THE BOB COLE CONSERVATORY OF MUSIC AT CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:

MULTI-PIANO EXTRAVAGANZA

FEATURING CHIZUKO ASADA, SHUN-LIN CHOU, VALENTINA GOTTLIEB, CRAIG RICHEY, MARK URANKER, ALTHEA WAITES AND SELECTED KEYBOARD STUDIES STUDENTS

SATURDAY, APRIL 12, 2014 4:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Sonata in D Major, Op. 6 ................................................................. Ludwig van Beethoven
Allegro molto
Rondo: Moderato
Chizuko Asada, Shun-Lin Chou
(1770-1827)

Jota Aragonesa “Caprice espagnol” ........................................ Louis Moreau Gottschalk
Valentina Gottlieb, Chizuko Asada
(1829-1869)

Waltz from Suite No. 1, Op. 15 ................................................ Anton Arensky
Chris Maldonado, Danielle Yi
(1861-1906)

Bacchanale from Samson and Delilah ........................................ Camille Saint-Saëns
Craig Richey, Valentina Gottlieb
(1835-1921)

Sonata in F Minor, Op. 34-bis .................................................. Johannes Brahms
Althea Waites, Mark Uranker
(1833-1897)

INTERMISSION

From Carnaval of the Animals ................................................... Camille Saint-Saëns
Introduction et Marche royale du Lion
Tortues
Fossiles
Warren Lee, Kate Lin

Champagne Toccata ................................................................ William Gillock
Aaron Ramirez, Paul Blackwell, Taylor Chan, Malila Hollow
(1917-1993)

Waltz from Faust ........................................................................ Charles Gounod
Arr. Renaud de Vilbac (1829-1884)
Andrew Dyquiangco, Aaron Ramirez, Anne Shin, Taylor Chan
(1818-1893)

Sonata in E Minor for Two Pianos, Eight Hands ...................... Bedřich Smetana
Craig Richey, Valentina Gottlieb, Shun-Lin Chou, Chizuko Asada
(1824-1884)

Galop-marche ........................................................................... Albert Lavignac
(1846-1916)
PROGRAM NOTES

Sonata in D Major  Relative to the vast and important output for piano solo, Beethoven’s duets occupy a much less significant place in his oeuvre. The Sonata in D major for four-hands, however, was important enough to have its own opus number, and its popularity in Beethoven’s time was borne out by the many reprints that were made. Composed in 1797, the work bears the unmistakable stamp of Beethoven’s authorship. The Allegro molto opens with the “fate knocking at the door” motif of the Fifth Symphony spread over four octaves. Though this gesture is later heard in the minor keys, there are no sinister undertones, and this short and lively movement bubbles along, with some good natured conversation between primo and secondo parts and sforzando punctuations thrown in. The innocent-sounding Rondo delights with its textural variety and contrasts.

Jota Aragonesa  ‘Taken from the grand symphony for ten pianos The Siege of Saragossa first performed in Madrid on 28 June 1852 before the entire court of Spain.’ So runs the title page of the score. The complete ‘grand symphony’ has not survived but this section takes the form of brilliantly decorated treatments of the jota, a traditional dance of northern Spain, especially of Aragon.

Glinka used the same tune in his orchestral Jota Aragonesa, as did Liszt in his Rhapsodie Espagnole, Saint-Saëns in his La Jota Aragonesa (Op. 64) and Massenet in his opera Le Cid, besides numerous other composers.

—note by Jeremy Nicholas (1994)

Waltz from Suite No. I, Op. 15  Although Anton Arensky occupies a less prominent place in the pantheon of Russian composers, his linkage with the major figures of the nineteenth century Russia was very significant—he was a pupil of Rimsky-Korsakov, the teacher of Rachmaninoff, Medtner, and Scriabin, and admired by Tchaikovsky. The charming Waltz for two pianos from the first suite is probably Arensky’s most famous work. It’s a glittering salon trifle, with a simple structure. The full tune is repeated a couple of times, with dynamic and ornamental variations, followed by a contrasting section decorated with much filigree and elegance.

Bacchanale from Samson and Delilah  In 1867, Saint-Saëns’ initial idea for a dramatic work on the Biblical story of Samson and Delilah was to set it as an oratorio. In 1872 he resumed work on it as an opera. He did not finish it until 1876, and when no French theater was interested in the new work, the premiere was given by Franz Liszt in Weimar in 1877.

The opera Samson and Delilah is a dazzling virtuoso and expressive vehicle for the two leads, and is admired for its combination of brilliant sound and dramatic emotion. Those qualities are quite evident in the famous Bacchanale, the orgiastic, percussion-driven dance that precedes Samson’s destruction of the Philistine temple in Act III.

Sonata in F minor, Op. 34-bis was originally written as a string quintet in 1862. The next year, Brahms recast the quintet as a two-piano sonata. The two-piano version was performed in April 1864 by the composer and virtuoso pianist Karl Tausig. During the summer of 1864 Brahms again remodeled the piece into its final version, the Piano Quintet, Op. 34. The first movement, marked Allegro non troppo, is dark and turbulent in character. The opening theme, played starkly without accompaniment gives way to passionate outbursts and an agitated second theme. The dance-like closing theme provides some relief, but the dark mood soon resumes and the movement finishes tragically.

Carnival of Animals Saint-Saëns’ Carnival of Animals, written originally for two solo pianists and orchestra, is an entertaining piece that guides the listener through a zoo of every creature imaginable, including one titled Pianists. The selections today include Introduction and Royal March of the Lion, Tortoises, and Fossils.

Champagne Toccata William Gillock was an American music educator and composer best remembered for his contribution to piano pedagogical repertoire. The Champagne Toccata was written especially for the 25th anniversary of the Student Affiliate of Dallas Music Teachers Association in 1977.

Waltz from Faust This arrangement of the famous Waltz from Gounod’s opera is by French organist and composer Renaud de Vilbac (1829-1884), a gifted musician who entered the Paris Conservatory at age 13 and won the Prix de Rome in composition two years later. It is closely based on another, more famous transcription of the same waltz, Franz Liszt’s Valse de l’opéra Faust de Gounod for solo piano (1861), so what we have here is essentially a “transcription of a transcription.” Such is the nature of multi-piano repertoire, as original work for this medium is few and far in between. The scene is taken from Act II of Faust, where Mephistopheles is joined by Faust and the villagers in a waltz. The brilliant concert piece begins with the open strings of Mephistopheles fiddle, heard again in the more lyrical middle section, and ends with the pianos all ablaze as the waltz reach a frenetic pace.

Sonata in E Minor for Two Piano, Eight Hands in one Movement (1849) was composed by Smetana during the years 1846-56 of what was perhaps his darkest and most difficult period. The year 1846 saw three important formative experiences: the acquaintance with Robert Schumann and Clara, the direct impact with the transcendental virtuosity of Liszt, and the symphonies of Hector Berlioz. These three encounters caused the young Smetana to meditate over his own musical career. His work as music teacher with count Leopold Thun, carried on for two years, isolated from the rest of the world in Ronsperg castle near the Giant Mountains, became unbearable. In 1847, after a successful tour as a piano soloist, he realized that not even a concert career was what he really wanted. Hence he convinced himself that the road to follow should be to start his own music school at Prague, along the lines of that of his teacher, Joseph Proksch. However, unable to finance this project alone, on March 23, 1848 he wrote a desperate letter to Liszt requesting a loan to open the musical institute at Prague. In April the outbreak of an uprising for the independence of Bohemia forced Smetana to set aside the project (he too supported the revolt by composing marches, songs, anthems and overtures for the rebels). When the last signs of revolt ended, on August 8, he finally managed to open the new “Lehr-Institut im Pianoforte-Spiele.” Within a few months the number of students had grown considerably; the school was also becoming increasingly popular with Prague’s upper middle classes. Considerable admiration was aroused above all with the students’ concerts for their high artistic level. For these concerts, Smetana himself arranged famous orchestral scores for
2 or 4 pianos in order to involve the greatest possible number of students. He also composed several original pieces, including the Rondo in C and Sonata in E minor.

*Allegro energico*, the only movement making up Sonata in E minor, takes on a broader structural plan, as boldly heralded by the initial impelling arpeggios. The structure is that of the classic sonata form: exposition-development-recapitulation-coda. The exposition section contains practically three subjects instead of the usual two. In effect, the initial arpeggios should only act as an introductory passage. However, once in view they stay and enter more than expected; to the point of taking on the lead role “off the script.” The first subject, with its less lively character and popularizing movements vaguely recalling a dance, struggles to depend itself from such impetuosity and just manages to make way. The second subject (two repeated notes followed by a short descending run with a “4 short + 1 long” rhythmic motif repeated constantly in the background), however, finds its space easily and naturally. The development, introduced by a series of dramatic modulations, proceeds in a brilliant manner, with a certain heroic halo, but without rhetoric abundance. The protagonist is above all the first subject, which eventually comes through in all its charm, on the highly lyrical long, arpeggiated tremolos. This is a fantasy-digression in typical orchestral style; a foretaste of the symphonic style of his last years. After a triumphant recapitulation, the Sonata is sealed by a short, shining *Coda* prepared in an effective manner by changing harmonic colors recalling distant memories, lost in time and space.

—*note by Angelo Chiarle*

**Galop-Marche** Albert Lavignac was a French music scholar and composer who is mostly remembered today for his book *La musique et les musiciens*. He also taught at the Paris Conservatoire; among his students were Claude Debussy, Vincent d’Indy, and Gabriel Pierné. Far and away his best known composition is the lively, charming *Galop-Marche*, composed in 1898, originally for eight-hands...yes, that’s four pianists sitting at a single piano. The availability of this public domain score on the Internet has made this daffy piece wildly popular, with hundreds of *YouTube* recordings in the past few years.

**Faculty Performers**

**Chizuko Asada** has been teaching piano at California State University, Long Beach since 1995. While working on her Master of Music degree at CSULB, she won the Fine Arts Affiliates Scholarship as well as the University Concerto Competition and became a member of Pi Kappa Lambda. Her thesis, *Schenkerian Analysis of Sonata Op. 68 by Scriabin*, was completed under the direction of Dr. Martin Herman.

Ms. Asada is not only a piano soloist; she has performed concerti with CSULB Symphony Orchestra and is a professional collaborative pianist for numerous singers, instrumentalists and chamber groups. She was also one of the founders and co-managers of Victoria Chamber Series, Irvine Classical Music Series and Emerging Artist Competitions. In 2013, she started Hoson Classical Series at her new recital venue in Tustin, Hoson House.

She maintains an extensive private piano studio in Irvine; her students have received numerous awards in various competitions. She has also served as adjudicator for various piano competitions in Southern California.
SHUN-LIN CHOU has performed internationally in concerto, solo, and chamber performances. Declared “an artist of international stature” (*Taiwan Times*), who “shined at the piano ... effortlessly and flawlessly” (*Schwäbische Zeitung*, Germany), he has performed to critical acclaim as soloist with over a dozen orchestras in such prestigious venues as the National Concert Hall in Taipei, Victoria Concert Hall in Singapore, and the Eastman Theatre. Dr. Chou has completed an around-the-world recital tour to Europe and Asia, with successful performances in Germany, Austria, Czech Republic, Poland, Taiwan, Singapore, Malaysia, and the United States. An experienced chamber musician, Chou was a member of the Hawthorne Trio, the resident artist group at Missouri State University.

An active adjudicator and clinician, Shun-Lin Chou has judged for numerous competitions from regional to national levels. Locally, he has judged for various MTAC events, including Young Artist Guild finals and California Association of Professional Music Teachers (CAPMT) auditions. Invitations to present master classes and lecture recitals have taken him to colleges and universities in Asia, Europe, and across the United States. A dedicated teacher and leader in music organizations, he has served as Missouri Music Teachers Association's Convention Chair and recently served as state chair of CAPMT Honors Auditions. A multi-faceted artist, teacher and scholar, Chou recently presented a paper at an international symposium on Johannes Brahms entitled “Brahms’ Piano Idiom: Toward a New Virtuosity.” His research in descriptive bibliography of printed music has led him to develop an avid interest in collecting nineteenth century scores.

Dr. Shun-Lin “Sam” Chou currently serves as Director of Keyboard Studies and Professor of Piano at California State University, Long Beach. Prior to joining the faculty at CSULB in 2003, he served as an associate professor of piano at Missouri State University. He has held various teaching posts at Tunghai University summer music festival in Taiwan, the Missouri Fine Arts Academy, the Preparatory Piano Laboratory Program at the University of Michigan, and the Eastman School of Music. Chou earned the Doctor of Musical Arts degree and the prestigious Performer’s Certificate from the Eastman School of Music after being awarded a Graduate Fellowship, and received a Masters in Piano Pedagogy and Performance degree from the University of Michigan. His principal teachers include Nelita True, Louis Nagel and Reginald Gerig.

VALENTINA GOTTLIEB regularly performs solo and ensemble recitals around the world: UK, Spain, Latvia, Lithuania, Armenia, Russia. Her concert venues in the USA include Bob Cole Conservatory of Music at CSULB, Istituto Italiano di Cultura, Classical Music Encounters of Southern California, Irvine Chamber Music Festivals, Victoria Chamber Music Festivals, etc.

Mrs. Gottlieb has strong connections with Riga, Latvia. In 2006 she opened there a concert series “The Masters and the Apprentices” with a solo recitals. In 2012 she gave master classes and performed at the International music festival Summertime.

She was the first performer in Latvia of the John Field *Concerti for Piano and Orchestra*, B. Martinu Piano Sonata and other compositions. Besides being an accomplished performer whose programs were recorded and broadcast on Latvian State Radio and TV, she is an author of two books on B. Martin's piano music.

At the Bob Cole Conservatory of Music she nurtures future performance-major Bachelor’s and Master’s. Students of her private studio are winners at prestigious solo and concerto competitions including Platinum Prize at McGaugheny Glendale Piano Competition (California), Aloha International Piano Competition (Hawaii), Bach Complete Works Competition (California), etc.
Besides performing and teaching, she regularly gives Master classes and adjudicates various festivals and competitions (SYMF, United States Open Music Competition, MTAC and MTNA festivals, John C. Child Walker Music Competition, etc.)

Mrs. Gottlieb, formerly professor at Piano Faculty, Academy of Music in Riga, Latvia, holds Masters degrees in Piano Performance, Chamber Music, and Pedagogy from the Academy of Music, Riga, Latvia and a Doctorate from the St. Petersburg Conservatory of Music. Her teachers included Prof. K. Blumental and Prof. N. Perelman.

**CRAIG RICHEY** A native of North Carolina, Richey his high school diploma from the N.C. School of the Arts, his Bachelor of Music degree from the St. Louis Conservatory, and his Master of Music degree from the Juilliard School. Hailed by the St. Louis Post-Dispatch for his ‘No-nonsense pianism!’ He made his New York debut with pianist Pamela Mia Paul as guest duo-soloist with the New York Pops at Carnegie Hall. He has appeared both in solo and chamber music recitals throughout the United States. His performances have been aired on National Public Radio and Voice of America Radio, which is broadcast worldwide. He taught for ten years at the renowned Third Street Music School Settlement in New York City and directed their esteemed chamber music program. His major teachers include Joseph Kalichstein and Martin Canin.

Mr. Richey’s students have been regular winners of the Bob Cole Conservatory Concerto Competition and have frequently garnered first and second prizes in solo and concerto competitions in California. His students have been accepted into both piano performance and collaborative piano programs at USC, UCLA, Cincinnati Conservatory, Indiana University, Manhattan School of Music, the Oberlin Conservatory, San Francisco Conservatory and the Peabody Institute.

He is also a frequent adjudicator at competitions throughout the Southwest. As a performer, Richey has collaborated with such notable artists as cellist Lynn Harrell, soprano Clamma Dale, clarinetist Daniel McKelway, and violinists Pamela Frank and Elaine Richey. Elaine Richey (1932-1997), Craig’s mother, was winner of the 1959 Walter Naumburg Competition and assistant to Ivan Galamian at the Curtis Institute. In addition to Richey’s career as pianist and teacher, he is a successful film composer and a Sundance Fellow. Visit craigrichey.com for more information about his film work.

**MARK URANKER** enjoys a varied career as a pianist, harpsichordist, chamber musician and composer. With pianist Althea Waites, he tours as the Orpheus Duo, a two-piano ensemble dedicated to performing standard works of the repertoire as well as championing new works. Mark is also a founding member of Cabaret perpetual with singer and actor Elizabeth Ackerman. Premiering the works of many composers, he has performed at many venues including the Luckman Center for the Arts, California Institute of the Arts, the Palm Springs Bach Festival, and on KUSC. He has composed for both theater and dance: his works include incidental music for Moliere’s Bourgeois Gentleman, Peter Shaffer’s Royal Hunt of the Sun and music for prominent choreographers. Mark also composed and directed the music for the Gala Opening of the Aquarium of the Pacific in Long Beach.

He gave his New York premiere as a harpsichordist at the prestigious “Midtown Concerts” early music series; in New York City, Mark studies harpsichord and continuo playing with Gwendolyn Toth, and Baroque vocal technique and interpretation with Grant Herreid. He has coached and directed many works from the Baroque era, including Orfeo by Monteverdi, and Agrippina and Giulio Cesare by Handel and the Magnificat of J. S. Bach. Mark also performs and rehearses with the American Ballet.
Theatre during the summer in New York City. He is on the piano faculty at the Cole Conservatory of Music at California State University, Long Beach.

ALTHEA WAITES
Internationally acclaimed American pianist Althea Waites has concertized extensively throughout the United States, Europe, and Asia as a soloist, chamber musician, and collaborative artist. She has also participated in many festivals as soloist and ensemble coach including Aspen, Tanglewood, the Yale Summer Festival, and the Idyllwild Arts Festival in Southern California.

Praised by the *Los Angeles Times* for “superb technique and profound musicality,” Ms. Waites has a distinguished history of performing new music by American composers and has received several honors and commendations for her work. She has also been guest soloist for National Public Radio’s *Performance Today*, KCET in Los Angeles, Walt Disney Concert Hall, and *Sundays At Four*, a live broadcast from the Los Angeles County Museum of Art.

Ms. Waites is a graduate of the Yale University School of Music where she studied with Donald Currier, and is currently on the keyboard faculty at the Cole Conservatory at CSU Long Beach. She is in demand for recitals, residencies, and master classes at colleges and arts institutions throughout the country, and also collaborates with pianist Mark Uranker as the Orpheus Duo in performances of works from the traditional repertoire and new music for two pianos.

Althea Waites is an International Steinway artist and a member of Phi Kappa Lambda National Music Honor Society.

STUDENT PERFORMERS

Christopher Maldonado, 21, currently pursuing his Bachelor’s of Music in Piano Performance at the Bob Cole Conservatory of Music, CSULB. He is currently under the tutelage of Craig J. Richey. He has studied the piano since the age of 14 and is a prizewinner of several major competitions (CSULB Concerto Competition, MTAC Concerto Competition, and has also placed in Torrance Symphony and MTAC Solo Piano Competitions). In addition to receiving the Bob Cole Scholarship, he has also been awarded the prestigious Richard and Johanna Baker Music Scholarship, and the SAI Music Scholarship in Keyboard. He also received a Maestro Award at Heritage Music Festival in Washington D.C. and has performed in master classes for Antoinette Perry, Daniel Shapiro and Daniel Epstein.

Christopher holds a position as Organist at Our Lady Help Church of Missions in Garden Grove, CA. He is also in demand as a freelance collaborator and works with more than 30 musicians a year. In addition, he is the student accompanist for the CSULB Women’s Chorus. Mr. Maldonado is also a social rights activist, and was honored to serve 2 years with InterACT performance troupe doing interactive shows to prevent sexual assault, racism, homophobia and stalking. He still strives to make change and plans to share his music to benefit such causes.

Danielle Yi started her piano studies at the age of 5 under the instruction of teacher Su Nakamura. Since then, she has studied with Setsuko Kim, Lois Roberts and is now continuing her piano studies at the Bob Cole Conservatory of Music with Professor Althea Waites. Throughout her years of playing she has won numerous awards which include awards from Bach Festival and Southwestern Youth Music Festival (SYMF), and has completed Certificate of Merit (CM) Advanced Levels with Theory Exempt scores and opportunities to perform in honor recitals. Danielle also started violin at the age of 12 and
was selected to perform in ensembles such as the Southern California String and Band Orchestra Association (SCSBOA) and Colburn School’s Orchestra de Camara. She has also had the opportunity to study at University of Southern California’s (USC) Thornton School of Music and at El Camino College’s Applied Music program. Recently, she won the El Camino College’s Concerto Competition and had the opportunity to perform with El Camino College Symphony Orchestra. She was also selected to perform in master classes with renowned pianists Mariangela Vacatello, Christopher Brennan, Jerry Wong, and Daniel Shapiro. She also won scholarships from Los Cancioneros Master Chorale and Mu Phi Epsilon.

Currently, she teaches piano and is a part of the Music Teacher’s Association of California as a piano teacher. She also works as an accompanist, and as violinist in Einvera String Quartet. In the future she hopes to grow as a pianist and musician, and become a professor of piano to continue to share her love of music with others.

Pianist Kate Lin is a native of Taiwan. Over the last few years, Ms. Lin has successfully made a career for herself in America as a soloist and collaborative artist. She is a consummate musician, capable of expressing the subtle nuances of any musical piece, while having the technical command to perform the most difficult of passages with ease. In 2012, her live performance of the Brahms Clarinet Trio was broadcast live on KUSC.

Kate Lin graduated with a Master’s of Music in Piano Performance from the Bob Cole Conservatory of CSU Long Beach, where she was awarded a scholarship and Graduate Assistantship as a student of Dr. Shun-Lin Chou. Notably, she was the only musician invited to perform a solo in the announcement ceremony inaugurating the Bob Cole Conservatory of Music. In 2009, she was accepted into the USC Thornton School of Music, where she studied under Antoinette Perry. Kate Lin is a passionate teacher who maintains a busy private studio and was recently invited to be the new member of the trio group “Triple Entendre.”

Raised in a typical blue-collar environment, pianist Warren Lee had the traits of hard work, discipline, and a ‘family first’ mentality instilled in him at an early age. The passion and dedication shown by his loving parents drove him to find his own life’s calling in music. Mr. Lee has experienced, first-hand, music’s positive effects and believes his life mission is to definitively affect other peoples’ lives through the powerful message of music. In recent years, Mr. Lee has made community outreach a focal point and has engaged audiences in college settings, performance venues and residences in order to make classical music more accessible. More importantly, Warren believes in mentoring the younger generation, evidenced by his passion for teaching, and volunteers his services as a teacher and accompanist when possible.

As a performing artist, Mr. Lee meticulously prepares his programs with a disciplined approach to detail. In addition, he strives to make each performance as heartfelt, interpretively accurate, and entertaining as possible. With a strong love for hidden gems of the repertoire, he often includes works by underrated composers who have not enjoyed the popularity they deserve. Warren Lee has had the privilege of studying under Dr. Shun-Lin Chou, director of keyboard studies at the Cole Conservatory, and Dr. Nadia Shpachenko, his current piano teacher at Claremont Graduate University.

Aaron Ramirez is currently a freshman working toward his Bachelor of Music degree in Piano Performance at the Bob Cole Conservatory at CSULB, where he is a student of Dr. Shun-Lin Chou. Besides his solo work, Aaron accompanies fellow instrumentalists and vocalists, for auditions, competitions, exams, and other performances. He also enjoys collaborating with fellow pianists and playing in other small groups for composition and film score projects. In the summer of 2012, Aaron was selected to attend the California State Summer School for the Arts (CSSSA), where he
Aaron Collins has collaborated with individuals from various fields of art, participated in master classes and performances featuring renowned artists, and received the “Best Collaborative” award. In his free time, Aaron enjoys composing, listening to new music, reading, watching movies, and the outdoors.

Paul Blackwell is currently completing his Bachelor of Music degree in piano performance at California State University Long Beach. He is a performer and composer, and has accompanied numerous musicians in performances such as piano showcase and piano plus concerts. He has received scholarships such as the Dr. Charmane Meyer Scholarship. He is currently studying under Dr. Shun-Lin Chou and has studied with Dr. Diane Snodgrass and Mary Barranger.

Taylor Chan is currently a junior completing her Bachelor of Music degree in Piano Performance at the Bob Cole Conservatory of Music at California State University, Long Beach, where she studies with Dr. Shun-Lin Chou. An active collaborator, Taylor is in high demand in the music department for degree recitals, instrumental juries, and competitions. She has also served as the accompanist for CSULB's University Choir, and as pianist in the University Symphony Orchestra.

The recipient of several merit scholarships at CSULB, including the John J. Shaak Scholarship, Martin Figoten Performing Arts Scholarship and Dramatic Allied Arts Guild Scholarship, Taylor has also competed in the 2012 Music Teachers’ Association of California Piano Solo Competition, receiving an honorable mention at the regional level. In 2006, she received a Congressional Award in recognition of her receipt of the Jefferson Award for Public Service, acknowledging her free performances in retirement homes. In the summer of 2012, Taylor attended the International Keyboard Institute and Festival in New York, where she participated in master classes given by renowned piano pedagogues from around the world. Aside from music, Taylor enjoys reading, writing, drawing, and psychology. She also loves cats.

Malila Hollow began her musical career by studying piano with Marcia Smith at the age of 5 in 1996. She studied classical repertoire and technique up until the age of 17. In the later years of her study, she participated in various adjudications and solo/ensemble competitions as a performer and accompanist. Throughout high school she participated in multiple ensembles including vocal jazz, concert choir, women’s chamber choir, jazz band, and school musicals. In her senior year, she received the Ella Fitzgerald Well Rounded Musician Award.

Beginning in college, Malila began studying jazz piano and vocals under the direction of Kirk Marcy. During her 3 years at Edmonds Community College, she performed and toured with Soundsation vocal jazz, and through that, worked to cultivate and enrich various school choirs in the state of Washington. In addition, she recorded 2 albums with the group and administered and participated in the annual Frank DeMiero Jazz Festival. Malila also accompanied solo auditions and choir performances intermittently throughout her time spent at Edmonds Community College. In her remaining time, Malila formed a jazz combo called “The Tritone Subs” with a few of her peers. They performed at Egan's Jam Club and for various lunchtime gigs in the greater Seattle area.

After graduating, Malila transferred to California State University Long Beach to pursue degrees in Choral Music Education and Piano Performance. Currently she is studying under Mark Uranker and participating in multiple ensembles at the University.
Andrew Dyquiangco is a junior Piano Performance major at California State University, Long Beach currently studying with Valentina Gottlieb. Andrew started taking piano lessons when he was 5 years old under the Suzuki method. At age 16, he began receiving instruction from Chizuko Asada.

Awards and honors include being first alternate in the MTAC Bach Festival Irvine Branch in 2010, receiving the gold medal in the MTAC Classical and Romantic Showcase Southern Branch that same year, and winning the Johnnie Carl instrumental scholarship award from his high school's annual Arvella Schuller Scholarship Auditions. Andrew entered CSULB as a Bob Cole scholar and has twice received the John J. Shaak Scholarship in Piano.

Performances include a piano recital at the Richard Nixon Library, a benefit concert for the Philippine Cultural Center of America, Piano Showcase and Piano Plus concerts at school, participating as an orchestra member with the Corona Symphony Orchestra and the Cole Conservatory Orchestra, and various accompaniment work.

Anne Shin has given concerts and recitals throughout California and Washington states as a soloist, chamber musician, and collaborative artist. An avid musician, Anne Shin grew up playing the piano, flute, and the violin. But it was when she became the pupil of the distinguished pianist Jungran Kim Khwarg that she decided to devote herself to furthering her musical passion as a pianist. Her teaching and guidance equipped Anne to capture first place titles in numerous competitions, and debut with an orchestra under the baton of Frances Steiner as the winner in the Southwestern Youth Music Festival's concerto division.

Anne received her Bachelor of Music degree from the Bob Cole Conservatory of Music (BCCM) at California State University, Long Beach, and is currently completing her Master's degree under the tutelage of Craig Richey. During her studies at BCCM, Anne received many scholarships and awards, including a graduate assistantship and the induction to Pi Kappa Lambda. Her greatest achievement, however, has been her development and maturity as an artist through which she has twice won first place in BCCM's Concerto Competition and performed with the Cole Conservatory Symphony Orchestra. Anne has performed in master classes for internationally recognized artists and pedagogues who helped further her skills as a performer.

Anne has worked at the University of California, Riverside as a staff accompanist, and has worked as the staff accompanist at Cerritos College where she enjoyed coaching and working with a wide array of students on the artistry of collaborative performance practice in the music department's Applied program. She currently serves as the staff accompanist in the music department at Irvine Valley College. She is also active as the accompanist for the Long Beach-based women's choir, Women of Note, as well as the pianist for her church and choir. Anne is dedicated to using her musical abilities to serve the community, with her most recent contribution being a benefit concert for the American Childhood Cancer Organization Inland Northwest in Spokane, Washington. Anne enjoys traveling, hanging out with family and friends, and spending quality time with her husband with whom she is expecting their first child.
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- Isobel Leventhal
- Glenn Moeller
- Nutone-Broan Products, Inc.
- Patricia Ronda
- Patricia Silver
- Paul Steinkle
- Richard Wu

**Supporters ($100-299)**

- J. Berliner
- Samuel Bernier, Sr.
- Roger Burke
- Ramiro Carillo
- Pete & Tinee Colapietro
- Ruth Ann & Darse Crandall

**Friends ($20-99)**

- Steven Gratch
- Elaine & Martin Grodin
- Nancy G. Henry
- Cheri Hierbaum
- Barbara Hillman
- Judie Irving
- Roslyn Kramer
- Ada Kreindel
- Judy Mathias
- John Mayer
- Julia Mills
- Stuart Millstone
- Huynh Nguyen
- M.E. & Andrew C. O’Conner
- Diane Owen
- Linda Palitz
- Barbara R. Peterson
- Louise Reed
- Carl H. Reynolds
- J. Alan Rosen
- Ron Schrantz
- Mark Serres
- B.J. Sherwin
- Patricia Silver
- William Stone
- Elizabeth Thomasson-Weed
- Shirley Thronson
- John J. Vanderhorst
- Dolores Volpe
- Althea Waites-Hayes
- Julie L. Wilson

**UPCOMING EVENTS**

- **Saturday, April 19, 2014:**
  Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall $10/7

- **Tuesday, April 22, 2014:**
  String Chamber, Joon Sung Jun, director 8:00pm Daniel Recital Hall $10/7

- **Wednesday, April 30, 2014:**
  Piano Plus! Craig Richey and Shun-Lin Chou, directors 8:00pm Daniel Recital Hall $10/7

- **Friday, May 16, 2014:**
  Alumni Artis Series, Benefit Concert, Kate Lin and Warren Lee, piano 8:00pm Daniel Recital Hall, Free Will Offering

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