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10-25-2008

## Chapman Chamber Orchestra

Chapman Chamber Orchestra

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COLLEGE OF  
PERFORMING ARTS

ART THEATRE MUSIC DANCE





## Fall 2008 Event Highlights

### ART:

Documental: Contemporary Video Art from Europe..... Sept 2 – Oct 4  
 Tony DeLap: Paintings and Drawings..... Oct 13 – Nov 14  
 BFA Junior Graphic Design & Studio Exhibition..... Nov 17 – Nov 20  
 Departmental Exhibition..... Dec 1 – 5

### THEATRE:

*The Taming of the Shrew* ..... Oct 17 – 19; 22 – 25  
 Student Directed One-Acts ..... Dec 3 – 7

### MUSIC:

Guest Artists in Concert: Biava Quartet ..... Sept 26  
 Opera Chapman presents *A Weekend in the Country* ..... Oct 24 – 26  
 Chapman Chamber Orchestra ..... Oct 25  
 Chapman University Wind Symphony ..... Nov 21  
 University Choirs in Concert ..... Nov 21  
 Holiday Wassail ..... Dec 5 – 6

### DANCE:

Fall Dance Concert ..... Nov 19 – 22

For more information about our events,  
 please visit our website at  
<http://www.chapman.edu/copa/calendar>  
 or call 714-997-6519 or email [CoPA@chapman.edu](mailto:CoPA@chapman.edu)

# CHAPMAN UNIVERSITY

## *Conservatory of Music*

*presents the*

# Chapman Chamber Orchestra

*38<sup>th</sup> Season*

**DANIEL ALFRED WACHS**

*Music Director & Conductor*

*featuring*

**VLADIMIR CHERNOV, baritone**



*Co-sponsored by the*

**RODGERS CENTER FOR HOLOCAUST EDUCATION**

*In support of*



Daniel Pearl  
**WORLD MUSIC DAYS**

Saturday, October 25, 2008 • 5 p.m.  
 Memorial Hall Auditorium

## Welcome

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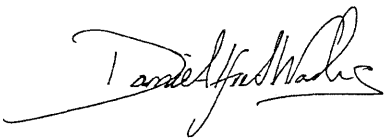
Dear Friends,

Along with smell and taste, sound is one of the strongest sense memories that we experience. This explains why a certain lullaby can conjure up a distant memory of childhood or a specific song is chosen as the first dance at a wedding. Sound, in its manifestation as music, is a powerful idiom. In today's concert, sound as memory both honors and unites. We begin our program with Debussy's evocative afternoon, wander with Mahler through a journey of life, remember and honor a life and spirit, and close with the promise of spring.

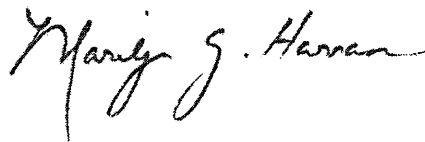
We at Chapman University are proud to participate for the first time in the Daniel Pearl World Music Days, "Harmony for Humanity." This concert initiates what we hope will become an annual tradition at Chapman and a new collaboration between the Conservatory of Music and the Rodgers Center for Holocaust Education.

Soon after the death of their son, *Wall Street Journal* reporter Daniel Pearl, Judea and Ruth Pearl founded the Daniel Pearl Foundation to promote cross-cultural understanding through journalism, music, and innovative communications, ideals that inspired Daniel's life and work. The foundation launched the first Daniel Pearl World Music Days on October 10, 2002 on what would have been Danny's 39<sup>th</sup> birthday. Since then, the Daniel Pearl World Music Days has included more than 2,000 events in 77 countries.

At our undergraduate commencement ceremony in May 2008, Chapman University awarded Dr. Judea Pearl the Doctorate of Humane Letters, *honoris causa*, in recognition of all that he and his wife Ruth have contributed to furthering the highest ideals of humanity and creating a world of respect, reconciliation, and understanding. We at Chapman University are committed to these same ideals as we prepare our students to lead inquiring, ethical lives as global citizens.



Daniel Alfred Wachs  
Director of Instrumental Studies  
Conservatory of Music



Marilyn J. Harran  
Director, Rodgers Center for  
Holocaust Education and  
Stern Chair in Holocaust Education

## Program

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Claude Debussy (1862-1918)

*Prélude à "L'après-midi d'un Faune"*

Gustav Mahler (1860-1911)

arr. A. Schoenberg

*Lieder eines Fabrenden Gesellen*

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut Morgen übers Feld
- III. Ich hab' ein glühend Messer
- IV. Die zwei blauen Augen von meinem Schatz

Vladimir Chernov, *baritone*

Timothy Brown (*contemporary*)

*Of Thine Impenetrable Spirit*

Dedicated to Daniel Pearl

**World Premiere**

Chapman University Choir

Joseph Modica, *conductor*

Aaron Copland (1900-1990)

*Appalachian Spring Suite for 13 Instruments*  
(Original Version, 1944)

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Please join us for a reception following this evening's performance on the Oliphant Hall Patio.

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## About the Artists

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### DANIEL ALFRED WACHS, *conductor*

*Director of Instrumental Studies, Chapman University Conservatory of Music*  
*Music Director & Conductor, Chapman University Orchestras*  
*Music Director, Orange County Youth Symphony Orchestra*

Dynamic Conductor and Pianist **Daniel Alfred Wachs** is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. Recently, his performance with the Minnesota Orchestra “proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works...” (St. Paul Pioneer Press).

Mr. Wachs serves as an Assistant Conductor of the National Orchestra of France in Paris under Kurt Masur. Concurrently, he is Music Director & Director of Instrumental Studies at the newly designated Conservatory of Music at Chapman University in Orange County, California, and newly appointed Music Director of Orange County Youth Symphony Orchestra. Mr. Wachs’ recent engagements include Assistant Conductor of the French premiere of Bernstein’s *Candide* at the Théâtre du Châtelet (a co-production with La Scala & ENO) and as Music Director of Albert Herring with Opera Chapman. He served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Repetiteur for Cincinnati Opera during its 2007 Season. In February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic, and in April 2008, he stepped in for Vladimir Spivakov at Orange County’s Pacific Symphony. Recent engagements included a recital with tenor William Burden, soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its 8th American Composers Festival, and Puccini’s *Suor Angelica* and Gianni Schicchi, again with Opera Chapman.

As Assistant Conductor of the Minnesota Orchestra under Osmo Vänskä, Mr. Wachs’ tenure included a semi-staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations.

During the 2004-05 Season, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company’s Balanchine Centennial as well as during the 50th Anniversary of *The Nutcracker*. He has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute). As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Music Academy of the West, Tanglewood and Verbier.

Born in 1976 and raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor’s degree in Piano from the Curtis Institute of Music and graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.

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## About the Artists

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### VLADIMIR CHERNOV, *baritone*

**Vladimir Chernov** was born in a small village near the city of Krasnodar in southern Russia and although there was no established tradition in his family, music was an important part of their life. However he was aware from his childhood that he had a special gift and dreamed of dedicating his life to music.

He first trained with Mikhail Chugenov in Stavropol before being admitted to the Tchaikovsky Conservatory in Moscow where he studied with Gyorgi Selesnev and Gugo Tiz. In 1981 he joined the Kirov Opera in St. Petersburg as a soloist. In this same year he won second prize, and was awarded a Special Jury Prize, in the Glinka Competition. In 1982 the Kirov sent him to the prestigious Accademia della Scala where he studied with Giulietta Simionato.

During the following years he achieved notable successes in other major vocal competitions, the first of these occurring in Moscow 1982 when he won the Bronze Medal in the Tchaikovsky Competition. In Italy 1983 he was awarded second prize at the Voci Verdiane in Busseto, as well as the special Carlo Galetti prize. The following year he was the first prize winner of the Miriam Helin Vocal Competition in Helsinki, where he was also presented with the special Tito Gobbi award. It was also in St. Petersburg that he met the singing coach Tamara Denisova who taught him a different form of breath control and the skill to maintain a flexible soft palate, which allows for a greater variety of tone colors.

When the Kirov Opera visited Covent Garden in 1987 he sang in performances of Eugene Onegin (title role) and *The Queen of Spades* (Yeletsky). In 1989 he was invited to Boston to sing the role of Marcello in *La Bohème* and made his début in Los Angeles the following year as Posa in *Don Carlo*. Other débuts in 1990 included Glasgow (*Don Carlo* in *La Forza del Destino*), Covent Garden (*Figaro* in *Il Barbiere di Siviglia*), Rome (Miller in *Luisa Miller*), and Seattle (Andrei in *War and Peace*). His Metropolitan Opera début in 1991 (Miller in *Luisa Miller*) was quickly followed by further successes in San Francisco (*Ezio* in *Attila*), Vienna (Yeletsky in *The Queen of Spades* and Ford in *Falstaff*, a role he also performed at the Salzburg Festival), Chicago (Renato in *Un Ballo in Maschera*), Paris (title role in *Simon Boccanegra*), and La Scala, Milan (Stankar in *Stiffelio*).

Other opera houses and festivals in which he has appeared include Munich, Berlin, Hamburg, Verona, Zurich, Barcelona, Sydney and Tokyo. He is recognized throughout the operatic world for his unique vocal qualities, acting ability and an impeccable Italianate style that is the hallmark of his performances in the numerous Verdi and bel canto operas in his repertoire. This encompasses eighteen of the major Verdi baritone canon and also includes Donizetti’s *Roberto Devereux*, *Lucia di Lammermoor*, *La Favorite*, *Don Pasquale* and Bellini’s *Beatrice di Tenda*, *I Puritani*, and *La Straniera*.

As a recital artist Vladimir Chernov has appeared at many of the world’s leading venues including the Wigmore Hall in London, Lincoln Center in New York, Vienna Konzerthaus, Los Angeles, Finnish National Opera in Helsinki and many other cities. His repertoire embraces the Russian song literature of composers including Tchaikovsky, Borodin, Glinka, Rachmaninov, Arensky, Rubinstein and the German lieder of Schubert, Brahms and Mahler.

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## About the Artists

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In March 2005 he was in residence at UCLA as a Regents' Lecturer in the Music Department's Division of Voice and Opera where he coached their young singers in both private and class lessons, taught two Master Classes which were open to the public, and performed in recital. Towards the end of the year he added three more roles to his repertoire with concert performances of *Hérodiade* (Hérod), *La Cenerentola* (Dandini) and *Nabucco* (title role). In February 2006 he sang at the Wigmore Hall, London, in a concert entitled "Pauline Viardot and Friends" which was recorded by Opera Rara for release in March/April 2007. His most recent performances include *La traviata* (Brussels), *La Forza del Destino* (Tokyo) and *Eugene Onegin* (Jerez, Spain).

At the present time Vladimir Chernov is a professor of vocal studies at UCLA and a faculty member of Opera Ischia; he combines teaching with his other professional engagements.

### **JOSEPH MODICA, conductor**

**Joseph Modica** is the Interim Director of Choral Activities at Chapman University, where he conducts the University Choir, University Singers, teaches conducting and choral methods. He has held adjunct teaching positions at Biola University and Chapman University.

Mr. Modica has earned a Bachelor of Music degree in conducting from Chapman University, a Master of Music degree from California State University, Long Beach, and is currently finishing the Doctor of Musical Arts degree in Choral Music at the University of Southern California. He has studied conducting with William Hall, William Dehning, Larry Livingston, Jonathan Talberg, Lynn Bielefelt and Magen Solomon. He has participated in masterclasses with Vance George and Rodney Eichenberger, in addition to a summer workshop in Varna, Bulgaria. Mr. Modica has studied voice with Louis Lebherz, Patrick Goeser, Margaret Dehning, Marvelling Cariaga, and Peter Lightfoot.

Having a passion for teaching and inspiring young artists, Mr. Modica taught high school choir for eleven years. He is formerly the Director of Choral Activities at Mater Dei High School, and he taught for five years at Redlands East Valley High School. His choirs consistently received superior ratings at festivals and competitions, and have been heard at two CMEA State Conferences. Mr. Modica is active in many professional organizations such as ACDA, MENC, and SCVA, and enjoys serving as a clinician and adjudicator throughout the Western United States.

Mr. Modica is the Conductor of the Festival Choir at the Idyllwild Summer Arts Camp. He has also taught at the Summer Fine Arts Camp at the University of Alaska, Fairbanks, where his duties included conducting the concert choir, middle school choir, jazz choir, private voice

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## About the Artists

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lessons and conducting the musical. In 2002 Mr. Modica prepared the chorus for the American Ballet Theatre production of "A Midsummer Night's Dream," which was aired on PBS, as part of the Great Performances series.

Choirs under Mr. Modica's direction have toured in Italy, Australia, Hawaii, New York, Washington D.C., Florida and the Bahamas. On a recent tour throughout Italy his choirs from Chapman University received multiple standing ovations at their performances in Venice, Florence, and Rome. The choir was honored to sing High Mass at Basilica San Marco in Venice and Basilica San Pietro in Rome, in addition to singing for Pope Benedict XVI.

### **TIMOTHY BROWN, composer**

**Timothy Brown's** music has been influenced greatly by the Italian film composer Ennio Morricone and also by the composer Luciano Berio. His music is noted for its "immediate emotional impact" and its roots in the *neo-romantic* style. His traditional formal structural elements are embedded in his wide array of compositions which includes orchestral, ballet, and chamber works and specifically music written for the piano and pedagogical purposes. He completed his undergraduate studies at Bowling Green State University and received his master's degree from the University of North Texas, where he studied piano with Adam Wodnicki, and music composition with Newel Kay Brown. He later was a recipient of a research fellowship from the Royal Holloway, University of London, where he completed his post-graduate studies in music composition and orchestration, studying with the English composer Brian Lock. He later continued his research at the well-known *Accademia Nazionale di Santa Cecilia* in Rome, Italy.

His numerous credits as a composer include the first prize at the "Alienor International Harpsichord Competition" for his harpsichord solo "Suite Espanola" (*Centaur records*). He leads a very active career as an exclusive composer for the FJH Music Co. in Ft. Lauderdale, Florida, with over one hundred compositions now in print. His works are frequently performed throughout North America and Europe and at numerous international venues such as "The World Piano Pedagogy Conference," the "Festival Internacional de Musica de Tecla Espanola," and the MTNA national convention. His music has been performed by concert artist Elaine Funaro on National Public Radio, at the *Spoleto Music Festival*, and the *Library of Congress Concert Series* in Washington, D.C.

His numerous commissions include the 2007 Hattiesburg composer festival and also a commissioned work by the concert pianist, Helen Marlais. Other commissions include an article by "Clavier Magazine" for his piano solo "Once Upon a Time," edited by Denes Agay and a recent commission by the Dallas Ballet Foundation for an orchestral score for the ballet "The Happy Prince" based on a short story by Oscar Wilde. Mr. Brown is currently a fine arts specialist for the Dallas Public Schools and serves on the advisory board of the Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas.

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## Program Notes

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Achille-Claude Debussy (1862-1918)

*Prélude à "L'après-midi d'un Faune"*

Claude Debussy was born in Paris into near poverty, however his talent as a musician found him immediate recognition. He began studying piano at the age of seven and entered into studies at the Paris Conservatory by age eleven. For eleven years, he studied at the Conservatory, where he was originally trained to become a concert pianist. After winning the prestigious Prix de Rome in 1884, he moved to Rome to study at the *Académie des Beaux-Arts*. Although his tenure was to be four years, Debussy only resided two years at the Villa Medici, finding the atmosphere too stifling. In 1889, Debussy attended the World's Fair in Paris, where for the first time he heard Indonesian gamelan music. From this point forward, Debussy's music contains the characteristics of gamelan interwoven with his own harmonic structure.

The *Prélude* is a realization of the poem of the same name by Stéphane Mallarmé. The poem is the tale of a Faun who sees exquisite nymphs and naiads in the forest. After growing weary of pursuing them, he is lost in an intoxicating sleep. In his slumber, he dreams of the nymphs and naiads and in the world of his making his desires come to fulfillment. Intended only to capture the eroticism of the poetry, the piece is not meant to be a literal tone poem. Written early in his career, the *Prélude* is one of his first pieces to include the use of pentatonic and whole-tone scales. The *Prélude* was originally meant to be followed by an Interlude and Final Paraphrase, but these pieces were never composed. Despite being part of an unfinished set, the piece is complete in capturing the essence of the poetry.

Gustav Mahler (1860-1911) arr. A. Schoenberg

*Lieder eines Fahrenden Gesellen*

During Mahler's lifetime he was known as a preeminent orchestral and operatic conductor. He did not compose during the regular seasons of which he performed. Aside from a piano quartet, an early cantata, and a tone poem, Mahler wrote only symphonies and orchestrated Lied. In 1897, he was offered the conducting position at the Vienna Opera, an 'Imperial' position in the Austro-Hungarian Empire. With this position came his conversion from Judaism to Roman Catholicism. After unprecedented anti-Semitic attacks by the press, he resigned from the Vienna Opera, and moved to the U.S. to conduct the New York Philharmonic Orchestra. Unfortunately for Mahler, the Americans preferred the conducting styles of Arturo Toscanini, sending Mahler back to Paris, where he remained until his death.

Arnold Schoenberg orchestrated this version of the *Lieder eines Fahrenden Gesellen* for his *Society for Private Musical Performances* in Vienna. The idea of the *Society* at the turn of the century was to perform complex works to members of the group by some of the most talented young musicians in Vienna. The works were sometimes performed twice in a concert to be fully absorbed by the audience. Members of the *Society* ranged from highbrow aristocrats to common folks and reached numbers of more than 400 strong. This piece was orchestrated for a chamber group due to the limited availability of players.

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## Program Notes

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Timothy Brown

*Of Thine Impenetrable Spirit*

Daniel Pearl World Music Days was created in response to the 2002 kidnapping and murder of Wall Street Journal reporter Daniel Pearl at the hands of extremists in Karachi, Pakistan. Danny's family and friends came together to work towards a more humane world, forming the Daniel Pearl Foundation, whose mission is to promote cross-cultural understanding through journalism, music, and dialogue. Danny was a talented musician who joined musical groups in every community in which he lived, leaving behind a long trail of musician-friends spanning the entire world. Commemorating Danny's October 10th birthday, World Music Days uses the universal language of music to encourage fellowship across cultures and build a platform for "Harmony for Humanity."

*Of Thine Impenetrable Spirit* is part of a multi movement work written in memoriam of Daniel Pearl for the World Music Days.

Aaron Copland (1900-1990)

*Appalachian Spring Suite for 13 Instruments*  
(Original Version, 1944)

Born in Brooklyn to parents of Lithuanian Jewish descent, Copland is perhaps the last person from whom to expect "American" music. It was not until his mid 30's that he began to write with any indigenous style. His first venture into an ethnic sound was *El Salón México*, which combined his personal style, jazz, and Latin American cultural music. After the great success of this piece, Copland created what we term "American Music," and continued in this way until the late 1940's when he began to interest himself in Schoenberg's Twelve-tone System. By the 1950's and 60's he was strongly influenced by Toru Takemitsu, a far cry from the cowboys and open plains that he had previously composed for. Copland was outspoken in the political arena, as he defended the Communist Party U.S.A. in the 1936 presidential election. This later would be the subject of his investigation by the FBI in the 1950's. The musical community was outraged by this speculation and held up many of Copland's "American" pieces in defense of the composer. The case was closed without further scrutiny. The majority of Copland's later life was spent conducting his own works at colleges and universities across the country.

Composed between 1943 and 1944 the *Ballet for Martha*, as it was originally titled, was first performed at the Coolidge Festival in the Library of Congress in Washington, D.C. by Martha Graham and her company. Due to the limited amount of space in the Library of Congress, the ballet was scored for 13 instruments. The second version of the ballet, notably the most popular, is the *Appalachian Spring Suite*, which consists of a full orchestra but excludes the portions of the ballet where the concern is mainly choreographic. Copland later came back to a reworking of the ballet to write the third version, consisting of the original orchestration and being inherently the same musically as the full orchestral *Appalachian Spring Suite*. The ballet is a story of a Spring-time celebration of American pioneers in the 1800's, after the completion of a Pennsylvania farmhouse. Among the central characters that are given their own dances in the ballet are a newlywed couple, a neighbor, a revivalist preacher, and his followers. In 1945, the *Ballet for Martha* awarded Copland the Pulitzer Prize for Music.

-written by Jennifer Glinzak

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# University Choir Fall 2008

**JOSEPH MODICA**, *conductor*  
**HYE-YOUNG KIM**, *accompanist*

## SOPRANO

Andrea Acosta  
Chelsea Allen  
Stephanie Anderson  
Katie Ascani  
Bethany Ascheri  
Hannah Dalzell  
Megan Donoff  
Lisa Edwards  
Samantha Escobar  
Claire Fortier  
Allison Guilford  
Jessica Hardy  
Sarah Hughes  
Gloria Jeon  
Cara Lawler  
Clarissa Lecce  
Patricia Lora  
Jennifer Moore  
Yesenia Navarro  
Josselyn O'Neill  
Kristen Pacetti  
Lindy Portin  
Anna Schubert  
Laura Smith  
Elizabeth Vaughan  
Caitlin Vaughn  
Marie Washington  
Kirsten Wiest  
Megan Wisler  
Victoria Young

## ALTO

Brittany Bethurum  
Audra Blackner  
Catherine Brady  
Leslie Brown  
Amy Dabalos  
Leah Fontenette  
Marquel Gerson  
Jennifer Glinzak  
Candice Grasmeyer  
Natalie Headland  
Sarah Horst  
Amy Kurtzweil  
Genevieve Lau  
Vanessa Lopez  
Ariel May  
Anne McClintic  
Nicole Michel  
Michelle Montoya  
Rachel Olsen  
Jenna Pinkham  
Rebecca Robles  
Sarah Silva  
Eliot Spaulding  
Mayuri Vasan  
Lacey Venanzi  
Shevaun Weatherby  
Rachael Wilson  
Lauren Wilson

## TENOR

Adam Brown  
Alexander Cammerota  
Aaron Davidson  
Jonathan Davis  
Asante Gunewardena  
Marshall Johnson  
Andrew Lepore  
Dane Morris  
Alfredo Rodriguez  
Timothy Simpson  
Brett Sprague  
Charles Vickery  
Patrick Zubiate

## BASS

Gregory Barton  
Michael Blinco  
Adam Borecki  
Seth Burns  
Paul Cooper  
Joshua Cavanaugh  
Shane Clark  
Robert Flicker  
Lance Frantzich  
Steven Jacks  
Arman Keyvanian  
Cameron Lacy  
Yannick Lambrecht  
Cody Morgan  
Aaron Schwartz  
Austin Smith  
Efrain Solis  
Austin Stranahan  
Cesar Ventura  
Preston Walker  
Nathan Whitcomb  
Harrison Zierer

# Chapman Chamber Orchestra Fall 2008

**DANIEL ALFRED WACHS**  
*Music Director & Conductor*

## VIOLIN I

Philipp Claucig •  
*Concertmaster*  
Lydia Dutciuc  
Tanya Dorsey  
Sonika Ung  
Daniel Gibson

## VIOLIN II

Maria Myrick •  
Daphne Medina  
Kalena Bovell †  
Winston Lecuesta  
Sarah Becker

## VIOLA

Jarrett Threadgill •  
Katie Kroko  
Jillian Marriage  
Elise Portale  
Courtney Giltz  
James Chrislip

## CELLO

Esther Yim •  
Elizabeth Vysin  
Victoria Leach  
Scott Kawai †  
Marissa Gohl †

## BASS

Mark Buchner • †  
Kevin Baker

## FLUTE

Kelsey Steinke •  
Lauren Aghajanian  
Diana Szechs †

## OBOE

Morgan Beckett •  
Tamer Edlebi

## CLARINET

Laura Lascoe •  
Daphne Wagner †

## BASSOON

Charity Potter •  
Michael Kirkbride

## HORN

Jacob Vogel • †  
Abraham Brovold  
Rebecca Walsh  
Steven Sanders

## PERCUSSION

Collin Martin • †

## HARMONIUM

Arman Keyvanian

## PIANO

Diana Patterson †  
Miwa Sugiyama †

## HARP

Briana Spargo •  
Keryn Wouden

## STAFF

Jennifer Glinzak †,  
*Administrative Assistant*  
& *Head Librarian*  
Arman Keyvanian,  
*Operations Manager*  
& *CCO Librarian*  
Jacob Vogel †,  
*CCO, WS, & Chapman*  
*Pride Manager*

•	Principal
†	Senior
α	Alumni
§	Faculty
∞	Faculty Emeritus





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