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Sholund Scholarship Concert

May 10, 2014



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2014

SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang
Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko
Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra
Peter Atherton, Artistic Director
Carol Neblett & David Alt, Associate Directors
Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and
Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The
Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

presents the

Sholund Scholarship Concert

May 10, 2014 ■ 4:00 P.M.
Chapman Auditorium, Memorial Hall

Program

Opening Remarks

Amy Graziano, Chair
Hall-Musco Conservatory of Music

Passacaglia on a Theme by George Frideric Handel

Johan Halvorsen
(1864-1935)

Chloe Tardif, violin; Nickolas Kaynor, viola

Johan Halvorsen was a Norwegian composer and violinist, known for his incidental music for plays as well as his virtuosic writing for strings. In this *Passacaglia*, he borrows a theme from a Handel keyboard suite, using it as raw material for a set of variations while maintaining its harmonic underpinnings; a passacaglia is a set of variations with a repeating chord progression or bass line. Listen for the many approaches Halvorsen takes to the same theme and harmonies, by varying rhythms, patterns, and textures between the two instruments.

Fantasy for Cornet and Piano

Francis Thomé
(1850-1909)

Jonathan Ballard, trumpet
Louise Thomas*, piano

Much better known during his lifetime than he is now, French composer and pianist Francis Thomé focused especially on music for the stage, plus chamber pieces for performance at home in artistic salon circles. This *Fantasy* is a showpiece for the trumpet, changing moods several times in dramatic late Romantic style.

Suoni la tromba (from *I puritani*)

Vincenzo Bellini
(1801-1835)

Daniel Emmet and Andrei Bratkovski, baritones
Louise Thomas, piano

I puritani (The Puritans) is the last opera by Bellini, an early leader in Italian Romantic opera. Written for Paris, it quickly became a hit all over Europe, and its rousing and lush tunes became popular songs (including this duet). Set during the English Civil War, the story follows two Puritans, Giorgio and Riccardo, who support the Parliament; in this scene they argue about whether to rescue Arturo, an enemy loyal to the crown, betrothed to Giorgio's niece Elvira. They swear with rousing fervor to find Arturo; if he turns out to be sympathetic to their political cause, he shall live and be with his beloved Elvira, but if he remains loyal to the royal opposition, he shall die.

Program

Soleils levants

Roland Dyens
(b. 1955)

- I. Rising
- II. Suns

The Chapman University Guitar Ensemble, Jeff Cogan, director*

Sean Atkinson, Nate Brown, Chris Horney, and Brandon Miranda, guitarists

French composer Roland Dyens writes almost exclusively for the guitar or guitar(s) with ensembles, and he himself is a prolific performer and recording artist on the instrument. He often improvises and trains his students to learn about the guitar and the performance space through improvising. This piece, from 2008, marked the 20th anniversary of the Guitar Ensemble Association of Japan. Chapman's award-winning Guitar Ensemble presents the movements "Rising" and "Suns" from *Soleils levants* – "rising suns."

Fanfare (from *Fancies on Italian Madrigals*)

Raymond Mase
ed. Christopher Nicholas
arr. Don Gillis

Just a Closer Walk with Thee

The Chapman University Brass Choir, Christopher Nicholas, director*

Matthew LaBelle, Afton Siegel, Jonathan Ballard,
Saul Reynoso, Tim Mathiesen, trumpet
Matt Bond, Robert Loustaunau, horn
Nolan Delmer, David Stetson, trombone
Jonny Kimbro, Cody Kleinhans, tuba

In *Fancies on Italian Madrigals*, Mase uses the musical material of several vocal works from the Renaissance to create works for brass ensemble. Dr. Nicholas, who edited the "Fanfare" of Mase's work for this group, describes the piece as "short, spirited, full of lovely contrasts with a 'brassy' and celebratory climax."

Just a Closer Walk with Thee is a nineteenth-century African-American southern hymn, now associated with New Orleans jazz and often used in that city's celebratory-style funerals. The first commercial recording seems to have been made by the famous Jubilee Singers in 1941, and the hymn has been covered by many dozens of vocal and instrumental performers in gospel, jazz, country, and other styles.

INTERMISSION

Program

Varied Trio
I. Gending
II. Bowl Bells
V. Dance

Lou Harrison
(1917-2003)

Michael Fleming, violin; Kristi McKinley; piano, Brietta Greger, percussion
Members of *The Chapman University New Music Ensemble*, Sean Heim*, director

The *Varied Trio* (1986-1987) reflects American composer Lou Harrison’s cross-cultural approach to composition as well as his diverse musical interests: Indonesian Gamelan, character pieces, the music of India, Rococo painting, Renaissance and French Baroque music, and “found” percussion instruments. The piece arose from his friendship with percussionist William Winant. The first movement, Gending (“piece”) is inspired directly by Indonesian gamelan music. It begins with the traditional buka that serves to defines the mode of a composition – here it is a version of slendro (ahemitonic pentatonic) D, E, F#, A, B. The second movement, Bowl Bells, explores Harrison’s fascination with the jalataranga, an Indian instrument comprising a set of rice bowls that are tuned by adding or subtracting water and are then struck with bamboo sticks. The fifth movement, Dance, had its genesis during one of Harrison’s walks through downtown Santa Cruz with instrument maker William Colvig. On their walk they passed a kitchen supply store displaying baking pans in the window and he declared to Colvig, “those are musical instruments!” So, the duo went in and bought six of the pans in various sizes, which appear the trio’s finale.

~Sean Heim

Caprice en forme de valse

Paul Bonneau
(1918-1995)

Kevin Homma, saxophone

French composer and conductor Paul Bonneau wrote for orchestra, the stage, film, and chamber ensembles. *Caprice en forme de valse* is a virtuosic solo with a playful (capricious) attitude, that explores the many colors the saxophone can convey; listen especially for quick flourishes and unexpected leaps.

Verranno a te sull’ aure (from *Lucia di Lammermoor*)

Gaetano Donizetti
(1797-1848)

Emily Dyer, soprano and Kevin Gino, tenor
Louise Thomas, piano

Program

Donizetti, like Bellini an early hit-maker of Italian Romantic opera, here sets a popular and dramatic story by Sir Walter Scott. Lucia, under pressure to marry in order to save the family name and fortune, has fallen in love with Edgardo, a member of an enemy family. In this scene, Edgardo tells Lucia he must depart on political business, and they exchange rings and declare themselves married. But doom is already unavoidable, despite this idyllic moment; Lucia, fragile and unstable, has begun seeing a ghost, and later – when she kills the man she is forced to wed – she will recall this happy duet in her famous “mad scene.”

Miserere du Trovatore [Verdi], S. 433

Franz Liszt
(1811-1886)

Arsen Jamkotchian, piano

Franz Liszt was known, especially in his youth, as a piano god; he was lauded as the most talented virtuoso of all time, and swooned over like a rock star. Among his most impressive works as both composer and pianist are his adaptations (more than simple arrangements, sometimes called paraphrases) of large works, like operas and symphonies, for the piano. The scene Liszt transforms for the keyboard in this piece is from Verdi’s opera *Il Trovatore* (The Troubadour); the famous operatic moment features a frantic girlfriend, an imprisoned boyfriend, and an offstage choral chant of the Miserere, all underpinned by an ominous dirge-like orchestra. Liszt finds homes for all of these elements in the piano.

Pattern Transformation

Lukas Ligeti
(b. 1965)

Christina Cheon, Jordan Curcuruto,
Brietta Greger, and Joy Liu, percussionists

Ligeti’s *Pattern Transformation* features a canon of chromatic patterns that gradually transform through the use of rests. Later, there is a series of challenging “hockets” between players inspired by Ligeti’s extensive study of traditional Amadinda xylophone music from Uganda. Born in Austria and now residing in New York, Lukas Ligeti, the son of the famous Hungarian composer György Ligeti, has purposely forged a different path from his father’s classical-centric approach by incorporating contemporary electronic and world music influences.

~Justin DeHart

All program notes by Jessica Sternfeld, Director of the Bachelor of Arts in Music,
except when attributed to another faculty member.*

* denotes 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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As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

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