at:

www.basoti.net

BASOTI classes and training in: Aria Preparation, Acting, Alexander Technique, Audition Techniques and Attire, Career Preparation, Public Speaking, Italian, German and French Diction, Recitative, Master Classes with renowned artists, and opera and scene preparation with BASOTT's distinguished international faculty.

of text. “I didn’t like the music at first, either, because I was used to the *Ring*, *Parsifal*, and *Tristan und Isolde*—all these gorgeous, lush scores that had you on the edge of your seat. *Meistersinger*, to me, was unlike other Wagner,” Morris says.

He spent about five years working on Sachs, with periods of intense frustration, before experiencing the “light bulb” effect. “It’s [Wagner’s] only comedy! I fell in love with it. Sachs has become my favorite operatic character and favorite role to sing because he is an incredible human being—the kind we all want to be and fall short,” he says with pure admiration for Wagner’s genius at creating a five-hour poem. *Die Meistersinger* is now his favorite opera, too.

“A Singer of German”

With his new-found appreciation for and performances of Wagner, especially Wotan, Morris had to work a little harder to control opera companies’ and the public’s perceptions of his career. “People think I’m a big German singer, but I always make it a point to say, ‘I’m not a German singer—I’m a singer who sings German.’ I still sing other Italian and French roles. The extent of my Wagner repertoire is really Wotan, the Dutchman, and Sachs, and I recorded Amfortas with the Met,” he says.

In fact, when he had told conductor Richard Bonyngé that he was studying

Die Walküre with bass Hans Hotter, Bonyngé was against Morris taking on Wagner, convinced that Morris would abandon the Italian and French repertoire, such as the *Semiramide* they were currently performing together. But Morris vowed that he would not let that happen—that if the combination were not possible, he would not give up Italian and French. Years later, Bonyngé attended a *Ring* cycle with Morris and admitted he had been wrong.

On a practical level, Morris had to prevent Wagner from taking over his future casting, and he understood the seriousness of the situation when an opera company resisted casting him as the four villains in *Les contes d’Hoffmann*, roles he loves to sing, because they assumed he was singing only Wagner. “I got to the point that, if a company wanted me to do a *Ring*, I would accept only if I could do something else with the company, such as an Italian opera the following season,” Morris explains.

The Italian Wing, Plus Some

His career was *all* Italian until he started to learn Wotan, which is why it has always been so important to him to continue singing those roles; a turning point was his first major role at the Met in 1975, *Don Giovanni*, considered the epitome of the bass-baritone repertoire. Other Italian roles have included Ramfis in *Aida*, Colline in *La bohème*, Philip II

and the Grand Inquisitor in *Don Carlo*, the Commendatore in *Don Giovanni*, Count Walter and Wurm in *Luisa Miller*, Lodovico and Iago in *Otello*, Fiesco in *Simon Boccanegra*, Scarpia in *Tosca*, Timur in *Turandot*, and Mozart’s Figaro—many of which he continues to sing today. Plus, his versatility extends to other English, French, Russian, and German roles, such as Claggart in *Billy Budd*, Méphistophélès in *Faust*, Boris Godunov, and Dr. Schön and Jack the Ripper in *Lulu*.

Surprising to many people, Scarpia is Morris’ most frequent Met role (he did not realize that fact until two years ago when the Met presented him with a book tabulating his repertoire to honor his 40th anniversary with the company), and he has made something of a specialty playing villains. “It’s probably the color of his voice,” Plishka observes, having performed the Sacristan to Morris’ Scarpia over 30 times. “It can be extremely beautiful, as in the early Wotans, but he can give it a very harsh edge that is perfect for the villains, although he is the most unlikely villain in real life.”

Like the Met’s previous *Ring* production, Morris also held in great esteem the house’s previous production of *Tosca* by Franco Zeffirelli. Seven years ago, when he was 59, Morris and his family traveled to Rome for the first time, and the Castel Sant’Angelo was among the places they visited. Upon climbing



XIII Altamura/Caruso International Voice Competition – G. Verdi Edition

\$25,000 in prizes + Performances, Prelims and Finals Oct 4 to 6, 10 to 5 pm, NYC -

icpainc@optonline.net **INFO ON** www.altocanto.org 201- 863-8724

Morris as Scarpia in the Metropolitan Opera's production of *Tosca*, 2006



to the roof, Morris had an instant revelation: “It was our set! Zeffirelli duplicated each place down to the most minute detail in the Met’s production. He researches everything for his productions. To me, that’s grand opera.”

Young Singers and Wagner: Good Idea?

If there is one thing that Morris’ career combination of Italian and German has taught him, it is the belief that young singers should be extremely careful about how and when they approach Wagner. “It is very heavy singing. A lot of people who have started this repertoire at a young age have developed a huge wobble by their 30s. We refer to it as the ‘Bayreuth Bark.’ I recommend starting with Italian repertoire first, singing legato, then bringing that approach to German roles,” Morris says. To illustrate why he feels this way, he shares this example: the Met asked him to cover King Marke in *Tristan und Isolde* in his first season. Morris was 23 at the time, and his coaching sessions completely frustrated him. “I was tied up in glottal stops and attacks and was told *not* to sing legato,” he says. Famous last words, apparently. When Morris started to learn *Die Walküre*, he recalled that advice—but in his first coaching session with Hans Hotter, the instruction was “Legato!”

The new approach has suited Morris ever since, and Plishka has been impressed. “I will never forget the day when I was driving during a Saturday afternoon broadcast of *Walküre* from the Met,” Plishka recalls. “I was listening to him sing Wotan and thinking, ‘I have never heard this music sung so beautifully—so Italianate!’ When I listen to Italian operas, I expect a very specific Bel Canto style of singing with a very noble voice, especially in the lower voices. When I listen to some of the Wotans, I don’t always hear that kind of voice, so when I heard Jim singing the role, it was very pleasing to my ears.”

It is not surprising, then, that Morris urges any young bass approaching

“People think I’m a big German singer, but I always make it a point to say, ‘I’m not a German singer—I’m a singer who sings German.’ I still sing other Italian and French roles.”

Wotan to use an Italian perspective: sing it as easily and legato as possible. “There’s a huge orchestra,” he notes, “but it’s rarely written more than piano or mezzo-forte when singers are singing. And young singers must know how to pace themselves.” Morris used to have trouble pacing himself in Act III of *Die Walküre*, since he had to reconcile the scenes with the Valkyrie sisters and then with Brünnhilde—the first with a lot of yelling back and forth, and the second sung piano and legato, ending with the emotionally charged farewell. “I had to figure out how to get through the first scene convincingly, angry and letting

forth 100 percent, while holding enough back for later in the act. It’s definitely a case of stamina.”

Tackling the *Ring*

As far as the actual sequence of the *Ring* is concerned, Morris bases his advice on what worked for his learning style: start with the hardest and longest (*Die Walküre*). *Das Rheingold* is the easiest. “*Siegfried* has its own problems. It is not a large part, but the first scene can be vocally difficult, because a lot of it is written in middle voice with high notes. The first scene of Act III can also be vocally challenging,” he explains.

So, one might ask, what has motivated Morris to continue returning to Wotan time after time, production after production? The answer is more than simply saying yes to opera companies who want him to sing it. “I love the role,” he says. “It always brings out the goose bumps, and I like it when people identify me as Wotan. For example, I really love it when the Met stagehands say ‘Hey, Wotan.’ When people backstage are drawn into the onstage action and are moved by what you’re doing, that makes it worthwhile.”

THE PACKARD HUMANITIES INSTITUTE
CARL PHILIPP EMANUEL BACH
The Complete Works

RECENTLY PUBLISHED VOLUMES

Gellert Songs

Edited by Darrell M. Berg

ISBN 978-1-933280-36-3 (xxv, 115 pp.) \$20.00*

Cramer and Sturm Songs

Edited by Anja Morgenstern

ISBN 978-1-933280-35-6 (xxxvi, 172 pp.) \$25.00*

Please see website for a complete list of available and forthcoming volumes.

All are cloth-bound and contain introductions and critical commentaries.

Phone orders: (800) 243-0193

Web orders: www.cpebach.org

*These prices are for direct sales only

Morris (right) and Johan Botha as Hans Sachs and Walther von Stolzing in the Lyric Opera of Chicago's production of *Die Meistersinger von Nürnberg*, 2013



photo by Robert Kussel

Vary Your Roles

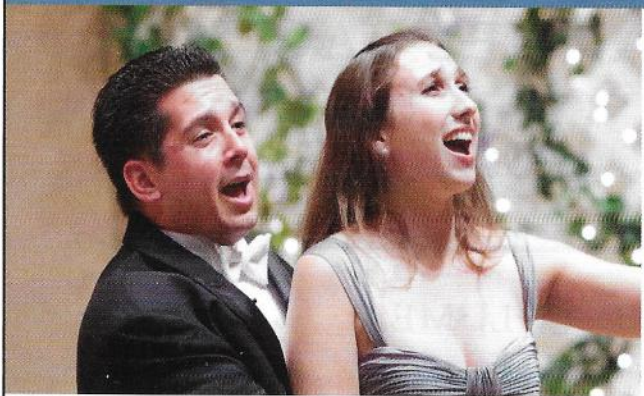
Young singers should keep in mind one potential problem related to being cast in the same role over and over again: familiarity can breed contempt. "It's one thing if you're a member of an opera company, and that's how they operate. But try to vary your repertoire. I was always returning to Munich and Vienna to do the *Ring*, but I was singing other roles in other theaters," Morris says. "In the case of the Met, I think I'm too familiar as Wotan after a quarter-century, and I think people will want to see someone else."

Versatility in role selection is also healthy in caring for the voice, as is taking your time. "Don't sing major, heavy roles in your 20s and burn yourself out," Morris advises. "A lyric tenor isn't a dramatic tenor, but it seems everybody always wants to be up one notch. Opera companies won't take care of you because they're only worried about a certain production at a particular time. If they think you can give a great performance, they're not worried about what it's going to do to you 10 years down the road."

Clearly, Morris waited long enough to sing Wagner and has approached Wotan in a manner that was healthy enough for him to sing 89 performances at the Met over 22 years. And to think that his affinity for Wagner is a 180-degree switch from his first thoughts of German opera! "I know it sounds corny, but I actually feel privileged to be able to sing Wagner," he says. "Many times in concert, sitting on stage surrounded by the orchestra, the music lifts me emotionally, and I think, 'A lot of this is very frustrating, a lot of it has all the problems of other businesses, but moments like this make it worthwhile.' You feel lucky to be part of it, and that's the way I've always felt about the *Ring*. Wagner and the *Ring* have been very good to me."

Greg Waxberg is a writer and magazine editor for The Pingry School and an award-winning freelance writer. He can be contacted at GregOpera@aol.com.

A voice to be heard



Experience conservatory-level training in a liberal arts environment at Chapman University

Consistently ranked among the best American music schools, we offer quality programs with *dedicated* faculty, *world-class* student ensembles, and *state-of-the-art* facilities.

Offering Bachelor of Music degrees in Music Performance, Music Education, and Composition. Talent awards, academic scholarships, and financial aid assistance available.

Voice Faculty: Margaret Dehning, *Director of Vocal Studies*; Milena Kitic, *Artist-in-Residence*; Carol Neblett, *Artist-in-Residence*; Christina Alexopoulos, David Alt, Peter Atherton, Christina Dahlin, Kristina Driskill, Patricia Gee, Patrick Goeser, Jonathan Mack, Bruce McClurg, Susan Montgomery

Alexander Technique: Pamela Blanc

Operatic Studies: Peter Atherton, *Director of Operatic Studies*; Carol Neblett, *Associate Director of Opera Chapman*; Cheryl Lin Fielding, *Opera/Vocal Coach*; Janet Kao, *Opera/Vocal Coach*

Choral Ensembles: Stephen Coker, *Director of Choral Studies*; Angel Vázquez-Ramos, *Choral Music Education*

For admission and scholarship information, please contact:

Office of Admissions,
Chapman University
One University Drive
Orange, California 92866
1-888-CU-APPLY
www.chapman.edu

 **CHAPMAN UNIVERSITY** | COLLEGE OF PERFORMING ARTS CONSERVATORY OF MUSIC

Accredited institutional member of the National Association of Schools of Music