

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



COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

FRIDAY, MARCH 8, 2013 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Prelude to *Hänsel and Gretel* Engelbert Humperdinck
(1854-1921)

Lieder eines Fahrenden Gesellen (Songs of a Wayfarer) Gustav Mahler
(1860-1911)
1. Wenn mein Schatz Hochzeit macht (When My Sweetheart is Married)
2. Ging heut Morgen übers Feld (I Went This Morning over the Field)
3. Ich hab' ein glühend Messer (I Have a Gleaming Knife)
4. Die zwei blauen Augen von meinem Schatz (The Two Blue Eyes of my Beloved)

Simon Barrad, baritone
Winner of the 2012/13 vocal concerto competition

INTERMISSION*

Symphony No. 5 in E-flat Major, op. 82 Jean Sibelius
(1865-1957)
Tempo molto moderato—Allegro moderato
Andante mosso
Allegro molto

Encore

* You may text: (562)-774-2226 or email: csulborchestra@gmail.com a question about the orchestras or today's program during intermission. Three of the incoming questions will be addressed before the beginning of the second half of the program.

(Disclaimer: You may incur texting or internet usage fees by your cell phone provider)

PROGRAM NOTES

PRELUDE TO HÄNSEL AND GRETEL Engelbert Humperdinck made quite a name for himself. Born in Siegburg, his parents had hoped he would become an architect, but from an early age, Humperdinck loved writing and performing music. He won many composition awards, which enabled him to travel throughout Europe, and eventually meet the great opera composer, Richard Wagner. This encounter led to Humperdinck's and Wagner's friendship, as the former would help produce *Parsifal*, and also tutored Wagner's son, Siegfried, in music. After winning more awards, and a brief teaching position at Gran Teatre del Liceu Conservatory in Barcelona, he returned to Germany where he became a teacher at the Conservatory in Frankfurt in 1890. It was here that *Hänsel und Gretel* began to take shape.

This *Märchenoper* (Fairy-Tale Opera) began when Humperdinck's sister Adelheid Wette asked him to write music for songs she had written for her children. Humperdinck's sister would eventually produce the libretto for her brother's opera, which was a smashing success, due to its folk-like, Wagnerian qualities. The piece was first conducted by Richard Strauss in 1893, and then again by Gustav Mahler in 1894 in Hamburg. The opera plays out more or less the same way as the old Grimm tale. Two children, Hansel and Gretel, are told by their mother to go forage for food in the forest since their family is too poor to afford very much. Unbeknownst to the mother and the two children, their father (a carpenter) has sold many of his brooms, and now has plenty of money with which to buy food for his family. Regardless, the two children are now in the forest, their mother and father must begin searching for them. Meanwhile, a Sandman has put the children to sleep, as angels guard over their slumbering bodies. Upon waking they discover the gingerbread house, and they give in to temptation and begin eating the roof. Hansel is caught by the witch Rosine Leckermaul (Rosina Tastymuzzle in English), and made to be her captive. Clever as Hansel and Gretel are, they trick the witch. She is tricked first by Hansel, who when

asked to hold out his finger to check for plumpness, instead holds out a bone to stall his cannibalistic demise; she is tricked a second time by Gretel, who after being asked to peer inside the witch's oven, asks the witch to demonstrate, only to push the witch to her fiery death. The former victims of the witch, with some help from Hansel and Gretel, are restored to their bodies and are freed from the witch's curse. Hansel and Gretel's parents find them, and they all live happily ever after.

The Prelude (or German *Vorspiel*) was preferred by Humperdinck over the traditional Italian overture. He pays homage to Wagner in this regard who had also used the title "Prelude" to *Tannhäuser*. Many themes of the opera are worked into the prelude; they are: pilgrim's hymn, evening prayer, and fanfare (the motive in which the witch's spell is broken). Humperdinck works the various themes to a climax only to calm down again to set the stage for the beginning of the story.

—note by Jeffrey Joyce

SONGS OF A WAYFARER

Gustav Mahler was a late-Romantic Austrian composer whose distinctive sound and unique orchestral writing strongly influenced the many generations of music succeeding him. Examples of the scope of his influence range from twelve-tone and other types of serialism, to Neoclassicism, to Modernism and Postmodernism, and in the development of music for films and other types of media. Musicologists and composers alike acknowledge Mahler as one of the great masters of orchestration. His unique utilizations of the orchestra and its instrumentation continue to be studied with enthusiasm and depth. Although he remained in relative obscurity after his death in 1911, his works were revived in the 1960s primarily by Leonard Bernstein and Aaron Copland. Mahler also became one of the premiere conductors of his generation, though he began humbly with provincial opera houses in Austria and Germany. The highlight of his conducting career came in 1895 after the premiere of his 2nd Symphony in Berlin. This monumental success eventually culminated in his position as the music director and conductor of the Vienna State Opera. Mahler's mastery of orchestration has been attributed to his role as the conductor of some of the greatest orchestras in Europe at the time.

Lieder eines fahrenden Gesellen ("Songs of a Wayfarer") is Mahler's first song cycle, and was completed in 1885 when he was a mere twenty-five years old. The four-movement cycle was inspired by his unhappy relationship with soprano Johanna Richter, whom he met while conductor of the opera house in Kassel, Germany. His broken heart from her marriage to another man inspired Mahler to write the text for this cycle, which in turn was inspired by a set of German folk poems, *Des Knaben Wunderhorn* (The Boy's Magic Horn). Those familiar with Mahler's work will recognize that the second song would eventually become the main theme in the first movement of his Symphony No. 1, while the fourth song would be quoted extensively in the third movement.

The first song, "Wenn mein Schatz Hochzeit macht" ("When my Sweetheart is Married") details the Wayfarer's grief at losing his love to another. Although he remarks on the beauty of the surrounding nature, it is not enough to keep him from having sad dreams. The orchestration is bittersweet, using strings, clarinets, and double reeds for a darker tone. The next song, "Ging heut Morgen übers Feld" ("I Went This Morning Over the Field") is the happiest of the work. The Wayfarer is in awe of the beauty of the world, with delicate orchestration imitating birdsong and the sounds of nature. Despite this beauty, his happiness will no longer bloom now that he has lost his love. The third song, "Ich hab' ein glühend Messer" ("I Have a Gleaming Knife") is despairing and dramatic. The Wayfarer compares his agony to a dagger piercing his heart. He obsesses over his love to the point where everything in nature reminds him of her, and wishes he had the knife to end his suffering. The final song, "Die zwei blauen Augen von meinem Schatz" ("The Two Blue Eyes of My Beloved") culminates in a morose yet beautiful resolution. The image of those eyes has caused the Wayfarer so much pain that he no longer wishes to be in the environment. He lies down under a linden tree and lets its flowers fall on him. He wishes he could return to life before his travels and that the whole affair had never occurred.

—note by Kaija Hansen

SYMPHONY NO. 5 IN E FLAT MAJOR OP. 82

Arguably Finland's greatest composer, **Jean Sibelius** was born in 1865 near Helsinki. Devoted to his wife, they lived in their country home for half of a century. His life was filled with six daughters, grandchildren, and great-grandchildren. Although he lived during a time of great worldly distress as WWI and WWII ravaged the land, his life remained physically detached from the wars, as Finland lay neutral and peaceful. Sibelius was greatly influenced by his strong belief in God. He believed all his inspired compositional ideas were given to him from heaven. Other influences for his compositions consisted of the composers Wagner, Bruckner, Tchaikovsky, and his wife Aino. In 1957, Sibelius died of a brain hemorrhage at age ninety-one.

Just as there are many individual, unique elements that make up the whole of nature, the fifth symphony is a masterpiece of miniature breathtaking motives that are individualistic yet dependent on harmony and complexity. Agonizing over each detail, Jean Sibelius struggled from 1914-1919 to compose this symphony. A half-hour in

length, the score was handwritten with staves drawn by hand, curved to look like rainbows. In 1915, he allowed the symphony its first performance to celebrate his 50th birthday. Sibelius was disgusted with its lack of human form and withdrew to his country home. A year later he republished it; but, unsatisfied with the beginning and the end, he withdrew it again. Finally, the 5th symphony in final form was completed in 1919.

This symphony is in a three-movement form. The three movements may be described as slow accelerating to fast, motionless steady unchanging, and fast evolving into slow. Sibelius gave great thought and believed in severity of form and profound logic connects all ideas throughout the piece. Affected by many aspects of nature, Sibelius believed the piece should flow like a river growing momentum as it flows to the big ocean. Also, he compares his layers and colors of orchestration to be like the rocks of Finland. In the first movement, there are very prominent moments where the strings have a descending chromatic syncopated line that may be described as a wave of water. The opening of the slow movement is inspired by the opening horn sequence. It then feeds into a melody in the strings that is inspired by a ruin song played by an instrument called the *cantile*. In comparison to the first and last movements, the second movement stays mainly in one place with the placement of drones in the horns. The scrambling of strings then shatters this stagnate feeling. His main breakthrough is located in the third and final movement. Inspired by sixteen swans that flew over his land, Sibelius composes a melody that haunts both audience and performer. Throughout the third movement, this melody plays with mixed time, layers of orchestration, and varying instrumentation. This movement is also characterized by the feeling of spring awakening as muted strings begin at the term *misterioso*. In the final chords of the piece, horizontal becomes vertical as the swan theme is hidden within the final chords.

"It is as if God had thrown down mosaic pieces from the floor of heaven to put back together as they were. This is the fifth symphony."—Jean Sibelius.

—note by Callie Galvez

TRANSLATIONS

Lieder eines Fahrenden Gesellen (Songs of a Wayfarer)

1.
*Wenn mein Schatz Hochzeit macht,
 Fröhliche Hochzeit macht,
 Hab' ich meinen traurigen Tag!
 Geh' ich in mein Kämmerlein,
 Dunkles Kämmerlein,
 Weine, wein' um meinen Schatz,
 Um meinen lieben Schatz!*

When my darling has her wedding-day,
 her joyous wedding-day,
 I will have my day of mourning!
 I will go to my little room,
 my dark little room,
 and weep, weep for my darling,
 for my dear darling!

*Blümlein blau! Verdorre nicht!
 Vöglein süß!
 Du singst auf grüner Heide.
 Ach, wie ist die Welt so schön!
 Ziküth! Ziküth!*

Blue flower! Do not wither!
 Sweet little bird
 you sing on the green heath!
 Alas, how can the world be so fair?
 Chirp! Chirp!

*Singet nicht! Blühet nicht!
 Lenz ist ja vorbei!
 Alles Singen ist nun aus!
 Des Abends, wenn ich schlafen geh',
 Denk'ich an mein Leide!
 An mein Leide!*

Do not sing; do not bloom!
 Spring is over.
 All singing must now be done.
 At night when I go to sleep,
 I think of my sorrow,
 of my sorrow!

2.
*Ging heut Morgen übers Feld,
 Tau noch auf den Gräsern hing;
 Sprach zu mir der lust'ge Fink:
 "Ei du! Gelt? Guten Morgen! Ei gelt?
 Du! Wird's nicht eine schöne Welt?
 Zink! Zink! Schön und flink!
 Wie mir doch die Welt gefällt!"*

I walked across the fields this morning;
 dew still hung on every blade of grass.
 The merry finch spoke to me:
 "Hey! Isn't it? Good morning! Isn't it?
 You! Isn't it becoming a fine world?
 Chirp! Chirp! Fair and sharp!
 How the world delights me!"

*Auch die Glockenblum' am Feld
 Hat mir lustig, guter Ding,
 Mit den Glöckchen, klinge, kling,
 Ihren Morgengruß geschellt:
 "Wird's nicht eine schöne Welt?
 Kling, kling! Schönes Ding!
 Wie mir doch die Welt gefällt! Heia!"*

Also, the bluebells in the field
 merrily with good spirits
 tolled out to me with bells (ding, ding)
 their morning greeting:
 "Isn't it becoming a fine world?
 Ding, ding! Fair thing!
 How the world delights me!"

*Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!*

*Blum' und Vogel, groß und Klein!
"Guten Tag,
ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!"*

*Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!*

3.

*Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
in jede Freud' und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht,
wenn ich schlief!
O weh!*

*Wenn ich den Himmel seh',
Seh'ich zwei blaue Augen stehn!
O weh! Wenn ich im gelben Felde geh',
Seh'ich von fern das blonde Haar
Im Winde weh'n!
O weh!*

*Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
O weh!
Ich wollt', ich läg auf der
Schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!*

4.

*Die zwei blauen Augen
von meinem Schatz,
Die haben mich in die
weite Welt geschickt.
Da mußst ich Abschied nehmen vom allerliebsten Platz!
O Augen blau,
warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!*

*Ich bin ausgegangen
in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt Ade!
Mein Gesell' war Lieb und Leide!*

*Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal
im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten
über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!*

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!

Flower and bird, great and small!
"Good day,
Is it not a fine world?
Hey, isn't it? A fair world?"

Now will my happiness also begin?
No, no - the happiness I mean
can never bloom!

I have a red-hot knife,
a knife in my breast.
O woe! It cuts so deeply
into every joy and delight.
Alas, what an evil guest it is!
Never does it rest,
never does it relax,
not by day, not by night,
when I would sleep.
O woe!

When I gaze up into the sky,
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!

When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
I wish I could lay down on my
black bier -
Would that my eyes never open again!

The two blue eyes
of my darling
they sent me into the
wide world.
I had to take my leave of this most-beloved place!
O blue eyes,
why did you gaze on me?
Now I have eternal sorrow and grief.

I went out into
the quiet night
well across the dark heath.
To me no one bade farewell. Farewell!
My companions are love and sorrow!

By the road stood a linden tree,
Where, for the first time,
I found rest in sleep!
Under the linden tree
that snowed its blossoms
over me,
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

ABOUT JOHANNES MÜLLER-STOSCH Johannes Müller-Stosch serves as Music Director and Conductor of the Cole Conservatory Orchestra, Chamber and Opera Orchestras and coordinator of string studies. He is also the Music Director and Conductor of the Holland Symphony Orchestra in Michigan. Additionally, he is founder and director of the Michigan Conducting Institute, a summer conducting training workshop with the Holland Symphony Orchestra.

He received his Doctorate on full scholarship from the Eastman School of Music where he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra. He has been Music Director of the Brockport Symphony (New York), Tri State Players (Ohio), Conducting Assistant at the Cincinnati Symphony Orchestra, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima's 2005 Peace Festival. He 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.

He received two Master of Music degrees on full scholarship in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music. Since then he has been visiting guest conductor for new opera productions at CCM, including Mozart's *Così fan Tutte*, the world premier of Joel Hoffman's *The Memory Game*, and Virgil Thomson's *The Mother Of Us All*. He has repeatedly been invited as 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 is a frequent guest conductor on podiums around the world, most recent invitations came from the Kunman Philharmonic in China, the Karelia Symphony in Russia and a featured engagement 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. Subsequently, the Korean university invited the whole Cole Symphony Orchestra for a visit including several concerts in 2013.

A passionate educator, Dr. Müller-Stosch works with dozens of High School Orchestras who come to Cal State Long Beach for ensemble clinics. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Concert tours as a soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. Müller-Stosch has several commercial recordings to his credit, some of which have been featured on NPR's *With Heart and Voice*. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).

ABOUT SIMON BARRAD The versatility of Simon Barrad's shimmering baritone voice has been heard in such diverse roles as Lescaut (*Manon*), Count Almaviva and Antonio (*Le nozze di Figaro*), and in scenes as Malatesta (*Don Pasquale*), Richard Nixon (*Nixon in China*), Colline (*La Bohème*), (*Candide*), Paul (*Company*), and Action (*West Side Story*). He has been featured in recitals and concerts across the western United States including baritone solos in *Carmina Burana* (Orff), *Ein deutsches Requiem* (Brahms), and Duruflé's Requiem while obtaining a Bachelor of Music degree from CSULB.

Also an experienced arts educator, Mr. Barrad teaches private voice at Marina High School in Huntington Beach and gives presentations in Long Beach elementary schools as a part of the Carpenter Performing Arts Center's Classroom Connections. Simon will be performing the role of Leporello in the Bob Cole Conservatory production of *Don Giovanni* this spring. He is a graduating senior at the conservatory and studies privately with Marvelling Cariaga.

PERSONNEL COLE CONSERVATORY SYMPHONY ORCHESTRA

Johannes Müller-Stosch—Music Director

Violin I

Kiyoe Matsuura,
Concertmaster
Nicolette van den Bogerd
Lucy Lu
Jaclyn Kim
Laurann Estevez
Chien-Han Chen
Jasmine Kim
Kaija Hansen
Laura Bedol
Emma McCallister
Goeun Shin
Jennifer Rim

Violin II

Agnieszka Borzuchowski,
Principal
Kayvon Sesar
Rebekah Lopez
Maria Carmen Marquez
Eun Cho
Joseph Chung
Ricardo Medina
Margaret Potter

Viola

Amira Bennett,
Principal
Trevor Torres
Joy Yi
Bianca Lara
Edwin Moran
Rikki Oden

Violoncello

Minna Im,
Principal
Callie Gálvez
Jason Cosman
Anthony Polcari
Hyunji Yi
Lucia Cahuantzi
Josie Boyer
Jeffrey Westcott
Irene Kang
Songhee Bae
Candice Lee
Sydney Moss

Double Bass

Katherine Findlay,
Principal
Louis Conway
Daleth Caspeta
Anthony Xanthos
Anne Marie Runco
Teresa Chambless
Barbara Kramer

Piccolo

Christine Glaser*+
Melissa Hulett^

Flute

Melissa Hulett*+
Ryan Murray^
Christine Glaser

Oboe

Andrew van der Paardt+^*
Melissa Carrington
Brian Mitchell

English Horn

Brian Mitchell

Clarinet

Mathieu Girardet+^
Rodolfo Silva*
David Myer

Bassoon

Harmony Drumm+^
Adrian Fonseca Tellez*

Horn

Danny Thibodeaux+^
Beau Knechtel*
Esteban Jimenez
Ramon Villanueva
Glen Gray

Trumpet

Devin Henderson*+
Michael Sullivan^
Jackson Niebrugge
Kurt Peregrine

Trombone

Robert Frey*+^
Kaelyn Gima
Paul De La Rosa

Tuba

Jeffrey Joyce

Harp

Abigail See

Piano/Celesta

Taylor Chan

Timpani

Nick Gilroy

Percussion

Ryan Denney,
Principal
Preston Cross
Evan Perkins

* *Principal on Verdi*

+ *Principal on Tchaikovsky*

^ *Principal on Stravinsky*

UPCOMING PERFORMANCES

CYCLE 6A

FRIDAY, MARCH 29, 2013 8:00PM
CARPENTER PERFORMING ARTS CENTER
von Weber—*Freischütz Overture*
Prokofiev—Piano Concerto No. 2
(Anne Yoon-Young Shin, piano
Winner Instrumental Concerto Competition)
Beethoven—Symphony No. 4 in B-flat major, Op. 60

CYCLE 6B

THUR-SAT, APRIL 11-13, 2013 8:00PM
SUN, APRIL 14, 2013 2:00PM,
UNIVERSITY THEATRE
Mozart—*Don Giovanni*

CYCLE 7

CELEBRATING MUSIC
SATURDAY, MAY 4, 2013 8:00PM
CARPENTER PERFORMING ARTS CENTER
Ravel—*Daphnis et Chloé*: Suite No. 2
(Johannes Müller-Stosch, conductor)
Mozart—Requiem (Jonathan Talberg, conductor)

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