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Sholund Scholarship Concert

Chapman Chamber Orchestra

Chapman University Choir

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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



CHAPMAN
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PERFORMING ARTS

SPRING 2011



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Spring 2011 Event Highlights

THEATRE:

Macbeth

by William ShakespeareFeb. 17-19, 24-26

Picasso at the Lapin Agile

by Steve MartinMar. 17-19, 24-26

Student Directed One-Acts.....Apr. 28-30

MUSIC:

University Choir Home Concert..... Feb. 4

Ensemble in Residence – Penderecki String Quartet..... Feb. 15

Chapman Chamber Orchestra and University Choir.....Mar. 4

Chapman University Wind Symphony.....Mar. 12

Opera Chapman.....Apr. 1-3

Guest Artists in Recital – EAR Unit.....May 5

Sholund Scholarship Concert: Beethoven's *Leonore Overture No. 3*,

Sanft wie du Lebtest and *Mass in C*.....May 7

DANCE:

Dance Works in Progress.....Mar. 5-6

Concert Intime.....Mar. 31, Apr. 1-2

Spring Dance Concert.....May 11-14

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

CHAPMAN UNIVERSITY *Conservatory of Music*

presents the

Sholund Scholarship Concert

Daniel Alfred Wachs, *conductor*

Chapman Chamber Orchestra

Daniel Alfred Wachs

Music Director & Conductor

Chapman University Choir

Stephen Coker

Director of Choral Activities

Saturday, May 7, 2011 • 4 p.m.
Chapman Auditorium, Memorial Hall

Welcome

Dear Friends,

Even with the most fervent of hopes, few in 1861 would have predicted that 150 years later, Hesperian College, as Chapman University was then known, would be home to Nobel Prize laureates and serve the ambitions of nearly 6,000 students from 60 over countries!

Likewise in 1807, after the abject failure of Ludwig van Beethoven's *Mass in C*, no one present would have imagined that this work would survive through the ages and rank among the greatest choral works ever written.

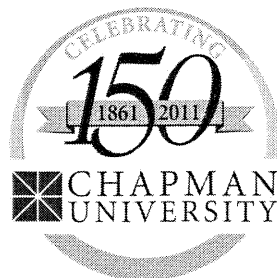
Both Chapman University and Beethoven's *Mass in C* have several things in common. Both have religious foundations but celebrate humanism. Of course, a Mass is a Catholic form of worship but Beethoven's independent spirit makes it unique among such works – and why it was so soundly rejected at its premiere. There are in fact numerous quotes from his *Leonore Overture*, originally written for his secular and only opera, *Fidelio*, which is the story of man's longing for freedom against tyranny and unjust oppression.

In 2011, Beethoven's place in posterity is assured. Here's to Chapman University's next 150 years!

Musically yours,



Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music



Program

Mass in C, Op. 86

Ludwig van Beethoven
(1770-1827)

I. Kyrie

II. Gloria

Emily Dyer, soprano; Rachael Wilson, mezzo soprano

Chris Maze, tenor; Efrain Solis, baritone

III. Credo

IV. Sanctus—Benedictus

V. Agnus Dei

Emily Dyer, soprano; Catherine Brady, mezzo soprano

Adam Brown, tenor; Efrain Solis, baritone

Ave verum corpus

W.A. Mozart
(1756-1791)

There will be no intermission

About the Artists

DANIEL ALFRED WACHS, *Conductor*

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. 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)

Upcoming engagements include a residency with the Mozarteum Orchestra of Salzburg, conducting a world premiere by Toshio Hosokawa as part of the “2Orchestras Project” and guest conductor at New York City Ballet. Additional engagements have recently included a recital with tenor William Burden, piano soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its Eighth American Composers Festival, guest soloist and conductor with Sinfonia Gulf Coast and cover conductor for the Houston Symphony. He prepared the Rotterdam Philharmonic for Valery Gergiev and the Pacific Symphony for Vladimir Spivakov. Mr. Wachs has served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 season. Deeply committed to education, Mr. Wachs is the newly appointed Music Director of the Orange County Youth Symphony Orchestra, now in its 41st season, and is also Director of Instrumental Studies & Conductor of University Orchestras at Chapman University Conservatory of Music. He has been engaged to create a series of education concerts with the Monterey Symphony in March 2011.

Mr. Wachs served as Assistant Conductor of the National Orchestra of France under Kurt Masur. While in Paris, Mr. Wachs served as Assistant Conductor of the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala & The English National Opera, directed by Robert Carsen.

Equally comfortable on stage and in the pit, 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*. Mr. Wachs serves as Music Director of Opera Chapman, and has led Britten’s *Albert Herring*, Puccini’s *Suor Angelica* & Gianni Schicchi, Pasatieri’s *Signor Deluso* & *La Divina* (which were lauded by the composer himself), Mozart’s *The Impresario* & *Così fan tutte* and a gala featuring Carol Neblett, Milena Kitic and acts from Verdi’s *La Traviata* & J. Strauss Jr.’s *Die Fledermaus*. Mr. Wachs has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Sarasota Orchestra, the Spartanburg Philharmonic 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.

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.

Educated in the United States, Europe and Israel, 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.

More information on Daniel Alfred Wachs may be found at: www.danielalfredwachs.com

About the Artists

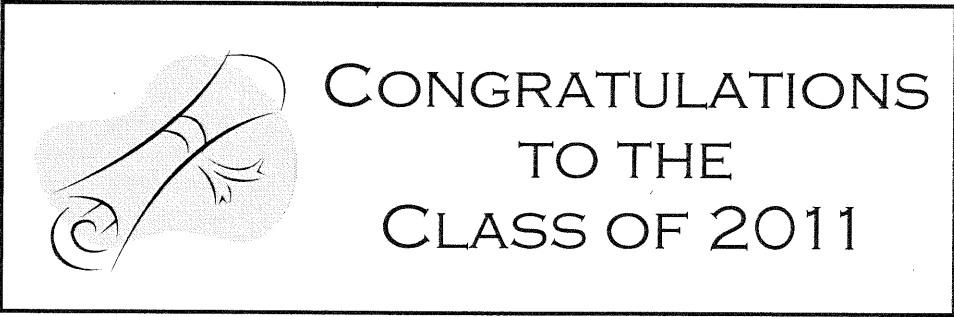
STEPHEN COKER, *Director of Choral Activities*

Stephen Coker is the newly appointed Director of Choral Activities at Chapman University. Prior to this appointment, Dr. Coker served in the same capacity at Portland State University (OR) from 2006-2009 and also taught on the faculties of the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006 and Oklahoma City University (OCU) from 1975-2000.

At both CCM and OCU, Coker was awarded the “Outstanding Teacher Award” (2002 and 1991, respectively), and he was given the "Director of Distinction Award" by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan.

Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein, and has prepared choruses for James Levine, James Conlon, and Erich Kunzel. As a professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.



Program Notes

Mass in C major, Op. 86

Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He composed this mass on a commission from Prince Nicholas Esterházy II, for his wife's name day. It was given its first performance on September 13, 1807. In addition to four vocal soloists and chorus, the score calls for pairs of woodwinds, horns and trumpets, timpani, organ, and strings.

Though his home in Bonn was overshadowed by destitution, discord, and distress, and his first music teacher was his harsh and violent alcoholic father, Ludwig van Beethoven somehow persevered to pour into his remarkable music his pain, his hunger for peace and for happiness, and the strength of will that helped him survive a tumultuous and tortured life.

Settling in Vienna in 1792, he was for a time the unhappy pupil of Franz Joseph Haydn, from whom he claimed to have learned nothing. He made a living by giving music lessons and by playing the piano at the private homes and palaces of the music-loving Viennese aristocracy, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. Although by 1800 his musical prestige was considerable and his material fortunes were blossoming, he became aware that his hearing was deteriorating, and deafness soon threatened not only his musical life, but his social and personal life as well.

Beethoven became increasingly morose, withdrawn, and distrustful, and contemplated suicide in 1802, even writing a testament, addressed to his two brothers, describing his unhappiness over his affliction in terms suggesting that he believed that death was imminent. Only art, and his faith that he had much of importance yet to express musically, withheld him from ending his life. This document reveals not only how distraught, but also how determined a man Beethoven was: "Such incidents drove me almost to despair; a little more of that and I would have ended my life—it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. So I endured this wretched existence." Beethoven not only endured, but, with his resolution strengthened, he entered a new creative period during which he wrote the Mass in C major and produced other works that established his reputation as the premiere composer of his time.

Each year, the Hungarian Prince Nicholas Esterházy II, whose family Joseph Haydn had served for many years as music master, had a new choral mass performed to celebrate his wife's name day, September 8. In 1807, Beethoven was commissioned to compose this mass, and wrote to the Prince: "I shall deliver the Mass to you with timidity, since you are accustomed to having the inimitable masterpieces of the great Haydn performed for you." His hesitancy indeed appears to have been warranted: He had never before composed a mass, he procrastinated for months, and then he produced a work that his patron and audience found unsatisfactory, since it was much humbler and more spiritual than the grand symphonic masses to which Prince Esterházy and the Viennese musical establishment had become accustomed. It is said that Beethoven first survived a singer rebellion led by chorus master Johannes Hummel, who did not enjoy working with an "aurally challenged" conductor. Then at the public reception following the work's first performance on September 13, 1807, Prince Esterházy offended the composer with the somewhat cryptic comment, "My dear Beethoven, what is it you have done here?" and he later remarked that that he found the mass "unbearably ridiculous and detestable."

Program Notes

Beethoven therefore refused to dedicate the mass to the prince and never gave him the manuscript. The composer instead began negotiating with his publishers for the printing of the mass as a part of various packages that included his more popular fifth and sixth symphonies, but it was several years before the Mass in C Major was published. Beethoven did not write another mass until he composed the mighty *Missa solennis* some fifteen years later.

Though Beethoven followed Haydn's general plan for a mass, including fugal settings for the "cum Sancto Spiritu" in the Gloria, "et vitam venturi" in the Credo and "osanna in excelsis" in the Sanctus, his interpretation seems quite individual. The mass contains no solo arias, and the solo quartet and choral parts are employed to provide contrasts of color, texture, and dynamics rather than to form separate musical sections. The use of juxtaposed dynamic extremes, of wide leaps (frequently of an octave, especially in the Credo) in the vocal lines, of contrapuntal passages contrasted with chordal and unison plainchant-style sections, and of sometimes startling harmonic changes, Beethoven seems to express musically his inner struggles and his desires for mercy and peace.

The general character of the Kyrie," said Beethoven, "is heartfelt resignation, whence comes a deep sincerity of religious feeling." It features alternating passages for chorus and four soloists, with the central "Christe eleison" being written in a key a third higher than the C major opening and closing sections. In the Gloria, joyous choral outbursts surround a central section in which chorus and soloists offer their petitions. In the Credo, the soloists do not participate until the middle section, in which Beethoven paints significant texts using such devices as the key changes and unusual harmonies, chromaticism, descending motives for Jesus' incarnation and suffering under Pontius Pilate, and rising motives for the resurrection and ascension. The opening section of the Sanctus, in A major, is tranquil, reverent, and chant-like, while the "pleni sunt coeli" is more lively and contrapuntal. The relatively lengthy Benedictus, in F major, is begun by the soloists, who are soon joined and accompanied by the chanting chorus. The same A major fugal Osanna that concludes the Sanctus reappears to close the Benedictus. The prayerful minor-mode Agnus Dei is characterized by key and tempo contrasts; its pained pleas for mercy give way to a soaring "dona nobis pacem." Beethoven brings the Mass to a close with the same gentle music that opens the Kyrie, thus providing the work with a satisfying unity as the listener accompanies him at last into the spiritual peace of the "higher world."

- Lorelette Knowles

Ave verum corpus

One of Mozart's last works, *Ave verum corpus* was written in 1791, the year of Mozart's death. Anton Stoll was chorus master of the church in Baden, Germany, where Ave Verum Corpus was first performed, and Mozart dedicated this tiny gem to him.

The original text of this Eucharistic hymn is based on a 14th century Swiss manuscript about transubstantiation, the Catholic belief that the bread and wine of communion literally transform into the body and blood of Jesus. This motet of 46 measures is an example of the pure simplicity of Mozart that pianist Artur Schnabel described as "too simple for children and too difficult for adults". Aside from the words *sotto voce*, meaning "under the voice", Mozart's score lacks any specific interpretive instructions. Little is needed in performance in bringing this wonderful piece to life, so honest is its depth of feeling, with its airy melody and glowing halo of strings and organ accompaniment ad libitum.

- Amy Lieberman

Translations

Mass in C major, Op. 86

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe
Cum sancto spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium,
et invisibilium.
In unum Dominum, Jesum Christum
Filium Dei unigenitum,
ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
con substantialem Patri;
per quem omnia facta sunt.

Kyrie

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Glory be to God on high.
And on earth, peace
to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord the only-begotten son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father
have mercy upon us.
For thou alone are holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Credo

I believe in one God,
Father Almighty
maker of heaven and earth,
and of all things visible,
and invisible.
In one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father
before all ages.
God of God, light of light
True God of true God.
Begotten, not made
of one substance with the Father;
by whom all things were made.

Translations

Qui propter nos homines, et nostram salutem,
descendit do coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine;
et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato,
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas; et ascendit in coelum;
seder ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum, Dominu, et vivificantem:
qui ex Patre et Filio procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur;
qui locutus est per Prophetas,
Et unam sanctam catholicam
et Apostolicam Ecclesiam.
Confiteor unum Baptisma
kin remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi,
Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua
Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini
Osanna in excelsis

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Who for us all, and for our salvation,
came down from heaven.
And became incarnate by the Holy Ghost
of the Virgin Mary;
and was made man.
And was crucified also for us: under Pontius Pilate,
suffered and was buried.
And the third day he rose again,
according the Scriptures, and ascended into heaven;
and sitteth on the right hand of the Father.
And he shall come again in glory,
to judge the living and the dead,
whose kingdom shall have no end.
And in the Holy Ghost, the Lord and life-giver;
who proceedeth from the Father and the Son,
who with the Father and the Son
together is adored and glorified;
who spake by the prophets,
And in on holy catholic church
and apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I expect the resurrection of the dead.
And the life of the world to come,
Amen.

Sanctus

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes
in the name of the Lord
Hosanna in the highest

Agnus Dei

Lamb of God, who takest away the sins of the world,
have mercy upon us.
Lamb of God, who takest away the sins of the world,
have mercy upon us.
Lamb of God, who takest away the sins of the world,
give us peace.

Translations

Ave verum corpus

Ave verum corpus, natum de Maria Virgine, Vere passum, immolatum in cruce pro homine. Cujus latus perforatum unda fluxit et sanguine.	Hail, true Body, born of the Virgin Mary, Truly suffered,sacrificed, on the Cross for man. From whose piercèd side gushed forth water and blood. Be for us a foretaste in the test of death.
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University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Chelsea Allen	Monica Alfredsen*	Maverick Adams	Forrest Bagley
Whitney Androlia	Audra Blackner	Jerry Bartucciotto*	Alexander Bodrero*
Katie Ascani	Catherine Brady*	Adam Brown*	Seth Burns*
Chelsea Chaves*	Keegan Brown	Kevin Gino*	Anthony Chau
Jacquelyn Clements	Shannon Bruce*	Asante Gunewardena*	Joseph Chiavatti*
Emily Dyer	Elaine Cha	Kevin Kang	Paul Cooper
Kate Ellwanger*	Emanuela Chira	Hayden Kellermeyer*	Daniel Fister*
Emelia Ficken	Clara Chung	Johannes Löhner	Nathan Flanagan-Frankl
Allison Guilford*	Marissa Conway	Chris Maze	James Higgs
Lindsie Hardy*	Amy Dabalos	Michael Moore	Michael Jones
Sarah Hughes*	Mia Dessenberger	Dane Morris	Jeffrey Kao*
Rachel Koons*	Marquel Gerson*	Tom Norman	Matthew Meloney
Neda Lahidji	Natalie Headland	Eric Parker*	Bijan Mohseni*
Cara Lawler*+	Sarah Horst*	Alfredo Rodriguez	Cody Morgan
Josselyn O'Neill	Genevieve Lau	Timmy Simpson	Michael Morone
Savvy Pletcher	Alexandra McNay	Nathan Wilen*	Dario Oman
Anna Schubert	Anna Munakata	Alex Willert	Stephen Pollard
Laura Smith*	Janet Orsi	Patrick Zubiate*	Aaron Schwartz*
Mayuri Vasan	Rachel Panchal		Andrew Siles
Kristian Villalovos*	Chelsea Rousselot		Efrain Solis
Robin Yokel	Lizbeth Sanchez		Ryan Tan
Victoria Young	Kelly Self		Cesar Ventura
	Rachel Stoughton		Preston Walker
	Rachael Wilson*		
	Lauren Zampa*		

* University Singers
+ Denotes President

Edgar Sholund Memorial Scholarship

The Sholund Music Scholarship Fund was established in memory of Dr. Edgar Roy Sholund, long time and much beloved member of the Chapman College faculty. The Sholund Memorial Scholarship Concert annual proceeds go to the Sholund Fund, which provides scholarships for music students. The first Sholund Scholarship was awarded in 1973.

Edgar Sholund was born on October 23, 1915, and died May 8, 1966, of a heart attack. Dr. Sholund first came to Chapman College, at the age of thirty-one, in 1947 as an Assistant Professor. He taught Theory, Music History, Modal Counterpoint, and Form and Harmonic Analysis. He was promoted to Associate Professor in 1950 and Professor in 1954, and served as Head of the Music Department from 1955 until his death in the spring of 1966, at the age of 50.

Dr. Sholund attended Hastings College in Hastings, Nebraska from 1933-35. He received his A.B. in 1937 and his M.A. in 1939, from Columbia University. Under the guidance of Archibald T. Davison he received his Ph.D. in 1942 from Harvard University. He studied with Paul Henry Lang, Douglas Moore, Seth Bingham, and Alton Jones and also studied at Trinity College of Music in London. He served in the United States Army from 1942-46 as a Chaplain's Assistant. Prior to his years at Chapman he taught at Columbia University, where his duties included teaching Music Appreciation and an assignment as assistant director of chapel music.

The Bach B-Minor Mass performed by the Music Department on May 22, 1966 was the first Sholund Memorial Scholarship Concert commemorating Dr. Sholund for his fine work, loyalty, and devotion to the College and his friends.

Dr. Sholund is buried in Gothenburg Cemetery, Gothenburg, Dawson County, Nebraska. At the time of his death he left his mother, Mabel Sholund of Orange and his sister Carolyn Karlsrud of New York.

In 1962 the Chapman College annual, the *CEER*, was dedicated to Dr. Sholund. It stated "Under his leadership this has been an outstanding department and one of great importance and value to the total program of the college. His interest in the college, has however, gone far beyond his own department and is evidenced by his work on the Artist Lecture Series, his loyal support of the athletic program and his help with innumerable other campus activities. His sincerity, his sense of humor, his genuine interest in students, his scholarship, and above all his enthusiasm for teaching have made an invaluable contribution to the college and the lives of its students. With gratitude and with respect the 1962 *CEER* is dedicated to Dr. Edgar Sholund".

Dr. Sholund held memberships in the American Musicological Society and the Music Executives Association of California and served as chairman of the Southern California Section of both organizations.

At Chapman he served as Chairman of the Athletics Committee, served on the Artist Lecture Series Committee, Honors Council, Convocations Committee, Faculty Council, Library Committee and Standards Committee.

- Willy A. Hall, '64, '75

Chapman Chamber Orchestra

Daniel Alfred Wachs, *Music Director & Conductor*

Violin I
Tanya Dorsey †
Lydia Dutciuc
Daniel Gibson
Elizabeth Lee
Maria Myrick •

Violin II
Christine Andres
Philipp Claucig
Matthew Owensby
Macie Slick
Emily Uematsu •

Viola
Courtney Giltz
Will Kellogg
Jillian Marriage
Jesse Simons
Jarrett Threadgill • †
Jonathan Wooldridge

Cello
Conrad Ho
John Elias Kaynor
Victoria Leach
Elizabeth Vysin • †
Jake Wiens
Esther Yim

Bass
Kevin Baker
Ann Marie Kawai •

Flute
Lauren Aghajanian
Kristen Fowler •

Oboe
Kyle Chattleton
Tamer Edlebi • †

Clarinet
Laura Lascoe • †
Hannah Torrance

Bassoon
Sara Goya
Charity Potter • †

Horn
John Acosta *
Stephanie Beaver •

Trumpet
Jonathan Ballard •
Timothy Mathiesen
Christopher Nario

Trombone
Marx Ha
Zachary Mariano
Michael Rushman •

Percussion
Jordan Curcuruto •

Staff
Victoria Leach
Administrative Assistant &
Head Librarian
Jillian Marriage
CCO Librarian
Kevin Baker
Ensemble Manager, CCO &
Wind Symphony

- Principal
 - † Senior
 - * Alumni

*Names are listed in
alphabetical order*

Acknowledgements

William D. Hall	Dean, College of Performing Arts
Dale Merrill	Associate Dean, College of Performing Arts
Rick Christophersen	Director, Conservatory of Music
Amy Graziano	Chair, Conservatory of Music
Peter Westenhofer	Conservatory Operations Supervisor

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We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwig@chapman.edu. Thank you for your interest and continued support!