



5-12-1984

Conservatory of Music Commencement and Concert

University of the Pacific

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***CONSERVATORY OF MUSIC
COMMENCEMENT AND CONCERT
106 YEARS OF MUSIC 1878-1984***



***May 12, 1984
Seven-thirty P.M.***

***UNIVERSITY OF THE PACIFIC
CONSERVATORY AUDITORIUM***

THE ACADEMIC PROCESSION

THE PRESIDENT OF THE UNIVERSITY

THE VICE PRESIDENTS OF THE UNIVERSITY

THE DEAN OF THE CONSERVATORY OF MUSIC

THE ASSOCIATE DEAN OF THE CONSERVATORY OF MUSIC

THE ASSISTANT TO THE DEAN OF THE CONSERVATORY OF MUSIC

THE DEAN OF THE COLLEGE OF THE PACIFIC

THE DEAN OF ADMISSIONS

THE DEAN OF RECORDS AND INSTITUTIONAL RESEARCH

THE DEAN OF THE GRADUATE SCHOOL

THE EMERITUS FACULTY OF THE CONSERVATORY OF MUSIC

THE FACULTY OF THE CONSERVATORY OF MUSIC

THE CANDIDATES FOR THE BACHELOR OF MUSIC DEGREE

**CONSERVATORY OF MUSIC
COMMENCEMENT CEREMONY**

CARL NOSSE, *Dean, Presiding*

- ORGAN PRELUDE.....Dr. Charles Schilling, *S.M.D., F.A.G.O.*
University Organist
Professor of Music
Canzona in D Minor — Bach
Nave — Mulet
- PROCESSIONAL.....Dr. Schilling
Rondeau and Fanfares — Mouret
- INVOCATION.....Felicia Sandler
Senior Class Representative
- OPENING REMARKS.....Dr. Carl Nosse, *Dean*
Conservatory of Music
- COMMENCEMENT CONCERT.....University Symphony Orchestra
Dr. Thomas Tatton, *Conductor*
with Senior Performing Soloists

SERENADE.....Howard Hanson
Laurel Ross, Flute

AGATHE'S ARIA FROM THE OPERA **DER FREISCHÜTZ**.....Carl Maria von Weber
Valerie Ricks, Soprano

SIEGMUND'S LIEBESLIED
FROM THE MUSIC DRAMA **DIE WALKÜRE**.....Richard Wagner
Gerald McMillan, Tenor

"O MIO FERNANDO" ARIA FROM THE OPERA **LA FAVORITA**.....Gaetano Donizetti
Laura Pallas, Soprano

"DEATH OF RODRIGO" ARIA FROM THE OPERA **DON CARLO**.....Giuseppe Verdi
Cameron Henley, Baritone

PIANO CONCERTO NO. 2, OP. 22, IN G MINOR.....Camille Saint-Saëns
First Movement - Andante sostenuto
Molly Goheen, Piano

PIANO CONCERTO NO. 5, OP. 73, IN E FLAT MAJOR.....Ludwig van Beethoven
First Movement - Allegro
Kenneth Kugelman, Piano

CONSERVATORY STUDENT REPRESENTATIVE.....Travis Hatton

CONFERRING OF DEGREES.....Dr. Stanley E. McCaffrey, *President*
University of the Pacific

REMARKS.....President McCaffrey

BENEDICTION.....Felicia Sandler
Senior Class Representative

RECESSIONAL.....Dr. Schilling
Sortie in F Major — Franck

Reception in the Gold Room immediately following.

MACE BEARER.....Mr. Frank Wiens
Faculty Chairman, Professor of Music

MARSHALS OF THE PROCESSION.....Elizabeth Spelts, *Professor of Voice*
Ira Lehn, *Professor of Cello*

HOODING.....Judith Chambers
Vice President for Student Life
Bachelor of Music Candidates

Dr. Roy Whiteker
Dean, College of the Pacific
Bachelor of Arts Candidates

DEGREES CONFERRED

BACHELOR OF MUSIC

Lois A. Behrens + +
Brenda Jane Chapman + +
Terri Ann Flores + + +
Molly Ann Goheen**
Dohn Grube
Christiana E. Harle + +
Travis Robert Hatton**
Bret W. Hayden

Cameron Kent Henley
Daniel Leslie Ijams*
Lawrence Herman Jones II
Kenneth Joseph Kugelman**
Robert Edward Love*
Gerald D. McMillan
Candace Mae Newkirk + +
Granville Murl Oldham, Jr.

Laura Lynn Pallas
Leonard Antonio Richardson
Valerie Michelle Ricks
Jennifer Kathleen Rockwell
Laurel Jean Ross
Felicia Ann Barbara Sandler**
Dale Allan Schmidt
Marsha Ann Taggart +

+ DEGREE EXPECTED AUGUST 1984

+ + Music Therapy Graduates receive their degrees after completion of their six-month internship.

+ + + DEGREE EXPECTED DECEMBER 1984

*HONORS

**HIGH HONORS

***HIGHEST HONORS

The list of names as it appears in the printed program is not the official list of graduates. Some last minute changes may not have been included due to printing deadlines. The official list of graduates is maintained by the Registrar's Office.

CONSERVATORY FACULTY

Joan Bachmann*

Stanworth R. Beckler

Allen Brown

George Buckbee

Ron Caviani

Rex Cooper

Donald DaGrade

William Dehning

Donald Dollarhide*

Shirley Dominik*

William Dominik

Joel Elias*

H. Richard Etlinger

Wolfgang Fetsch

C. Dale Fjerstad

David Goedecke

Suzanne Hanser

Carol Hayes*

Marylee Hicks*

Ira Lehn

L. H. McQuerrey

Terry Mills*

George Nemeth

Carl Nosse

Charles Schilling

Elizabeth Spelts

Myra Staum

Neil Tatman*

Thomas Tatton

Carol van Bronkhorst*

Warren van Bronkhorst

William Whitesides

Frank Wiens

Lynelle Frankforter-Wiens

*Adjunct Faculty

UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

1st Violin

Nancy Shively +
Jody McComb +
Mutsuko Cooper*
Nicholette Fetsch*
Warren van Bronkhorst**

2nd Violin

Cynthia Russell +
Dr. Milton Bergantz
Brian Lee
Darlene B. Ochoa
Doris Byron*
Randy Day*
Kay Fiori*
Ellie Tatton*

Viola

Diana Anderson +
Rhys Brannon
M. Chelaine Hall
Nicholas Harris
Robert Love

Cello

Jay Good +
Patricia Espeseth
Nariko Koto
Ira Lehn**

Harp

Cynthia Dodge*

Double Bass

David Wiltshire +
William Flynn

Flute

Andrea Lovitt
Karen Osborne
Laurel Ross

Oboe

Dan Ijams
Jane Kiefer

Clarinet

Allan Gilbert
LeAnn Johnson
Susan Silveira

Bassoon

Lisa Holland
Jean Neven

Horn

Travis Hatton
Paul Kimball
John Massa
Stephanie Potenza

Trumpet

Steve Ober
Robert Runnels

Trombone

Chris Anderson
Steve Rocha
Kenneth Taylor

Tuba

Charles Rodda

Percussion

Allen Brown**

+ Principal

* Guest

** Faculty

HISTORICAL BACKGROUND OF THE MACE

The mace, originally a weapon of offense used in medieval warfare by a king or a great noble, has been refined into a symbolic device which is used on ceremonial occasions. As an academic symbol, the mace dates back to 16th Century England when Queen Elizabeth I presented a replica of her own royal mace to the corporation of the University of Oxford in 1589. She ordered that it be used in all ceremonies to represent the royal presence and the authority granted to the University to issue degrees under the royal insignia. King Charles I made a similar gift to Cambridge University in 1625.

With the establishment at Pacific of the various professional schools and the renaming of the institution from College of the Pacific to University of the Pacific, President Robert E. Burns commissioned Stuart Devlin, internationally known London silver designer, to design and construct a mace for the University of the Pacific. Its first use was at Founder's Day ceremonies, March 6, 1966.

Constructed entirely of silver with gold plating, the mace is approximately four feet long and weighs approximately 15 pounds. It was a gift to the University by Mrs. Winifred Raney, a Regent of the University.

SIGNIFICANCE OF ACADEMIC REGALIA

Distinctive academic dress can be traced back to the universities of the Middle Ages. In the early centuries of its existence, the costume was worn as daily garb, and the several parts each had its practical use. In more recent centuries its use in complete form has been reserved for special, ceremonial occasions.

European universities tend to display considerable variation in their academic regalia. In the United States, however, a standard pattern was adopted over a half-century ago to which virtually all American

colleges and universities adhere. This governs the material, style, color and trimmings of the gown and hood, the style of the cap, and the color of the tassel.

This summary has been prepared to assist in recognizing and interpreting the regalia worn at the University of the Pacific's commencement ceremony.

In the United States, gowns generally are black. A few universities have adopted other colors for their doctoral gowns: Harvard, crimson; Yale, blue; Chicago, maroon; Dartmouth, forest green.

The field of learning in which the degree was awarded is shown by the color of the edging of the hood, and in some cases by the color of the facing and crossbars on the doctor's gowns. Some of the more frequently seen colors are: white (Arts and Letters), pink (Music), dark blue (Philosophy), light blue (Education), scarlet (Divinity), golden yellow (Science), lilac (Dentistry), olive green (Pharmacy), and purple (Law).

The colors of the lining of the hood are those of the institution which awarded the degree. For example, the University of California colors are gold and blue; Stanford University, cardinal; University of Michigan, maize and azure blue; University of the Pacific, burnt orange and black. An olive green tassel is often worn on the cap to signify the Pharmacy field of learning.

An individual's degree is revealed by the type of gown and the width of the edging on the hood. Designs are of three kinds:

BACHELOR'S GOWNS have full pointed

sleeves, with no trimming, and the hoods have a two inch edging.

MASTER'S GOWNS, until 1960, had full closed sleeves, with the arm emerging from the sleeve through a slit at the elbow. The gown has been the despair of wearers because, no matter how hot the day, a coat must be worn under it. In 1960, however, the gown was modified. In place of the elbow slit, an opening was made at the wrist and the gown was made to close. The hoods have a three-inch edging.

DOCTOR'S GOWNS are of silk, have rounded sleeves, velvet facing down the front, and three velvet crossbars on each sleeve. The hoods have side panels and a five-inch facing.

Tassels on bachelors' and masters' caps are ordinarily black, but they may be of the color of the field in which the degree was awarded. Doctor's tassels generally are gold. The left side of the mortarboard is the proper side to wear the tassel.



