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

BOB COLE CONSERVATORY SYMPHONY

JOHANNES MÜLLER STOSCH, CONDUCTOR

IOANNIS PROTOPAPAS, GRADUATE CONDUCTOR

FRIDAY, OCTOBER 13, 2017  8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

ORCHESTRA I

Ioannis Protopapas—graduate conductor

Appalachian Spring................................................................. Aaron Copland (1900-1990)

Clarinet Concerto, Op. 57 ..................................................... Carl Nielsen (1865-1931)
   Allegro un poco
   Poco adagio
   Allegro vivace

   Shuo-Lei (Sole) Chang—clarinet
   Winner of the 2016/17 Concerto Competition

INTERMISSION *

ORCHESTRA II

Johannes Müller Stosch—conductor

Shéhérazade................................................................. Maurice Ravel (1875-1937)
   Asie
   La flute enchantée
   L’indifférent

   Erin Alford—mezzo-soprano
   Winner of the 2016/17 Voice Concerto Competition

Mathis der Maler (Matthias the Painter) Symphony .................................. Paul Hindemith (1895-1963)
   Engelskonzert (Angelic Concert)
   Grablegung (Entombment)
   Versuching des heiligen Antonius (The Temptation of Saint Anthony)

*You may text: (562)-774-2226 or email: csulborchestra@gmail.com to ask question about the orchestra or today’s program during intermission. A few of the incoming questions will be addressed at the second half of the program.
**PROGRAM NOTES**

**APPALACHIAN SPRING** Aaron Copland, aptly named “American music’s natural president” by his colleague Virgil Thompson, was a son of Jewish Immigrants from Lithuania. Copland began exploring piano at an early age and soon turned to studying composition in his late teenage years. At the age of 21, Copland enrolled in the American Conservatory at Fontainebleau in France, studying primarily with Nadia Boulanger, who is known for her involvement in teaching some of the best American composers of the 20th Century. Upon returning to America, Copland caught the attention of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who took great interest in Copland’s success and helped catapult his career forward, programming and commissioning many of Copland’s works. During the late 1930s and 1940s, Copland turned his attention to film, ballet, and theatre hoping to popularize classical music among Americans. His ballets were flagships for his distinctly American style and aesthetic for which he is now well-known. *Billy the Kid, Rodeo,* and finally, *Appalachian Spring,* are exceptional musical characterizations of American landscapes, country life, and the enduring American pioneer attitude.

*Appalachian Spring* was commissioned by the Elizabeth Sprague Coolidge Foundation, and was composed in 1943-44 for Martha Graham as a ballet. The ballet is a celebration of the construction of a pioneer farmhouse, a soon to be wed couple, and the grit of the pioneer lifestyle. Copland originally scored the piece for 13 instruments, and in 1945 he arranged the suite for full orchestra with eight uninterrupted sections, winning the Pulitzer Prize for music. The sensation to dance is created by Copland’s use of leaping intervals, and moving melodic lines. His incorporation of the Shaker folk tune, *Simple Gifts,* is monumental in solidifying this work as “a legend of American living, like a bone structure, the inner frame that holds together a people,” as Martha Graham had requested.

—note by Matt Lopez

**CLARINET CONCERTO** Carl Nielsen was a Danish composer born in 1865. He grew up in a family of twelve children where both of his parents were talented musicians. He began learning the violin when he was just six and attended the Royal Conservatory of Copenhagen from 1884 to 1886. Nielsen became quite adept at the violin and even held a position in the Royal Danish Orchestra. Performing on the violin, and eventually, conducting, gave Nielsen the tools and knowledge to develop his orchestral compositional skills. Nielson wrote six symphonies and two operas during his career.

Nielsen always had a love for woodwind instruments and enjoyed listening to the Copenhagen Wind Quintet. He first wrote a quintet for the group and then decided to write a concerto for each instrument. The flute concerto came first in 1926, but unfortunately Nielsen was not able to finish all five concerti and so the clarinet concerto became his last work before his death in 1931. The clarinet concerto was written specifically for the clarinetist of the Copenhagen Wind Quintet, Aage Oxenvad. This piece includes sudden shifts of moods intended to relate to the bipolar disorder that Oxenvad suffered from. Nielsen composed this work as one continuous movement with conflict between the keys of F Major and E Major. The snare drum plays a large role in escalating the conflict throughout the piece. When the storm finally subsides at the end of the piece, F Major emerges as the victorious key.

—note by Shuo-Lei (Sole) Chang

**SHÉHÉRAZADE** Maurice Ravel was a French pianist, conductor and composer known for his highly virtuosic and difficult pieces for piano and orchestra, including chamber works and operas. He attended the Paris Conservatoire as a piano student only to be expelled in 1895; he returned two years later as a composition major and studied with Gabriel Fauré. His music is considered impressionistic, though he disliked the label (as did his friend and fellow French composer, Claude Debussy). Ravel was part of a group of French musicians, artists and writers who met on Saturdays and called themselves *Les Apaches,* or “The Hooligans.” In this group he met Léon Leclère, poet and painter, who went by the Wagnerian pseudonym, Tristan Klingsor. In response to the widespread
fascination for the sensuality and exoticism of the Orient that permeated Parisian arts and literature, Klingsor published a book of Orientalist poetry in 1903 that included a collection about Shéhérazade, the protagonist and narrator of *The Arabian Nights*. In this compilation of Middle Eastern folk tales, the virgin Shéhérazade delays her execution for one thousand and one nights by seducing the King with her captivating stories of the East. Ravel was immediately inspired by three of Klingsor’s poems, and his evocative song cycle premiered just a year later in May 1904.

The first and longest song, *Asie*, is centered in the dark key of Eb Minor, the first theme in the oboe over tremolo strings setting a mysterious tone as Shéhérazade dreams of her escape to exotic Asia. Her first utterances of the word "Asie" on a rising modal vocal line indicate her initial excitement to explore these foreign lands. With her constant repeating of the words "je voudrais voir," the protagonist describes various scenes she would like to see, which Ravel paints with rapturous, sweeping orchestral textures and rich harmonies. As Shéhérazade’s fantasies grow darker and almost violent with excitement, the orchestra reaches a climax of giant swells, calming down only so that she can come back to reality and reflect on her fantasy. In *La flûte enchantée*, the narrator is entranced when she hears her lover playing a flute melody outside her window, while inside her master sleeps. In *L’Indifferent*, or “The Indifferent One,” the protagonist encounters a strange man on her doorstep and invites him in, until the languorous, oscillating orchestra traces his graceful footsteps as he walks away.

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**Mathis der Maler Symphony**

Paul Hindemith was born in Hanau, Germany in 1895, and is known for his role as a German composer, violist, violinist, teacher, and conductor. Hindemith taught at the Berliner Hochschule für Musik, Ankara State Conservatory, Yale University, University at Buffalo, Cornell University, and Wells College. His most notable compositions include *Das Marienleben*, *Der Schwanendreher* for viola and orchestra, and the opera *Mathis der Maler*. While teaching at the Berliner Hochschule für Musik, Hindemith composed *Mathis der Maler* for the Berlin Philharmonic Orchestra’s concert at the request from their conductor at the time, Wilhelm Furtwängler.

The *Mathis der Maler Symphony* was originally composed as interludes to Hindemith’s opera *Mathis der Maler*. Inspired by the vivid, bizarre, and grotesque “Isenheim altar” paintings of Mathias Grunewald, each movement contains similar features. *Engelkonzert* (Angel Concert) depicts Mary and an infant Jesus being serenaded by angels; major chords are up against minor passages to emulate striking colors of the painting, while an angel-wings theme is introduced by the flutes with “chirps” from the violins. *Grablegung* (Entombment) depicts a crucified Jesus within a tomb. The last movement, *Versuchung des heiligen Antonius* (The Temptation of Saint Anthony), depicts St. Anthony assaulted by grotesque demons and meeting St. Paul the Hermit. *Lauda Sion Salvatorem*, a 13th-century chant, is introduced by the woodwinds which the brass responds to.

Although the initial reception of the Berlin Philharmonic’s performance in March 1934 was well-received, the Nazi government criticized both Hindemith and Furtwängler. Hindemith’s hate-hate relationship with the Nazis would lead to his works being labeled as “degenerate” and “Jewish-connected,” and his music would be banned from being performed in Germany.

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**ABOUT JOHANNES MÜLLER STOSCH**

German-born conductor Johannes Müller Stosch serves as Director of Orchestral Studies and Director of the Bob Cole Conservatory of Music at CSULB. He has established the Bob Cole Conservatory Symphony as one of the largest and finest in the region. The conservatory orchestra toured in South Korea in 2013.

Stosch also serves as Music Director and Conductor of Holland Symphony Orchestra in Michigan which has seen unprecedented growth in size and quality of performances, as well as record numbers of season subscriptions. It has become one of Michigan’s healthiest arts organizations.

During his doctoral studies he served as Assistant Conductor of the Eastman Philharmonia Orchestra and won Eastman’s prestigious Walter Hagen Conducting Prize. He has held conducting positions with the Cincinnati Symphony Orchestra, the Brockport Symphony (New York), Tri State Players (Ohio), and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A concert tour with the Eastman String Orchestra is planned for the 2023-2024 season.
Orchestra brought Stosch to Japan where he conducted concerts as part of Hiroshima’s 2006 Peace Festival. Stosch received much acclaim for his doctoral project and concert with the Eastman Philharmonia, which surveyed all four symphonies by early 20th century Viennese composer Franz Schmidt. Since then he has been an active proponent of works by early 20th century composer Franz Schreker and, most recently, Joseph Marx. He conducts several US premieres of their works annually.

In 1997, after winning the coveted Strader Organ Competition in Cincinnati, Ohio, Stosch received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music on full-tuition scholarship. Since then he has been a guest conductor for new opera productions at the Cincinnati College-Conservatory of Music, including the fall 2013 mainstage of Britten’s *Owen Wingrave*. Previous engagements have included Mozart’s *Cosi fan tutte*, the world premier of Joel Hoffman’s *The Memory Game*, and Virgil Thomson’s *The Mother of Us All*. For these he received outstanding reviews in the *American Record Guide*. He worked repeatedly as visiting opera conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000 he served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany. Müller Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS). His residency also included a concert with Dong-A University as well as conducting classes. 2013/14 engagements came from Korea, Beijing, Vancouver and Eugene, Oregon. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS). Concert tours as soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. He is married to pianist Clara Cheng Stosch, and they live in Long Beach with their Amazon parrot Papageno and Yorkshire terrier Honey.

**ABOUT IOANNIS PROTOPAPAS**

Ioannis Protopapas is from Heraklion, on the Island of Crete. He completed his bachelor’s degree in Orchestral Conducting at the Ionian University (Corfu, Greece). While there he directed performances with the Ionian University Orchestra and Ionian University Contemporary Music Ensemble. He is currently pursuing a master’s degree in Orchestral Conducting at CSULB, and is studying with Professor Johannes Müller Stosch. He is an assistant conductor for the Bob Cole Conservatory Symphony as well as a teaching assistant for the Bob Cole Opera Orchestra. Prior to coming to Long Beach, Ioannis was the assistant conductor of the Gastouri ‘Omonoia’ Wind Band in Corfu. He received 3rd prize in the International Conducting masterclass and competition with the Duna Symphony Orchestra and Michael Dittrich in Budapest, Hungary. Ioannis is also a Cole Scholar and recently received the prestigious Onassis Foundation Scholarship. He has also attended both orchestral and choral conducting seminars and masterclasses, with Andre Thomas, Michalis Economou, Andre van Der Merwe, Basilio Astulez, Miltos Logiadis, Doris Lang Kosloff, Michael Dittrich and Johannes Schlaefli.

**ABOUT SOLE CHANG**

Sole Chang is currently pursuing a Master of Music degree in performance at California State University, Long Beach under the instruction of Helen Goode-Castro. Previously, he received his Bachelor of Music degree from the University of Michigan studying with Daniel Gilbert. He has played with Debut Orchestra, La Mirada Symphony Orchestra, and Dearborn Symphony Orchestra. He has worked with conductors such as Lukas Beikircher, Donato Cabrera, Marzio Conti, Michael Haithcock, Kenneth Kiesler, Christopher Lees, Jung-Ho Pak, and Marius Stieghorst. A native of the Bay Area, Sole Chang was the winner of the 2009-2010 El Camino Youth Symphony Concerto Competition and soloed with El Camino Youth Symphony Sinfonietta Orchestra. He has played with the Eastern Music Festival Orchestra and the AIMS Festival Orchestra. He is currently a member of the Bob Cole Conservatory Symphony Orchestra and Wind Symphony.

**ABOUT ERIN ALFORD**

Mezzo-soprano Erin Alford is a recent CSULB alumna, having received a Master of Music in Opera Performance from the Bob Cole Conservatory of Music in May 2017. At BCCM, she was a recipient of the Pritchard Opera Scholarship, Mary Israel Music Scholarship, and was the winner of the
2017 Vocal Concerto Competition. In July 2017, Erin debuted the role of Sister Helen Prejean in the South Florida premiere of Dead Man Walking with the Miami Music Festival with composer Jake Heggie in residence. Heggie was also present at Erin’s graduate recital, where she sang his Camille Claudel: Into the Fire with string quartet, and ended the evening with a fun encore with Heggie at the piano.

With the BCCM Opera Institute she performed the title role in Chérubin and Háta in The Bartered Bride, as well as scenes as Romeo in I Capuleti e i Montecchi, Donna Elvira in Don Giovanni, Mélisande in Pelléas et Mélisande, and Prince Charmant in Cendrillon. Erin has also sung Rebecca Nurse in The Crucible with Miami Music Festival, Laura in Iolanta with Russian Opera Workshop, and has covered the roles of Elizabeth Proctor in The Crucible (MMF), and Mrs. McLean in Susannah (Pasadena Opera). She is currently singing with the LA Opera Chorus in Bizet’s The Pearl Fishers, and continues to study with Shigemi Matsumoto. Erin received her BA in Music from UC Berkeley in 2014.

PERSONNEL

BOB COLE CONSERVATORY SYMPHONY

Orchestra I / Ioannis Protopapas—graduate conductor

Violin I
Laura Bedol, concertmaster
Lucy Lu
Jaclyn Kim
Makena Clark
Mizuki Takagi
Alice Lee
Liya Ma
Youngmin Cha
Wan Chi Chang
Cole Perez
Nia Darbeau

Violin II
Kenichi Kiyama, principal
Crystaline Tran
Jackson Snead
Ricardo Rios
Oscar Martinez
Danny Ceri
Angela Borlasa
Megan Pollon
Maria Penaloza

Viola
Taylor Cooksey, principal
David Kang
Seulgee Park
Melissa McGlumphy
Marylin Mello
Fred Canada
Marisa Ramey

Violoncello
Shawn Berry, principal
Sara Park-Kim
Raymond Newell
Jisun Jung
Hyunji Yi
Samuel Hernandez-Yanes
Christopher Brown
So hyun Jang
Emily Davis
Sydney Moss

Bass
Tobias Banks, principal
Spencer Berry
Alexis Luter
Katie McNamara
Bryan Marquez

Flute
Elvin Schlanger, principal
Matt Lopez
Emily Harrington

Piccolo
Matt Lopez

Oboe
Seth Leue, principal
Georgette Patricio
Christian Fuentes

English Horn
Ashley Davis

Clarinet
Jonathan Galbreath ^
Carrie Johnston
Diane Lee

Bass Clarinet
Diane Lee

Bassoon
Jeffrey Wasik, principal
Henry Mock

Contrabassoon
Daniel St. John

Horn
Keith Pepper ^
Kaiden Waterman #
Jennifer Ornelas
Gabby Baniqued
Edward Nugent
Kimberly Dohi

Trumpet
Tatiana Giesler ^
Layne Morin
Joshua Goldstein

Trombones
Bradley Martinez ^
Daniel Nakazono
Rachel Trombore
Adrian Reyes
Christopher Colocho
Gregory Ochotorena
Roby Rosen

Tuba
Jeffrey Joyce

Harp
Stephanie Iorga, principal
Kendra Base

Piano/Celesta
David Hamann

Timpani
Xin Yi Chong ^
Petra Elek

Percussion
Arthur Lin #
Petra Elek ^
Adrian Tamez
Xin Yi Chong

^ = principal on Copland
# = principal on Nielsen
Orchestra II / Johannes Müller Stosch—conductor

Violin I
Makena Clark, concertmaster
Kenichi Kiyama
Mizuki Takagi
Laura Bedol
Lucy Lu
Alice Lee
Liya Ma
Youngmin Cha
Wan Chi Chang
Cole Perez
Nia Darbeau

Violin II
Jaclyn Kim, principal
Crystaline Tran
Jackson Snead
Ricardo Rios
Oscar Martinez
Danny Ceri
Angela Borlasa
Megan Pollon
Maria Penalozax

Viola
David Kang, principal
Taylor Cooksey
Seulgee Park
Melissa McGlumphy
Marilyn Mello
Fred Canada
Marisa Ramey

Violoncello
Jisun Jung, principal
Shawn Berry
Hyeunj Yi
Sara Park-Kim
Christopher Brown
Raymond Newell
Samuel Hernandez-Yanes
So hyun Jang
Jocelyn Morales
Natalie Do
Andrew Davies
George Rochelle

Bass
Tobias Banks, principal
Spencer Berry
Alexis Luter
Katie McNamara
Bryan Marquez

Flute
Elvin Schlanger, principal
Matt Lopez
Emily Harrington

Piccolo
Matt Lopez

Oboe
Seth Leue, principal
Georgette Patricio
Christian Fuentes

English Horn
Ashley Davis

Clarinet
Jonathan Galbreath
Carrie Johnston +
Diane Lee

Bass Clarinet
Diane Lee

Bassoon
Jeffrey Wasik, principal
Henry Mock

Contrabassoon
Daniel St. John

Horn
Keith Pepper *
Jennifer Ornelas +
Kaiden Waterman
Gabby Baniqued
Edward Nugent
Kimberly Dohi

Trumpet
Tatiana Giesler
Layne Morin *
Joshua Goldstein +

Trombones
Bradley Martinez
Daniel Nakazono +
Rachel Trumbore *
Adrian Reyes
Christopher Colocho
Gregory Ochotorena
Roby Rosen

Tuba
Jeffrey Joyce

Harp
Stephanie Iorga, principal
Kendra Base

Piano/Celesta
David Hamann

Timpani
Xin Yi Chong +
Petta Elek *

Percussion
Arthur Lin *
Petta Elek +
Adrian Tamez
Xin Yi Chong

+ = principal on Ravel
* = principal on Hindemith

UPCOMING EVENTS
* Events marked with an asterisk are free with a valid Music Major Pass

- **Sunday, October 22, 2017**: Faculty Artist Recital Mark Uranker, harpsichord 4:00pm Daniel Recital Hall Tickets $10/7 *

- **Friday, November 17, 2017**: Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor featuring Prof. Moni Simeonov 8:00PM Carpenter Performing Arts Center Tickets $15/10 *

- **Saturday, November 18 @ 8:00pm and Sunday, November 19 @1:00pm, 2017**: Opera Scenes, Brian Farrell, director Daniel Recital Hall Tickets $10/7 *

- **Sunday, November 19, 2017**: Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall Tickets $10/7 *

- **Monday, December 4, 2017**: Beach Orchestra, Erin Reichert, conductor 8:00pm Daniel Recital Hall Tickets $10/7 *
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