



5-25-1985

Conservatory of Music Commencement and Concert

University of the Pacific

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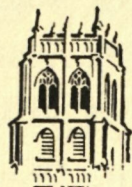
Recommended Citation

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***CONSERVATORY OF MUSIC
COMMENCEMENT AND CONCERT
107 YEARS OF MUSIC 1878-1985***



***May 25, 1985
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 ASSISTANT TO THE 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
Concerto III — Vivaldi-Bach
(Allegro) Recitativ. Adagio Allegro
- PROCESSIONAL.....Dr. Charles Schilling
Trumpet Voluntary V — Stanley
- INVOCATION.....Thomas Hixon, Percussion
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

- BALLADE.....Frank Martin
Glynnis Alexander, Flute
- “NON PIÚ DI FIORI” FROM THE OPERA
“LA CLEMENZA DI TITO”.....Wolfgang Amadeus Mozart
Joslyn King, Mezzo Soprano
- “UNA VOCE POCO FA” FROM THE OPERA
“BARBER OF SEVILLE”.....Gioacchino Rossini
Aya Ueda, Soprano
- THE LIGHT COMES BRIGHTER.....Yrjö Buckbee
Symphonic Poem
- CONCERTO FOR MARIMBA (AND VIBRAPHONE) AND ORCHESTRA..Darius Milhaud
Tom Hixon, Marimba and Vibraphone
- CONCERTO FOR PIANO AND ORCHESTRA.....Maurice Ravel
Allegramente
Stephen McElroy, Piano
- PIANO CONCERTO NO. 3 IN C MAJOR OP. 26.....Sergei Prokofiev
Andante - Allegro
Janet Hill, Piano
- CONSERVATORY STUDENT REPRESENTATIVE.....Paul Kimball

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

CONFERRING OF THE ORDER OF PACIFIC.....President McCaffrey

REMARKS.....President McCaffrey

BENEDICTION.....Thomas Hixon, Percussion
Senior Class Representative

RECESSIONAL.....Dr. Charles Schilling, Organ
Rondeau — Mouret

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*
Charles LaMond, *Emeritus Faculty*

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 ARTS

Janine L. Huck

BACHELOR OF MUSIC

Virginia L. Aiu + +
Glynnis Michelle Alexander
Robin Kelley Russell-Braden + +
Yrjo Henrik Buckbee
Yvonne Marie Dick
Neil Cardew-Fanning
Scott Lawrence Gould
Richard Bruce Gullen +
Nicola Jane Hall +
Janet Hill

Thomas William Hixon +
Paul Ross Kimball*
Joslyn Grace King
Nariko Koto +
Margo LeDuc +
Stephen Gregory McElroy**
Cornell M. Muldrow, Jr. +
Christie Marie Musser***
Steven Tod Ober +
Van Alan Ortega + +

Karen Louise Osborne
Daphne Rose Pirkle*
Vicki T. Purslow
Steve Gonzales Rocha +
Karen Faye Rogers +
Susan Marie Silveira
Regina Lynn Thrower + +
Aya Ueda*
Diana Dawn Wigginton
Roberta Lynn Yee***

+ DEGREE EXPECTED AUGUST 1985

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

*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

Joan Daily*

William Dehning

Donald Dollarhide*

Shirley Dominik*

William Dominik

Joel Elias*

H. Richard Etlinger

Wolfgang Fetsch

C. Dale Fjerstad

Suzanne Hanser

Carol Hayes*

Marylee Hicks*

Ira Lehn

Rodney Loeffler

Terry Mills*

George Nemeth

Carl Nosse

Audree O'Connell

Graham Pollitt*

David Richter*

Charles Schilling

Max Simoncic*

Elizabeth Spelts

Neil Tatman*

Thomas Tatton

Carol van Bronkhorst*

Warren van Bronkhorst

Constance Weichert*

William Whitesides

Frank Wiens

Lynelle Frankforter-Wiens

*Adjunct Faculty

UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

Violin

Margie Buck
Kathy Buys +
David Collum
Jennifer Creamer
Jennifer Flynn
Hong Ki Han
Brian Lee
Michael McClure
Jody McComb*
Darlene B. Ochoa
Cynthia Russell
Verna Wright
Kathy Wykoff

Viola

Diane Gilbert +
Susan Andrews
Doug Westervelt

Cello

Patricia Espeseth
Jay Good +
Nariko Koto

Double Bass

Wendell Dotson
Bill Flynn +
Julianne George

Flute

Leslie Trene Bednorz +
Julie Meyer
Roberta Yee +

Oboe

JoAnn Dibble
Chris Moore +

Clarinet

Susan Silveira +
Karen Wilson +

Bassoon

Lisa Holland +
Dena Marie Young

Horn

Paul Kimball
Jodie Long
John Massa
Stephanie Potenza

Trumpet

Steve Ober
Gerald Gilbert

Trombone

Lisa Carpenter
Steve Rocha
Kenneth Taylor

Tuba

Scott Gould

Harp

Cynthia Dodge

Keyboard

Neil Fanning

Percussion

Paul Everts
Tom Hixon
Coleman Sholl

+ Principal

* Concertmistress

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.

