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Sholund Scholarship Concert

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spring 2013



COLLEGE OF PERFORMING ARTS

Sholund Scholarship Concert

May 11, 2013

Daniel Alfred Wachs, Conductor



COLLEGE OF PERFORMING ARTS
HALL-MUSCO
CONSERVATORY OF

music

SPRING 2013 calendar highlights

february

February 1

University Singers Post-Tour Concert

Stephen Coker, Conductor

February 7

President's Piano Series

Grace Fong & Louise Thomas, duo piano concert

February 14-16, 21-23

Twelfth Night by William Shakespeare
Directed by Thomas Bradac

march

March 7

President's Piano Series

Sergei Babayan

March 8

Chapman Chamber Orchestra & University Singers

Daniel Alfred Wachs, Music Director and Conductor
Stephen Coker, Conductor

March 14-16

Concert Intime

Directed by Alicia Guy

april

April 4

President's Piano Series

John Perry

April 4-6, 11-13

Stage Door

by George S. Kaufman & Edna Ferber
Directed by Nina LeNoir

April 19-21

Opera Chapman presents

The Merry Widow by Franz Lehar
Peter Atherton, Artistic Director
Carol Neblett, Associate Director

April 24-27

Student Produced One Acts

may

May 8-11

Spring Dance Concert

Directed by Jennifer Backhaus

May 11

Sholund Scholarship Concert

Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Hall-Musco

Conservatory of Music

presents the

Sholund Scholarship Concert

Chapman Chamber Orchestra

Daniel Alfred Wachs

Music Director & Conductor

Chapman University Choir & University Singers

Stephen Coker

Director of Choral Activities

Welcome

Dear Friends:

As we conclude our 42nd season, I look back with great pride at the accomplishments of this past year. In the ten concerts that the Chapman Chamber Orchestra has performed, we

- Performed works by Ravel, Golijov, Beethoven, Rachmaninov, Schubert, Brahms & Mozart
- Were broadcast live throughout Southern California on KOCE
- Joined forces with our peers in the vocal area to perform our fifth annual concert at St. John's Lutheran as well as mount a full production with Opera Chapman
- Held community concerts at the Nixon Presidential Library and at University Synagogue in Irvine

This afternoon we proudly present the winner of the 2012 Chapman Concerto Competition (led by instrumental conducting major Johannes Lohner, '13) in what I hope will become a new tradition of showcasing our Conservatory talent.

Please mark your calendars now for May 15, 2014, when the Chapman Chamber Orchestra and University Choirs join forces with the Orange County Youth Symphony Orchestra on the stage of the Renée & Henry Segerstom Concert Hall to present Beethoven's monumental *Ninth Symphony* with world-renowned soloists. This concert will be presented by the Philharmonic Society of Orange County in celebration of its 60th anniversary and in honor of outgoing president Dean Corey.

Finally, I would like to dedicate this afternoon's performance to our colleague Dr. Shaun Naidoo whose sudden passing a year ago is still keenly felt.

Musically yours,



Daniel Alfred Wachs
Music Director & Conductor, Chapman Chamber Orchestra

Program

Piano Concerto No. 1
Vivace

Sergei Rachmaninoff
(1873 – 1943)

Arsen Jamkotchian '15
Winner of the 2013 Chapman Concerto Competition
Joahannes Löhner, '13
Conductor

Requiem, K. 626

Wolfgang Amadeus Mozart
(1756 – 1791)

- I. Requiem
- II. Dies irae
- III. Tuba mirum
- IV. Rex tremendae
- V. Recordare
- VI. Confutatis
- VII. Lacrimosa
- VIII. Domine Jesu
- IX. Hostias
- X. Sanctus
- XI. Benedictus
- XII. Agnus Dei

Kylena Parks, *soprano*, '14
Natasha Bratkovski, *mezzo-soprano*, '15
Chris Maze, *tenor*, '14
Andrei Bratkovski, *bass-baritone*, '15

Daniel Alfred Wachs, *conductor*

About the Artists

DANIEL ALFRED WACHS, *Conductor*

Director of Instrumental Studies, Chapman University Conservatory of Music
Music Director, Orange County Youth Symphony Orchestra

Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised “*Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!*” Wachs has been entrusted with preparing orchestras from Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Monterey Symphony, the Spartanburg Philharmonic, and is a frequent guest conductor at New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

A pianist as well as a conductor, Wachs was auditioned by Zubin Mehta at the age of eight and was a student of the late Enrique Barenboim. He subsequently pursued studies at the Zürich Academy as well as The Curtis Institute of Music and The Juilliard School. He has participated at such festivals at Aspen, Tanglewood and Verbier.

Committed to the cause of education, Wachs is one of the few conductors of his generation successfully balancing the busy demands of an academic and professional career. He leads the Orange County Youth Symphony Orchestra and is Music Director of the Chapman Chamber Orchestra. Both orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO is the 2012 winner in the youth category. In May 2014, OCYSO will present the West Coast première of a new work by Mark Anthony Turnage on a special subscription concert presented by the Philharmonic Society of Orange County at the Renée & Henry Segerstrom Concert Hall. During Wachs’ tenure, the Chapman Chamber Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera’s Domingo-Thornton Young Artist Program. Wachs’ expertise and experience in developing and infusing new life into education concerts has resulted in an ongoing collaboration with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and operas by Pasatieri which were lauded by the composer himself. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfredwachs.com.

ARSEN JAMKOTCHIAN, *Pianist*

Arsen Jamkotchian, a student of Dr. Grace Fong, is a scholarship recipient and piano performance major at the Hall-Musco Conservatory of Music. He began his piano studies at the age of seven with Gayane Mkrtchyan and continued his studies with Lyubov Sorochkina. Arsen won First Place in the South-Western Youth Music Bach-Festival, and Second in the South-Western Youth Music Chopin Festival. He also received the “Komitas” award from the Armenian Allied Arts Piano Competition for the “Most-Promising Pianist.” More recently, Arsen won First Place in the 2012 California Association of Professional Musician’s Statewide Honors Auditions, First Place in the 2012 CAPMT Sonata Festival, and First Place in the Chapman University Concerto Competition. At Chapman, Arsen was the recipient of the Chapman University “Liberace Award.” Along with these, he has performed in various prestigious venues, including the home of the President of Chapman University. In the summer of 2012, he attended the Schlern International Music Festival in “Vols am Schlern,” Italy, where he worked intensively with world-renowned faculty in private lessons, master classes and performances, and performed himself in various venues throughout northern Italy. Arsen has participated in master classes with the world-renowned Vitaly Margulis and Alexander Tselyakov, among others, and in the of summer 2013, Arsen will attend the Southern California Piano Institute Festival as well as the 2013 Sergei Babayan International Piano Academy in Cleveland, Ohio.

JOHANNES LÖHNER, *Conductor*

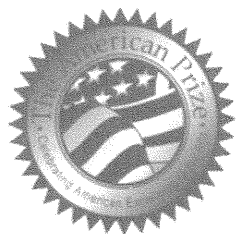
Johannes Löchner is a German and American dual citizen from Washington, DC. Fluent in five languages, Johannes began by teaching himself how to play the piano. An Orchestral Conducting major at Chapman University’s Hall-Musco Conservatory of Music under Daniel Alfred Wachs, Johannes has led both the Chapman Chamber Orchestra and the New Music Ensemble on various occasions. Johannes has also pursued studies in piano performance with Dr. Grace Fong and in Keyboard Collaborative Arts with Dr. Louise Thomas. Furthermore, Johannes has taken voice lessons with Dr. David Alt.

About Chapman Chamber Orchestra

The Chapman Chamber Orchestra (CCO), under the direction of Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Eli Wiesel lauded CCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with the Rogers Center for Holocaust Studies. In the fall of 2009, a live recording of Milhaud's *La Creation du Monde* was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, "Man Ray, African Art and the Modernist Lens." In February of 2008, CCO joined forces with Orange County's Pacific Symphony as part of its Eighth American Composers Festival. CCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program. In May 2014, CCO and University Choirs will join the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven's *Ninth Symphony* and a West Coast premiere by Mark Anthony Turnage at the Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County.

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and the Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chamber Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, CCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and at St. John's Lutheran Church in Church, and serves as the orchestra for Opera Chapman.



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About the Program

Piano Concerto No. 1 in F sharp minor

Sergei Rachmaninoff
(1873 – 1943)

Sergei Rachmaninoff was born April 1, 1873 in Oneg, Novgorod District, Russia to wealthy amateur pianists. Under his mother's tutelage, the young Rachmaninoff began his musical training and piano studies at the age of four. After falling into financial failure, his family was forced to sell their country estate and relocate to St. Petersburg, where Rachmaninoff continued studying at the St. Petersburg Conservatory. Rachmaninoff had struggled to maintain his studies after the tragic death of his sister and the separation of his parents, which resulted in his transfer to the Moscow Conservatory. It was in Moscow where his love for composition and music theory flourished, inspiring him to create the initial sketches of his first piano concerto at the age of seventeen.

Like many of Rachmaninoff's early compositions, his Piano Concerto No. 1 clearly exhibits the composer's admiration for his Russian heritage, especially the music of Tchaikovsky and Rimsky-Korsakov. This influence provides the overarching character for Rachmaninoff's early compositional endeavors and would provide the basis on which he would develop his own musical style.

After the completion of his first piano concerto, Rachmaninoff set the piece aside to write the second and third concerti, revisiting the first in 1917. Exhibiting the compositionally mature and acclaimed characteristics of his musical style, he perfected the concerto and created a revised edition to be performed in New York on January 18, 1919. However, the successes of Rachmaninoff's second and third piano concerti overshadowed the re-mastering of the first, delaying its recognition by the musical community. A similar fate was to befall his much-neglected Fourth Concerto.

Although the revised first concerto never surpassed the popularity of its successors, the attractive individual aesthetic and the great level craftsmanship in its composition has propelled the work into the standard piano repertoire. The concerto breaks away from the melancholy affect that pervades much of Rachmaninoff's later music, illustrating a hidden extroverted side of the composer. This is most perceived in the first movement, where the brilliant introductory brass fanfare sets the entire movement ablaze with energy as the piano's Liszt-like audacity and technical acrobatics challenge even the most virtuosic of pianists.

-Stephanie Calascione, '15

Requiem Mass in D minor, K. 626

Wolfgang Amadeus Mozart
(1756 – 1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756. A child prodigy, he mastered both piano and violin at an early age and composed his first masterpieces by the age of five. Despite his great talents and enormous musical output, Mozart struggled financially throughout his adult life. His unruly spending habits and elaborate lifestyle coupled with his rather difficult personality left him unpopular among patron circles. Mozart's freelance composition career left him with little money and unable to support himself and his wife. In 1791, Mozart fell ill just as

About the Program

he was commissioned by an anonymous patron to compose a Requiem Mass. Several months later, on December 5, he died with this work only partially completed.

The opening Requiem and Kyrie sections of the Mass are the only movements that Mozart himself fully composed. Lore has it that Mozart had premonitions of his own death even before composing the Requiem, and in doing so, became convinced that he was actually composing his own funeral music. As his health declined, Mozart gave detailed instructions on finishing the Requiem to his pupil, Xaver Süssmayer. After Mozart’s death, the composer’s widow, Constanze, was desperate for the commission and asked Süssmayer to complete the work her late husband had begun. The Requiem was completed and given to the anonymous patron in time. Constanze was to collect the commission.

Although Mozart did not complete the entire Requiem, very little was actually written by Süssmayer. For each movement, Mozart had composed basic outlines of the vocal parts, the bass line, and several isolated passages such as the famous trombone solo. Much of what Süssmayer wrote was formulated from the opening movement, an idea which according to Constanze, Mozart himself had suggested. A copy was made of the entire Requiem before given to the patron and both are in Vienna.

Eventually, it came to light that Mozart’s anonymous patron was Count Franz Georg Walsegg, an amateur musician who indulged in the practice of commissioning works from competent composers and passing them off as his own. Walsegg had lost his wife in February of 1791 and the Requiem he purchased from Mozart, who knew nothing of his intentions, was to be performed in her memory.

Instead, the Requiem is now performed in Mozart’s memory.

-Stephanie Calascione, ‘15

Texts and Translations

I. Introit: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
A hymn praises You, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

III. Sequence

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
the strict investigator of all things.

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
by which the world will be judged.

Judex ergo cum sedebit,
quid-quid latet, apparebit,
nil inultum remanebit.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

Texts and Translations

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplici parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
my face blushes with guilt;
spare thy suppliant, O God.

You, who absolved Mary [Madalene],
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

Texts and Translations

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

IV. Offertory

I. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.

Which was promised to Abraham
and his descendants.

Quam olim Abrahae promisisti
et semini ejus.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Texts and Translations

V. Sanctus

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis

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

VI. Bendedictus

Benedictus qui venit
In nomine Domini.
Hosanna in excelsis.

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

VII. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

VIII. Communion:

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

University Singers

Stephen Coker, conductor
Hye-Young Kim, accompanist

Eric Parker, president
Jacquelyn Clements, vice president

| Soprano | Alto | Tenor | Bass |
|---------------------|--------------------|--------------------|-------------------|
| Katie Bourland | Monica Alfredsen | Kevin Gino | Andrei Bratkovski |
| Chelsea Chaves | Keegan Brown | Hayden Kellermeier | Benjamin Finer |
| Jacquelyn Clements | Natasha Bratkovski | Duke Kim | Daniel Fister |
| Emily Dyer | Shannon Bruce | Chris Maze | Marqis Griffith |
| Cristiana Franzetti | Shaina Hammer | Marcus Paige | Anthony Lee |
| Amira Fulton | Annie Kubitschek | Eric Parker | Benedict Ressa |
| Neda Lahidji | Janet Orsi | Nathan Wilen | Andrew Schmitt |
| Kyla McCarrel | Rachel Stoughton | | Daniel Shipley |
| | Savannah Wade | | Elliott Wulff |

University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

Mia Dessenberger, president
Alexander Willert, vice president

| Soprano | Alto | Tenor | Bass |
|--------------------|---------------------|-------------------|---------------------|
| Emily Beaver | | Carl Elson | Alex Bodrero |
| Sarah Brown | Kylee Bestenlehner | Jordan Goodsell | Nate Brown |
| Allison Burr | Elaine Cha | Brett Gray | Dallas Cummaro |
| Nicole Coffaro | Pareesa Charmchi | Michael Hamilton | Ben Finer |
| Jessica Denny | Sara Curtis | Mason Hock | James Gaskin |
| Emilie Foltz | Mia Dessenberger | Jaekoo Kang | Donner Hanson |
| Jennie Harris | Alexandra Giacomini | Jeremiah Lussier | Timothy Milner |
| Emilia Lopez-Yañez | Phoebe Gildea | Aaron Page | Ryan Morris |
| Shannon McBane | Angelique Hernandez | Hunter Schmidt | Jared Na |
| Meghan Mehra | Shayda Khorasani | Alexander Willert | Michael Naoumovitch |
| Julie Pajuheshfar | Laura Miller | | Andrew Siles |
| Kylena Parks | Rachel Panchal | | Ryan Tan |
| Savvy Pletcher | Elisa Perez-Selsky | | |
| Katie Rock | Chanel Traboldt | | |
| Megan Sanborn | Savannah Wade | | |
| Natalie Uranga | Bronwyn Warzeniak | | |

Chapman Chamber Orchestra

Daniel Alfred Wachs, music director & conductor

Violin I

Emily Uematsu
Chloe Tardif
Elizabeth Lee ●
Kimmi Levin
Laura Schildbach
Rachelle Schouten
Michael Fleming
Cody Bursch

Violin II

Macie Slick
Matthew Owensby
Marc Rosenfield
Gabrielle Stetz
Alayne Hsieh
Suzanne Haitz
Anna Munakata ●

Viola

Will Kellogg
Nicky Kaynor
Javier Chacon Jr.
Launa Kressin
Jesse Simons
Stephanie Calascione
Sun Greene
Priscilla Peraza

Cello

Eli Kaynor ●
Christopher DeFazio
Nathaniel Cook
Connor Bogenreif
Conrad Ho ●
Devin Marcus

Double Bass

Ann Marie Kawai ●
Kevin Baker

Flute

Bella Staav ●
Mary Young ●

Oboe

Emilia Lopez-Yanez
Kyle Chattleton ●

Clarinet

Ben Lambillotte
Cynthia Ley
Kevin Homma

Bassoon

Rebecca Rivera
Teren Shaffer §

French Horn

Matthew Bond
Robert Loustaunau
Matthew Otto
Michael Fleischmann

Trumpet

Naoto Hall
Jonathan Ballard
Saul Reynoso

Trombone

Michael Rushman ●
Zachary Mariano ●
Cody Kleinhans

Timpani

Jordan Curcuruto

Organ

William Wells §

Staff

Bella Staav
Administrative Assistant
& *Head Librarian*

Stephanie Calascione
Librarian

Kevin Baker
Ensemble Manager

Jesse Simons
Operations

● Senior
§ Faculty

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

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