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

CHAMBER CHOIR
JONATHAN TALBERG, CONDUCTOR

UNIVERSITY CHOIR
OLGA A. SPRIGGS, CONDUCTOR

COLLEGIUM MUSICUM
DAVID GARRETT, DIRECTOR
WITH GU-K-HUI HAN, PIANIST

SATURDAY, OCTOBER 24, 2015 8:00PM

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

Tonight’s University Choir program was inspired by Franz Joseph Haydn’s oratorio Die Jahreszeiten or The Seasons. Composed in 1801 with German and English libretti by Baron Gottfried van Swieten, it was influenced by the most widely read novel at the time (second only to the Bible) entitled The Seasons by James Thomson (1700-1748). Haydn’s oratorio is divided into four sections, Spring, Summer, Autumn and Winter. Tonight’s University Choir set reflects the late Summer and Autumn harvest seasons. In the oratorio, the summer season concludes with a storm. Tonight, Eric Whitacre’s Cloudburst with its percussion, snaps, claps and pats represents that thunderstorm. Once the storm passes, the hunters and dog packs set out on a hunt to catch an elusive deer and prepare for the fall harvest. After a successful hunt, the people give thanks with the “Gratias” extracted from J.S. Bach’s magnificent Mass in B minor. Our program continues with a closer look into the lives of the harvesters, in particular those of a young boy, Djore, and a young girl, who meet, fall in love and decide to marry after a quick and silly conversation. In his Seasons, Haydn concludes the Autumn section with a drinking and dancing chorus, so we do the same for our program with Brindisi from the first act of Giuseppe Verdi’s La Traviata. We close tonight’s University Choir program with Frank Ticheli’s There Will Be Rest as we imagine the end of the busy harvest season, peaceful nightfall and the shining stars emerging over the snow-covered rooftops.

Dr. Olga A. Spriggs
Director, University Choir

PROGRAM
CSULB UNIVERSITY CHOIR Olga A. Spriggs—conductor

National Anthem .................................................................Francis Scott Key (1749-1843)
arr. Darmon Meader

Cloudburst ................................................................................... Eric Whitacre (b. 1970)
Kaytie Holt, Regan MacNay, Jeremy Padrones, Jesse Tebay—percussion
Sarah Conniff, Timothy Hall—soloists, John Carroll—speaker

From Die Jahreszeiten .........................................................Franz Joseph Haydn (1732-1809)
Recitative: Hier treibt ein dichter Kreis
Chorus: Hört, das laute Getön
Emilio Peña—tenor
Christian Siqueiros & Jennifer Ornelas—French horn

Gratias agimus from Mass in B minor .......................................Johann Sebastian Bach (1685-1750)
Regan MacNay—graduate conductor

Sednalo e Djore dos (Bulgarian Folk Song) .............................arr. Sara Shakliyan (b. 1973)

Brindisi from La Traviata .........................................................Giuseppe Verdi (1785-1867)
Gracie Gray—soprano, Thomas Murphy O’Hara—tenor

There Will Be Rest ........................................................................Frank Ticheli (b. 1958)
Alleluia .......................................................................................................................... Jake Runestad (b. 1986)

Wachet! Betet! ........................................................................................................... Johann Sebastian Bach (1685-1750)

Chamber Choir & Collegium Musicum Orchestra

Ave Maria .................................................................................................................. Daniel Elder (b. 1986)

Seek Him That Maketh The Seven Stars ................................................................. Jonathan Dove (b. 1959)

The Farewell ............................................................................................................. Daniel Hughes (b. 1968)

World Premiere
Jonathan Knauer—tenor, Emilio Valdez—baritone

Let Me Fly ................................................................................................................ arr. Robert DeCormier (b. 1922)

My Lord, What a Mornin'? .................................................................................... arr. Harry T. Burleigh (1866-1949)

Ezekiel Saw Duh Wheel ........................................................................................ arr. William Dawson (1899-1990)

Irish Blessing ......................................................................................................... arr. Graeme Langager (b. 1970)

TEXTS & TRANSLATIONS

Cloudburst

La lluvia...

Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.

Soles azules, verdes remolinos,
picos de luz que abren astros
como granadas.

Dime, tierra quemada, no hay agua?
hay sólo sangre, sólo hay polvo,
sólo pisadas de pies desnudos sobre la espina?

La lluvia despierta...

Hay que dormir con los ojos abiertos,
hay que soñar con les manos,

The rain...

Eyes of shadow-water
eyes of well-water,
eyes of dream-water.

Blue suns, green whirlwinds,
birdbeaks of light pecking open
pomegranate stars.

But tell me, burnt earth, is there no water?
Only blood, only dust,
Only naked footsteps on the thorns?

The rain awakens...

We must sleep with open eyes,
we must dream with our hands,
soñemos sueños activos de río buscando su cauce,
sueños de sol soñando sus mundos,
hay que soñar en voz alta,
hay que cantar hasta que el canto eche, 
rálces, tronco, ramas, pájaros, astros,
hay que desenterrar la palabra perdida,
recordar lo que dicen la sangre y la marea,
la tierra y el cuerpo,
volver al punto de partida...

we must dream the dreams of a river seeking its course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunk, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...

—Octavio Paz (1914-1998)
adapt. Eric Whitacre / trans. Lysander Kemp

From Die Jahreszeiten

**Recitative**

Hier treibt ein dichter Kreis
Die Hasen aus dem Lager auf.
Von allen Seiten hingedrängt
Hilft ihnen keine Flucht.
Schon fallen sie, und liegen bald,
In Reigen freudig hingezählt.

**Chorus**

Hört das laute Getön,
Das dort im Walde klinget!
Welch ein lautes Getön
Durchklingt den ganzen Wald!
Hörner Schall,
Der gierigen Hunde Gebelle.

Schon flieht der aufgesprengte Hirsch,
Ihm rennen die Doggen und Reiter nach.
Er flieht, er flieht. O wie er sich streckt!
Ihm rennen die Doggen und Reiter nach.
O wie er springt!
O wie er sich streckt!

Da bricht er aus den Gesträuchen hervor
Und läuft über Feld in das Dickicht hinein.
Jetzt hat er die Hunde getäuscht;
Zerstreuet schwärmen sie umher.
Die Hunde sind zerstreut,
Sie schwärmen hin und her.
Tajo! Tajo! Tajo!

Der Jäger Ruf, der Hörner Klang
Versammelt auf's neue sie.
Ho! Ho! Tajo! Tajo!
Mit doppeltem Eifer stürzet nun
Der Haufe vereint auf die Fährte los.
Tajo! Tajo! Tajo!
Von seinen Feinden eingeholt,
An Mut und Kräften ganz erschöpft,
Erlieget nun das schnelle Tier.

**Recitative**

Here the hunters
chase the hares from their camps.
Driven from all directions,
they have no escape.
They fall, and soon are laid
in rows and gleefully counted.

**Chorus**

Hear, O hear the clamor
that echoes through yonder woods!
What a clamor that is
that echoes throughout the woods!
It is the shrill cry of the horn,
the barking of eager hounds.

Now he leaps up and runs,
followed by hounds and riders.
He flees, he flees! O how he flies along!
Hounds and riders follow him.
Oh, how he leaps and bounds!
Oh, how he runs!

Now he bursts out of the cover
and races across the fields
into the thicket.
Now he's outwitted them;
the hounds scatter
and stray to and fro.
Tally-ho, tally-ho, tally-ho!

The huntsman's voice and the horn
rally the pack anew.
Ho, ho, ho! Tally-ho! Ho, ho!
With redoubled zeal
the reunited pack sets off again.
Tally-ho, tally-ho, tally-ho!
Surrounded now from every side,
his spirits and his vigor lost,
Hard pressed, exhausted drops the deer.
Sein nahes Ende kündigt an
Des tönenden Erzes Jubellied,
Der freudigen Jäger Siegeslaut
Ha-la-li, Ha-la-li, Ha-la-li!

Gratias agimus tibi
Gratias agimus tibi
propter magnam gloriam tuam

Sednalo e djore dos
Sednalo e Djore!
Ti ludo Djore dos,
Ti mi ludo Djore!

Vunka na vartitsi dos,  
Vunka na vartitsi,

Sharen chorap plete dos,  
Sharen chorap plete,

Yotdol ide devoyche  
Ta na Djore veli.

Shto rabotish tuka dos, heh  
Shto rabotish tuk?

Sharen chorap pleta dos,  
Sharen chorap pleta.

Koum che go dadesh dos,  
Koum che go dadesh?

Koyto mene zeme dos,  
Koyto mene zeme,  
Nemu che go yodam.

Ya chu tebe zema dos,  
Ya chu tebe zema.

Tebe che go yodam dos,  
Ya chu tebe zema dos.

Sednalo e Djore dos,  
Sednalo e Djore!  
Ti ludo Djore dos,  
Ti mi ludo Djore!
**Brindisi**

Libiamo, libiamo ne’lieti calici
che la bellezza infiora.
E la fuggevol, fuggevol ora
s’inebrii a voluttà
Libiam né dolci fremiti
che suscita l’amore,
poiché quell’occhio al core onnipotente va.
Libiamo, amore, amor fra i calici
più caldi baci avrà.
Ah! Libiam, amor, fra’ calici
più caldi baci avrà
Tra voi, tra voi saprò dividere
il tempo mio giocondo;
Tutto è follia, follia nel mondo
ciò che non è piacer
Godiam, fugace e rapido
è il gaudio dell’amore,
e un fior che nasce e muore,
ne più si può goder
Godiamo, c’invita, c’invita un fervido
accento lusingher.

Ah! godiamo, la tazza, la tazza e il cantico,
la notte abbella e il riso;
in questo, in questo paradiso ne scopra il nuovo dì.

**Wachet! Betet!**

Wachet! betet! betet! wachet!
Seid bereit allezeit,
Bis der Herr der Herrlichkeit
Dieser Welt ein Ende machet.

**Ave Maria**

Ave Maria, gratia plena:
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus tuis ventris tui, Jesu.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.
ABOUT DAVID GARRETT  Dr. David Garrett joined the applied teaching faculty in the department of Music in Fall 2001. He became part of the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. Garrett also appears frequently as recitalist, chamber musician, and soloist, receiving popular and critical acclaim. Writing in Strad magazine, Henry Roth observed, “he is a polished and experienced musician...excellent in all departments.”

Garrett maintains a wide range of musical interests: he has recorded modern cello works for the Albany and Opus One labels, his doctoral dissertation includes publication of previously unknown baroque cello works, and he pursues the standard literature in regular solo and chamber music performances. Garrett also enjoys teaching: his preparatory students consistently excel in competitions and honors orchestras and he has been a member of the faculty at Ball State University, the University of Texas at San Antonio, and Trinity University. Currently, Garrett teaches cello at California State University, Long Beach.

Along with his wife, Junko, David Garrett performs cello and piano recitals as the Belrose Duo, including several tours in both the U.S. and Japan. Away from the cello Garrett enjoys playing the viola da gamba, composing, and arranging, and in his spare time he enjoys games and sports, especially, tennis, chess, and bridge.

ABOUT GUK-HUI HAN  Dr. Guk-Hui (Cookie) Han received her BM in Piano Performance from Chung-Ang University, Seoul, Korea, her MM in Collaborative Piano from the University of Cincinnati College Conservatory of Music and a DMA in Keyboard Collaborative Arts from USC, Thornton School of Music. Dr. Han is excited to join us as the BCCM staff accompanist.

Her career has taken her all over the world, from accompanying operas and vocal festivals in Korea to premiering new works in Los Angeles, California. She has had extensive experience as a collaborative pianist, working with the USC Thornton Chamber Singers, the USC Apollo Men's Chorus, Wind Ensemble and was the music director for a production of Le Portrait de Manon.

During the summers Guk-Hui extended her studies, attending the Collaborative Artist Program, Aspen Music Festival, CO (2008), as a master course participant at the Franz-Schubert Institut, Baden bei Wien, Austria (2012), attending the Professional Pianist Program at Songfest, Colburn School of Music and was invited to the preliminary round of the Wigmore Hall Song Competition, London, England (2013). This past summer she participated in French immersion program, L'Ècole Français, at Middlebury College, Middlebury, VT.

While studying at USC and University of Cincinnati, Guk-Hui was awarded teaching assistantships. She also has received scholarships to the Aspen Music Festival, the University of Cincinnati, Songfest and was awarded USC’s Koldofsky Fellowship 2010-2014. Dr. Han also has been elected to Pi Kappa Lambda, a music honorary society. Her major teachers have been Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu.

ABOUT OLGA A. SPRIGGS  Dr. Olga A. Spriggs holds Bachelor’s degrees in Music Education and Vocal Performance and a Master’s Degree in Choral Conducting from the Bob Cole Conservatory of Music at California State University, Long Beach. She completed her doctoral degree (DMA) in Choral Conducting at the University of Cincinnati’s College-Conservatory of Music. Dr. Spriggs most recently directed the University of Cincinnati Men’s Chorus, a 60-voice male ensemble comprised of students from UC’s fifteen colleges. Additionally, she was the Assistant Director of the Cincinnati Children’s Choir, a professional singer with Cincinnati’s Vocal Arts Ensemble and cantor at St. Francis de Sales Catholic Church. Prior to her residence at CCM, Dr. Spriggs directed the CSULB Men’s Chorus and was the assistant conductor and Russian Diction Coach for the CSULB Chamber Choir. She was Assistant Conductor of the Camerata Singers of Long Beach and taught private lessons in piano and voice while also working as an elementary music education teacher in the Centralia School District in Buena Park, CA. She worked as a church pianist, organist and cantor at St. Joseph’s Catholic Church in Santa Ana and St. Mary’s by the Sea Catholic Church in Huntington Beach. Currently, she is the Director of Music Ministries at Our Lady of Mount Carmel in Newport Beach.
Dr. Spriggs has conducted choirs on tour both in the US and internationally and has prepared choirs for performances with the Long Beach Symphony, Cincinnati Pops and CCM Orchestras. Her mentors include Earl Rivers, Brett Scott, Jonathan Talberg, Alina Artemova, Anunziata Tomaro, Elmer Thomas, and Valentina A. Bogdunovskaya. She has had the privilege of working with renowned conductors such as Mark Gibson, Duain Wolfe, Patrick Quigley, Craig Hella Johnson, Rob Istad, Charlene Archibeque, Donald Nally, Jon Washburn, Rollo Dilworth, Leonard Ratzlaff and Robyn Lana. She studied voice with Elisabeth Pehlivanian and piano with Leonid Levitsky.

**ABOUT JONATHAN TALBERG**

Dr. Jonathan Talberg, Director of Choral, Vocal, and Opera Studies and Associate Director of the Conservatory, is conductor of the nationally renowned CSULB Bob Cole Conservatory Chamber Choir. He has twice conducted at the Music Educator’s National Conference regional honor choir, at the 2008 and 2012 American Choral Directors Western Convention and 2009 and 2013 National Collegiate Choral Organization Conferences, at numerous All-State choir concerts, and in various venues throughout Europe and Asia, including the Sistine Chapel, St. Peter’s and St. Mark’s Basilicas in Italy, the Karlskirche in Vienna, the Matyas Templom in Budapest, and at the Great Hall of the People in China. In constant demand as a guest conductor, he has worked with all levels of singers—from elementary to professional—throughout the United States and Europe. He has prepared choirs for the Cincinnati Symphony, the Long Beach Symphony Orchestra, the Los Angeles Master Chorale, the Pacific Symphony and the Pasadena Pops. Dr. Talberg is Music Director at First Congregational Church of Los Angeles, where he conducts both the Cathedral Choir and the Cathedral Singers, a 16-voice professional chamber choir that sings weekly in service.

Prior to his appointment at CSULB in 2000, Dr. Talberg served as Conducting Assistant to the Cincinnati Symphony and the Cincinnati Pops and as principal choral conductor at Arrowbear Music Camp. Before graduate school, he taught high school choir in Orange County and at the Los Angeles County High School for the Arts. A ten-year member of the California ACDA board, he is currently serving as Past-President. He is also an editor at Pavane Music Publishing, where a choral series is published under his name.

Of the many hats he wears each day, the one he is most proud of is as mentor to the next generation of choral musicians. Alums of the Bob Cole Conservatory Choral Studies program are teaching at elementary, middle and high schools, as well as community and four-year colleges throughout the country. Recent Bob Cole Conservatory graduates are currently earning their doctorates in choral music at the University of Michigan, the College-Conservatory of Music at the University of Cincinnati, Indiana University, the University of Kentucky, the University of Iowa, and the University of Southern California.

Dr. Talberg received his BM in Choral Conducting from Chapman University and his MM and DMA in Choral Conducting from the University of Cincinnati’s College-Conservatory of Music. He completed a post-doctoral fellowship, graciously underwritten by the Oliver Family Foundation, with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the May Festival Chorus. His teachers include Roger Wagner, William Hall, Earl Rivers, John Leman and Elmer Thomas.

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Olga A. Spriggs—conductor / Regan MacNay—assistant conductor / Guk-Hui Han—accompanist

**Soprano**
- Michaela Blanchard*
- Julia Chapman
- Sarah Conniff
- Symphonie Constant
- Anastasia Gastelum
- Gracie Gray
- Lea Guardado
- Marianna Kleemann
- Nagel Martinez
- Christine Patrikian
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- Kelsey Reynolds
- Katie Romero
- Jessica R. Sanchez
- Samantha Stapish-Higa
- Abigail Wyatt

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- Chloe Billings
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- Michelle Choi
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- Harlee C. Balajadia
- Christian Castillo
- Jared Freiberg
- Grant Goldstein
- Ricardo Martinez
- Thomas Murphy
- O’Hara
- Jeremy Padrones
- Emilio Peña*
- Michael Rothbart
- Christian Valdez

**Bass**
- Justin Baptista
- John Carroll
- Tim Cervenka
- Kyle Chase
- Timothy Hall*
- Stefan Jevtic
- Matthew Miller
- Yousef Reda
- Robert Szwed
- Jesse Tebay
- Jordan Tickner
- Conrad Zimmer

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**BOB COLE CONSERVATORY CHAMBER CHOIR**
Jonathan Talberg—conductor / Guk-Hui Han—accompanist

**Soprano**
- Clare Bellefeuille-Rice
- Emily Bosetti
- Jennifer Campbell
- Marisa DiCamillo
- Kali Hardwick
- Kathleen Moriarty
- Jennifer Paz*
- Hannah Penzner
- Jeannine Robertson
- Kathleen Van Ruiten

**Alto**
- Attia Arenas
- Molly Burnside
- Courtney Burroughs
- Reyna Calvert
- Saane Halaholo
- Bekka Knauer
- Brittany Logan
- Regan MacNay*
- Vasken Ohanian
- Jennifer Renteria

**Tenor**
- Ulysses Aquino
- Jake Asaro
- Miguel Chicas
- Morgan Davi*
- Jonathan Knauer
- Blake Larson
- David Morales
- Justin Tillitt
- Patrick Tsoi-A-Sue
- Jack Wilkins

**Bass**
- Mason Allred
- Gregory Fletcher
- Brandon Guzman
- Zachary Haines
- Gregg Haueter
- Andrew Konopak
- Jeremy Leung
- Fernando Muñoz
- Jae Park*
- Emilio Valdez

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David Garrett—director

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- Momchil Enchev
- Jorge Ivan Vazquez
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- Taylor Cooksey

**Cello**
- Keili Eddow
- Sydney Moss

**Bass**
- Tim Jensen

**Oboe**
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- Cameron Reeves

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