



Cron-Ópera

Una Verde Historia



April 23, 2014, 8pm - Gerald R. Daniel Recital Hall - CSULB

The Bob Cole Conservatory Of Music
At California State University, Long Beach
And The College Of The Arts Present:

the World Premiere of

Adriana Verdié's

Cron-Ópera: Una Verde Historia

(A Green Story)

Libretto: Adriana Fontana/Adriana Verdié
(Sung in Spanish)

April 23, 2014 / 8:00pm
Gerald R. Daniel Recital Hall

Video and Motion Artist/Stage Manager: Nick Venden
Technical Support/Stage Manager: Eric Malczewski
Artistic Director/Props Master: Adriana Verdié

Cast of Characters

Lucía: Jennifer Rentería—mezzo-soprano

Lucy: Becky Hasquest—soprano

Pequeño Cron: Jack Wilkins—tenor

El Niño: Luc Kleiner—baritone

El Hombre (Señor with Numbers): Luc Kleiner—baritone

Niños (choir): Elizabeth Chavez, Vasken Ohanian

New Music Ensemble

Jessica Geels—flute

Reyneelyn Cameros—clarinet

Zaq Kenefick—saxophone

Casey Martin—trumpet

Kevin Sakamoto—percussion

Kaija Hansen—violin

Josie Boyer—cello

Alexander Lee—accompanist

Emanuel Rojas—conductor



Cron-Ópera: Una Verde Historia

Synopsis

Lucía, a mature woman sits in her reading room. Half asleep and being tricked by her imagination—portrayed by a group of children—Lucía reenacts the stories in her books. Immersed in an imaginary world, Lucía—embodied as Lucy—interacts with fantastic characters that offer her tokens to play a hopscotch game: ants, lizards, keys and other objects will help Lucy “advance into the past.” Once she wakes up, Lucía assesses the value of reading to stimulate children’s imagination.

Inspired by and intended as an homage to influential writer Julio Cortázar in the year of his centenary, this is a children’s story for five characters and children’s choir, orchestrated for a chamber instrumental ensemble of flute, clarinet, saxophone, trumpet, violin, cello, and percussion.



**DON'T MISS
CELEBRATING
MUSIC 2014
SATURDAY, MAY 3**

The Bob Cole Conservatory
Symphony Orchestra, under the
direction of Johannes Müller-
Stosch perform Durufle's
Requiem, Op. 9 with the
University & Chamber choirs,
and Holst's *The Planets*, Op.
32 with the Women of the
University Choir. 8pm CPAC
Tickets: \$15/10

CELEBRATING MUSIC

Act One

Scene 1

EL SILLÓN Verde / The Green Sofa

NIÑOS:

*La misma ingenuidad del ratonzuelo
te impulsa sin querer hacia el anzuelo.
Lucía, lo que creas con tu magia
hará posible el viaje a la nostalgia.*

With the ingenuity of a little mouse
You are attracted to the hook
Lucía, what you create with your magic
Will make possible to travel to nostalgia.

LUCÍA:

*¿Qué tiene este sillón
¿Cuál es su encanto?
¿Qué me hace estremecer
mas no de espanto?*

What is it with this sofa?
What's its charm?
It makes me shiver
But not of fear

NIÑOS and PEQUEÑO CRON:

*Acércate, no temas, él te espera
con viva intensidad brilla su estrella.
Te invita, acogedor, a la aventura
al inefable don de la lectura*

Come closer, don't be afraid, it's awaiting,
With bright intensity its star shines.
It invites you to adventures,
Through the infalible gift of reading.

LUCÍA:

*¿Cómo podré acceder a un universo
que siempre para mí fue tan adverso?
De él quise saber con desmesura,
fue siempre mi obsesión y mi locura.
Mas solo me rozó mi piel sedienta
su lluvia de palabras cenicientas.*

How could I access a universe
That was always so adverse to me?
I wanted to know about it without measure,
It was always my obsession, my craziness
But it only grazed my thirsty skin
with its pouring of ashy words.

NIÑOS and PEQUEÑO CRON:

*Despréndete de todo el equipaje.
Aquí solo hace falta tu coraje.
Ven, siéntate un instante, será eterno
el tiempo que alguien más quiso cedernos.
Afloja de tu ser las ataduras.
Sé libre como el ave en las alturas
Recorre cada página con celo...
Así podrás cumplir tu viejo anhelo:
dormir a esa mujer que hay en tu mente
y despertarte niña nuevamente.*

Leave behind all your luggage.
Here, only your courage is needed.
Come, sit for a moment, it'll be eternal
The time someone else wanted to gift to us.
Let go all your tidings
Be free, like a bird up high.
Run every page with care
And you could fulfill your old desire:
Let sleep that woman in your mind
Awakening the child one more time.

LUCÍA:

*¿Cómo será posible tal portento?
Si mienten les prometo un escarmiento...
No quieran lacerar mi sentimiento
brindando una ilusión sin fundamento.*

How could such enterprise be possible?
If you trick me, I promise a consequence...
Don't try to hurt my feelings
Offering a groundless illusion.

NIÑOS:

*Si prestas atención a nuestras voces
y sigues las precisas instrucciones,
podrás saltar la tapia que te impide
beberte todo el cielo, contar nubes.
Si subes hacia atrás cada peldaño
podrás adelantarte hacia el antaño.*

If you pay attention to our voices
And follow our precise instructions,
You can jump the fence that prevents you from
Drinking the whole sky, including the clouds.
If you climb backwards every step
you will go forwards to the past.



Scene 2

La Piedra Verde / The Green Stone

LUCY:

*¿Qué haces, hombre?
¿Dónde tienes tus orejas?
¿Qué villano
fue capaz de tal vileza?*

What are you doing, man?
Where is your ears?
What villain
Was capable of such a vile act?

EL SEÑOR 8:

*Eucalipto, plátano, magnolia...
¿Piedra verde?
¿Quién lo entiende?
¿Son mis dedos los que activan mi memoria!*

Eucalypto, Platano Magnolia....
A green STONE?
Who can understand?
My fingers are engaging my memory!

LUCY:

*¿No me escuchas, hombre extraño?
¿Quién te hizo tanto daño?*

Don't you hear me, strange man?
Who hurt you so badly?

EL SEÑOR 8:

*Imposible!!
Piedra, sí, ¿por qué lo verde?
Cómo puedo imaginarme
Lo invisible?*

Impossible!
A stone, YES, but why is it GREEN?
How can I imagine
Something I can't see?

LUCY:

*Puedo dar explicación
a tu dilema:
una nueva sensación
se regenera,
logra tu imaginación
lo que ella quiera.*

I can explain
your dilemma:
A new sensation
regenerates,
Your imagination conquers
Everything it wants.

EL SEÑOR 8:

*Bien puedo yo tocar la piedra helada
Idea natural y más que clara...
Mas yo, además, percibo su verdura,
Qué surge de mi mente sin cordura....?*

I can very well touch the cold stone
A natural and clear idea...
But I can also feel its green color
What is pouring out of my unraveled mind...?

LUCY:

*¿Qué ocurre con mi voz?
¿No tiene eco?
¿Es tu imaginación!
Es simple y cierto.*

Whats happening to my voice?
It has no echo?
It's your imagination!
It's simple and true.

EL SEÑOR 8:

*a MI dilema:
una nueva sensación
se regenera,
logra mi imaginación
lo que ella quiera.*

I can explain MY dilema:
A new sensation
regenerates,
My imagination conquers
Everything it wants...



Scene 3 Tierra! / Earth!

PEQUEÑO CRON:

*Pequeña Lucía,
a auxiliarte vengo.
Minutos no tengo
mas tengo osadía...*

Little Lucía
I'm coming to your help
I don't have as much time
As I have audacity

LUCY:

*¿Quién eres pequeño?
¿Sois parte de un sueño?
¿Quieres ser mi guía?
¿Me harás compañía?*

Who are you little one?
Are you a part of a dream?
Do you want to be my guide?
Would you keep me company?

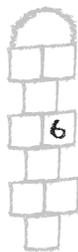
PEQUEÑO CRON:

*No tengo respuestas
a tus turbaciones,
solo indicaciones
para abrir las puertas
que invitan al juego
de Tierra y de Cielo.
Arroja la piedra
y empieza el sendero.*

I have no answers
to your troubles,
only instructions
to open the doors
which are inviting you to play
Earth's and Heaven's game.
Throw the stone
And start the path.

*Basta! Escúchame, Lucy
-Sí! Para que juegues...
veo que me sigues...
Eso, sí! Así, mira Lucy!
Ahora salta...*

Lucy, stop! And listen to me:
-YES! So you can play...
I see that you are following me...
Like that!, Yes! Like this, look, Lucy!
Now JUMP!



Scene 4 La Hormiga / The Insect

SEÑOR 1:

*No pretenderás, niña atrevida
Que te dé esta prodigiosa hormiga...
¿No la ves, acaso, muy sensata
sobre mi flamígera corbata?
No te la daré aunque me ruegues.
Le gusta pasear sobre sus pliegues.*

You would not dare, little brat
To ask for my prodigious ant
Don't you see her, perchance, very self-conscious
Pacing on my colorful tie?
I won't give her to you, even if you beg.
She loves walking on my tie.

LUCY:

*¿Cómo puede irse de paseo?
Si parece hormiga de museo...
Ese insecto está muerto de miedo
de experimentar lo que es el suelo.*

How could she go for a walk?
She looks like a museum-ant...
That insect is scared to death
To try to walk on the ground.

SEÑOR 1:

*Haré caso omiso a tus cuestiones.
Puedo adivinar tus pretensiones...*

I'm not paying attention to your questions.
I am guessing your intension...

LUCY:

*Yo también me jacto de adivina
Y creo saber lo que tu hormiga
sueña sin, siquiera, estar dormida:
¡¡¡Huir de esa terrible pesadilla!!!*

I also pretend to guess the future
and I believe I know what your ant
dreams about, even while awake:
Escape from that terrible nightmare!!!

Scene 5

Los Anteojos / The Eyeglasses

LUCÍA:

*¿Qué tengo que me hace cosquillas?
¿Qué roza sutil mis rodillas?
Se cumplen, al fin, mis sospechas:
Las venas de esta casa añeja
Escupen umbríos gorgojos
¿o están embusteros mis ojos?*

What is it that tickles me?
What brushes, softly, against my knees?
Finally, my suspicions are confirmed:
The veins of this old house
Spit dark worms
Or, are my eyes lying to me?

NIÑOS:

*¡Milagro! ¡Cristal irrompible!
¡Ficción! Lo imposible es posible...*

A miracle! Unbreakable crystal!
Fiction! The impossible is possible...

EL NIÑO:

*No puedo dejar que se dañen.
De ellos depende este viaje.
Sobre las narices, montados,
cabalgan a mundos soñados.*

I can't let them break.
This adventure depends on them.
Mounted on the nose
They travel to dream worlds.

Scene 6

Cristales Magicos / Magic Crystals

EL NIÑO:

*A la lata, al latero,
al pequeño que tiene sombrero.
A la lima, al limón,
abran cancha que viene el campeón...*

*(...part of a children's rhyme)
To the kid with a hat
(...another popular kid's rhyme)
open the way to the champion*

LUCY:

*¿Cuál es tu misterio,
cristal diminuto?
Tu luz me enceguece,
dilata el minuto.*

What is your mystery
Tiny crystal?
Your light blinds me,
Lengthens this moment.

*Ya no eres cristal,
son áureos tus ojos,
sopor mineral
me invade a tu antojo*

You're no crystal anymore,
your eyes are white,
a mineral fog
overcomes me at your fancy

*No hay tiempo ni espacio,
silencio abisal...
¡Es como una sierpe!
¡Me va a cautivar!*

There is no time nor space
inmense silence...
It is like a reptile
It's going to get me!

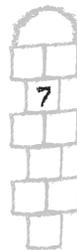
Scene 7

Un Axolotl / The Lizard

LUCÍA:

*¡Rompieron compuertas!
¡Los ríos de insectos
inundan mi hogar!
Mas no son hormigas...
¿Serán roedores?
Sin lentes no puedo
ver con claridad.
Vislumbro luz verde...
¿por qué esta humedad?*

The gates are broken
Rivers of insects
invade my home!
but, they are not ants...
Could they be rodents?
without my glasses
I can not see clearly.
I can see a green light...
Why is it wet?



Act Two

Scene 8

La Bola De Papel / The Paper Ball

LUCY:

*¿Pasó ya el peligro?
Debo estar segura...
¡Qué juego de riesgo
costó la lectura!*

Is the danger over?
I need to be sure...
What a risky game
This reading business!

*Necesito algo anodino
algo inocuo, inofensivo.
Una bola de papel
será dócil y obediente
al capricho de mi mente.*

I need something bland
Something safe, and harmless.
A paper ball
will be submissive and obedient
To my mind's capriciousness.

*Hojas! Un montón de hojas,
una bola de papel... Hojas!*

Pages! A pile of pages,
a paper-ball... Sheets of paper!

Scene 9

¡Trampa! / Cheat!

EL NIÑO:

*Nunca nadie ha osado, niña,
a quitarme ningún puesto.
No provoques una riña.
Aprende: soy el experto.*

Nobody ever dared, little one,
to take MY place.
Don't try to start a fight
Learn from me: I am the expert.

LUCY:

*¡Trampa!
No podrás impedir que yo llegue
a la meta que es todo mi afán.
Lucharé con mis uñas y dientes.
Parapétate, pillo patán.*

You cheated!
You won't stop me from reaching
My goal, which is all I ever wanted.
I will fight with all my strength
Stop in your tracks! Rascal, lout!

(There is a "words-fight" among all kids using the words "aNO[nono]diNO[nonono]";
iNO[nonono]cuo", "iNO[no,no]fenSI[sisisi]vo", "neceSI[sisisi]to")

PEQUEÑO CRON: (trying to support LUCY, repeats after her)

papap parapapapetepete paripipillopo parapepetan, tan, tan, parapepitillotán, paptán!

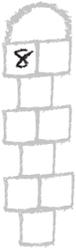
Scene 10

La Llave Para El Cuarto De Cristal / The Key to the Invisible Room

LUCY:

*¡Tan próxima estuve!
Casi pude rozarlo...
Se mofan las nubes
y disfrutaban mi fiasco.*

I was so close!
I could almost brush it...
The clouds mock me
Enjoying my defeat.



PEQUEÑO CRON:
*¡No te rindas, chiquilla!
No te des por vencida...
En ocasiones, la vida
finge no tener salida.*

*Te pone a prueba, la endina.
Simula cerrar las vías
que conducen a la dicha
con mil claves sibilinas.*

*El secreto es convertir
en una llave maestra
a nuestro ingenio y abrir
¡toda clase de compuertas!*

*Ya acaba la travesía.
Esta llave dará cierre
al recreo permitido.
Si no la cubre el olvido
podrás retornar por siempre.
Ya sabes cómo, Lucía.*

Don't give up, little girl!
Don't let things put you down...
Sometimes, life
Seems not to give you a way out.

It puts you on the edge,
It tries to block all the roads
that would lead you to happiness
With thousands of tricky clues.

The secret is to transform
our creativity
into a master key, and open
All kind of gates!

Your journey is over!
This key will give closure
To your well-deserved recess
If it is not lost in oblivion
You will always be able to return.
Now you know how, Lucy.

Scene 11

Salto al Cielo / A Leap to Heaven

LUCY:
*Han sido compañeros entrañables.
Soportes, en instantes de pavora.
Los cómplices que exige una aventura
Que es íntima, especial e intransferible.*

*Alguno que se acerque y que me impulse.
Que logre, con un gesto, mi regreso.
Como princesa al sapo, solo el beso
Será puente entre cielos diferentes.*

You have been my dearest pals.
My support in difficult times.
The accomplices required by this adventure
Which is intimate, special and non-transferable.

Someone come here and push me.
Someone, who in one move, can send me back.
Like a princess to the frog, only the kiss
Will be the bridge between different skies.

Scene 12

La Magia de la Lectura / The Magic of Reading

LUCÍA:
*¡Bendito sea el poder de la lectura!
¡Bendita, la experiencia placentera!
¡Benditos los que pugnan por tenerla!
Aquellos cuerdos... llenos de locura.*

Blessed be the power of reading!
Blessed be the pleasurable experience!
Blessed are they who fight for it!
The ones who remain alert... full of craziness.



About Adriana Fontana Adriana Fontana (Librettist)

was born in Mendoza, Argentina and studied literature at the University of Cuyo, graduating in 2007. Her extensive teaching career started in 1983, embracing all levels of instruction from elementary to college levels. Her poems *¿Por qué seguir?* were published in the *Sumar* magazine in 1988. Since then, she has participated in several Narration Symposiums, culminating with her inclusion in the cycle *Ellas en Latinomérica*, a series of conferences on women in the arts in 2008, which was designated of public interest by the legislature. Her social commitment led her to conduct literary workshops for underserved students in rural areas between 1983 and 2007.

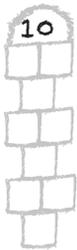
In 2012 she collaborated with composer Adriana Verdié as a librettist for the Ballet *Aconcagua*. They are currently working on a song cycle entitled *Mujeres del Sur* and on a children's chamber opera. Their collaborative work is open to new creative endeavors.

About Adriana Verdié Adriana Verdié's (Artistic Director/ Props Master)

music has received several awards in the US, Argentina, and Canada. *LA Times* critic Mark Swed calls her music "compelling and original." She began teaching theory and composition at CSULB in 2003, and in 2013, she also began teaching in the Master's in Latin-American Music program at the UNCuyo, Argentina. Recently, she has been selected as a Fulbright Specialist candidate.

Devoted to the dissemination of Latin-American culture, she and Dr. Claire Martin (German, Romance, Russian Languages and Literature) organized and held a conference celebrating the 100 anniversary of the birth of the influential Argentinean author Julio Cortázar. The program was composed of panel presentations of music and literature, and several music events, including a laptop ensemble performance and a jazz performance, and closing with a New Music Ensemble concert featuring pieces composed specifically for this event by musicians from as far away as Iran and Israel.

As a composer, Dr. Verdié has produced several works inspired by Cortázar's literature, including *Capitulo Siete* scored for mezzo-soprano, alto flute, choir and dancer; *Divertimento* for mixed instrumental ensemble; and *The Incredible Story* for conductor and undetermined instrumental ensemble. Her latest work is tonight's opera inspired by Cortázar's short stories, with an original libretto by Argentinean writer Adriana Fontana.



Cast Biographies

Elizabeth Chavez (Niña) is a third year violin performance turned music composition major at CSULB. Before and alongside violin, Liz was involved with the Young Musical Theater program at the Southern California Conservatory of Music, performing in various children's operas for about six years before high school. She also had the opportunity to be involved in a production of Kurt Weill's *Street Scene* with Musical Theatre Guild, where she had the wonderful experience of performing at the Alex Theatre in Glendale and the Scherr Forum in Thousand Oaks. She now enjoys singing in choirs at Bob Cole Conservatory and is happy to be involved in a theatrical production once more!

Rebecca Hasquet (Lucy) is an up-and-coming young soprano currently residing in Southern California. She holds a Bachelor's Degree in Vocal Performance from the Bob Cole Conservatory of Music at California State University, Long Beach. While studying at CSULB, Rebecca was a student of Brian Farrell, the soprano section leader of the Chamber Choir under the direction of Dr. Jonathan Talberg, and an alto in *Jazz 'n' Tonic*. She was also a member of the Opera Institute, where she worked with Dr. David Anglin and Stephanie Vlahos; her roles include Donna Elvira in Mozart's *Don Giovanni* and Marcellina in *Le Nozze di Figaro*, as well as scenes from Puccini's *La Rondine* and Strauss' *Der Rosenkavalier*. In May 2013, Rebecca was a soloist for CSULB's Celebrating Music concert, performing Mozart's *Requiem Mass in D minor*.

Before transferring from College of the Canyons to CSULB in Fall 2010, she was involved with musical theater and choir in Santa Clarita, having done such productions as *RENT* and *Les Misérables*, along with being a soprano in the Santa Clarita Master Chorale, directed by Allan Robert Petker. At COC, Rebecca was very musically active on campus; highlights include being a member of Ms. Lori Marie Rios' Chamber Choir, performing scenes for an opera workshop from Daniel Catán's *La Hija de Rappaccini*, and participating in a musical theater master class held by Broadway's Susan Egan.

During the summer, Rebecca is a staff member at Idyllwild Arts Academy, working as a section leader for the Summer Festival Choir, conducted by Dr. Joseph Modica. She currently works as a soloist and section leader for Dr. Johannes Müller-Stosch at St. Luke's Episcopal Church in Long Beach, as well as conducting private voice lessons in Long Beach, CA.

Luc Kleiner (El Hombre, Señor with Numbers and El Niño) is proud and grateful to be a graduating senior with a degree in Vocal Performance. He is a professional baritone soloist at the First Congregational Church of Los Angeles, and the bass section leader of the Bob Cole Chamber Choir. A life-long singer and versatile instrumentalist, Luc maintains a happy balance of concert singing, composing, writing, recording, and performing, often with his rock band, Easy. Luc will be singing with the Los Angeles Master Chorale in their coming season, and plans to pursue a Master's degree in Composition.

Eric Malczewski (Technical Support/Stage Manager) is an Audio Production Major in the Film and Electronic Arts department. Although not a music major at the Bob Cole Conservatory, Eric has been involved in various music classes as well as Laptop Ensemble for the past few years. He has worked on many student films as a sound editor as well as production sound boom operator and mixer which bridges very well into music technology and comprehension of visual/ audio arts.

Vasken Ohanian (Niño) has appeared in musicals and operas throughout California. He starred as Sky Masterson in *Guys and Dolls* as well as Tommy Albright in *Brigadoon*. As an opera singer, he made his debut in 2003 as Amahl in Carl Menotti's *Amahl and the Night Visitors*. In 2009 he performed as Colas in W.A. Mozart's *Bastien und Bastienne*. Currently he sings countertenor with the Bob Cole Conservatory Chamber Choir.

In addition to his vocal work, he is known for his work as a conductor and composer. Vasken Ohanian was co-director and resident conductor for the 4th Annual Hot Air Music Festival in 2013 where he conducted *The Gallantry*, an opera by Douglas Moore, and *To One in Paradise*, a modern cantata by Dr. Benjamin Boyle. His composition, *Ave* for a capella chorus, took 3rd place at the bi-annual San Francisco Conservatory Choral Composition Competition.

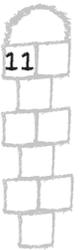
Vasken received his Bachelor of Music in Composition from the San Francisco Conservatory of Music, studying under Elinor Armer. He is currently pursuing a Master of Music in both Composition, under Dr. Carolyn Bremer, and Choral Conducting, under Dr. Jonathan Talberg at the Bob Cole Conservatory of Music.

Jennifer Rentería (Lucía) is a transfer student from Fullerton College, where she received the Sarah McFerrin scholarship as well as 'Honors' recognition on multiple jury exams. Her first operatic role was Zita in Fullerton College's production of Puccini's *Gianni Schicchi*. As a soloist she has been featured on the TV broadcast *The Hour of Power* filmed at the Crystal Cathedral in Garden Grove. She has been a featured soloist in the Crystal Cathedral's performance of Händel's *Messiah*. Since transferring to CSULB it has been her honor to participate in master classes given by Roberta Alexander and Jessica Jones.

Emmanuel Rojas (Conductor) and bass trombonist is currently in his fourth year the Bob Cole Conservatory of Music at California State University, Long Beach. Emmanuel, now 22, has been playing music since the 4th grade and graduated from Warren High School in Downey in 2010 (alma mater of former bass trombonist of the Los Angeles Philharmonic, retired, Jeffrey Reynolds and current tubist of the Chicago Symphony Orchestra, Gene Pokorny). Emmanuel has been a member of the Jr. Philharmonic Orchestra of California in Los Angeles and the Monterey Jazz Festival's Next Generation Jazz Orchestra from 2008 to 2010. He is currently a member of the Santa Monica Symphony and currently studies with John Lofton, bass trombonist of the Los Angeles Philharmonic.

Nick Venden (Video & Graphic Artist/Stage Manager) is a MM candidate at CSULB. Credits include: NEA grant—ballet score *Mandala* (Lyric Opera Ballet); special mention—Int'l Film Festival experimental film *Reds*; his film *Voyeur* and his score for *No Horizons*, featured in CSU Media Artists Showcase 2012 and Newport Beach Film Fest 2013; and a video installation *HOMe HOMe* (Vilcek Foundation NYC fall 2013). Until 2007 he served as associate conductor and principle keyboardist for the International tour of *Les Misérables*—performing at one time for the chairman of the Chinese communist party Shanghai.

Jack Wilkins (Pequeño Cron) is a sophomore vocal performance major. He studies with Tim MacDougal and recently played Brack Weaver in Dennis Frayne's production of *Down in the Valley*. He has been a featured soloist in The Chamber and University Choirs as well as in Jazz and Tonic. He is from Watsonville, CA in Santa Cruz County where he has vocal directed for Christian Youth Theater productions. He prides himself on being from the same city as Martinelli's Apple Cider.



Bob Cole Conservatory Of Music Composition Studies Faculty

Carolyn Bremer / Director, Cole Conservatory
Martin Brenner
Ryan Brown
Rychard Cooper
Luke Hannington
Martin Herman
Perry La Marca
Steve Rothstein
Alan Shockley / Area Director
Raymond Torres-Santos
Adriana Verdié
George Wheeler

Thanks To:

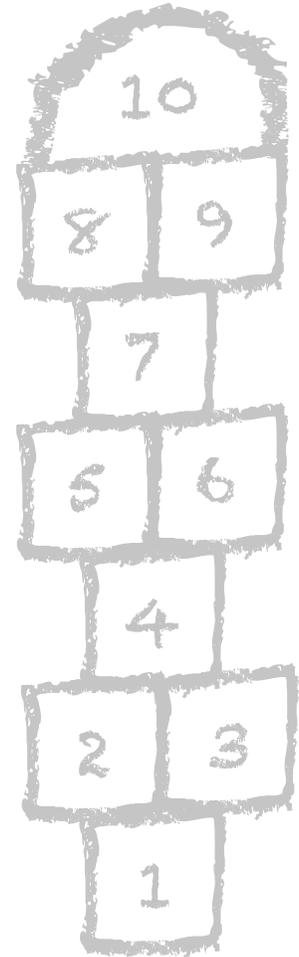
Kate Gillon, Matt Pogue, Colleen Ryan, Alex Rambo, and Rychard Cooper for their assistance and support. The New Music Ensemble for an incredible semester, hard work and professionalism. The BCCM vocalists, who generously volunteered so many hours of hard work to make this event possible. My students who graciously rescheduled their lessons to facilitate rehearsals. My colleague and long time collaborator Adriana Fontana for all the mini-emergencies that she had to solve, and for coming to the premiere. And a colossal **Thank You!** to my family: César, my mother and brother, and especially *mis hijos!* for understanding how immensely busy I have been this semester. —A.V.

UPCOMING EVENTS

- **Thursday, April 24, 2014:**
University Brass Ensemble, Rob Frear, director 8:00pm Daniel Recital Hall \$10/7
- **Sunday, April 27, 2014:**
Caribbean Extravaganza: Massive Band 2014, Dave Gerhart, director 2:00pm Carpenter Performing Arts Center \$15/10/5 children under 10
- **Sunday, April 27, 2014:**
Concert Jazz Orchestra / Studio Jazz Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall \$10/7
- **Saturday, May 3, 2014:**
Celebrating Music: Duruflé—*Requiem* (With The University and Chamber Choirs) and Holst—*The Planets*, (With the Women of the University Choir) Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center \$15/10
- **Tuesday, May 13, 2014:**
New Music Ensemble, Guest Artist Kojiro Umezaki, shakuhachi 8:00pm Daniel Recital Hall \$10/7

For more information and tickets please call 562.985.7000 or visit:

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LONG BEACH

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