

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

LEGACY CONCERT

GUK-HUI HAN, PIANIST

SATURDAY, MARCH 21, 2015 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

*W*elcome to our 2015 Legacy Concert!

In 1959, a young Frank Pooler founded the choral program at CSULB and became its first Director of Choral Studies. Through the dedication, hard work and passion of Frank Pooler, Greg Lyne, Lynn Bielefelt, Leland Vail, and Jonathan Talberg, the program has grown and blossomed over the last 56 years to become one of the finest in the nation. Our alumni hold positions as professional opera singers, Broadway performers, popular artists, and as directors of their own choral programs at all educational levels. They have also founded their own choral organizations and made careers in music administration fields.

With so many incredible alumni, and this being Jonathan Talberg's 15th year as Director of Choral, Vocal and Opera Studies, we thought it would be appropriate to ask our graduates for their most inspiring, influential, and favorite pieces from their choral days at CSULB. Using social media, we polled as many alumni as possible. The repertoire you will hear this evening was chosen from the numerous responses we received. We would like to extend our sincere appreciation and gratitude to all of the conductors who have made the CSULB choral program what it is today and thank all of our alumni, especially those who participated in the survey, for their time and contributions to this concert. We look forward to seeing all of you after the concert and hearing more about your success stories.

Olga A. Spriggs
Director, University Choir

PROGRAM

CSULB UNIVERSITY CHOIR **Olga A. Spriggs—conductor**

Please hold applause until the end of each complete work.

Rytmus..... Ivan Hrušovský (1927-2001)
from *Three Etudes*

Trois Chansons Bretonnes..... Henk Badings (1907-1987)
I. La nuit en mer
II. La complainte des âmes
III. Soir d'été

Selections from *Frogs*..... Norman Dinerstein (1937-1982)
No. 1 'Day darken!' frogs say
No. 2 An old silent pond...

Kde Sú Krávy Moje..... Hans Schimmerling (1900-1967)

INTERMISSION

BOB COLE CONSERVATORY CHAMBER CHOIR **Jonathan Talberg—conductor**

The Glory of the Father..... Egil Hovland (1924-2013)

Leonardo Dreams of his Flying Machine..... Eric Whitacre (b. 1970)

Agnus Dei, Adagio for Strings, Op. 11..... Samuel Barber (1910-1981)

And So I Go On..... Jake Runestad (b. 1986)
Dan Doctor— graduate conductor

Schaffe in mir Gott ein rein Herz, Op. 29, No. 2..... Johannes Brahms (1833-1897)

PROGRAM NOTES

RYTMUS by Slovak composer, Ivan Hrušovský, is a choral exercise in rhythm. The lines move quickly and the words dance in a variety of ways in order to keep both the listener and the choir engaged. Like his other compositions after 1970, Hrušovský bridges the gap between new and old classical music. The resulting harmony is tonal, with a hint of modal textures. The quickly moving phrases in combination with the poly-modal 20th century harmonies create a jolting and energizing experience for the listener.

TROIS CHANSONS BRETONNES are a set of three choral pieces by the Dutch composer Henk Badings set to poetry by Thèodore Botrel. While all three movements are part of the same cycle, each work is thematically independent from the others and tells its own story.

“La nuit en mer” enters the mind and heart of fishermen marveling at the ocean on a quiet night. The choir moves gently along the waves of the piano accompaniment like an evening in a fishing boat on the calm sea. As the fisherman go to sleep, they imagine the beauty of the sea, and how eager they are to sail in the morning with the rising sun.

“La complainte des âmes” is both a lament and a prayer. The unaccompanied voices, in what can almost be considered a chant, pray to the Virgin Mary, expressing the bitter pains of souls lost to the fires of Purgatory. With eerie harmonies, they pray for the souls of the mothers and fathers whose children will not pray for them.

“Soir d’été” begins, like “La nuit en mer,” at the end of the day. Two lovers rush home before dark, but not before taking in the sights, sounds, and smells of the sensuous world around them. The light-hearted music accompanies the gaiety of the couple’s hearts. Then quickly, before they lose themselves to much in the timelessness of love, they hurry home on a warm summer night.

FROGS is a choral song cycle by Norman Dinerstein set to Japanese haiku. Dinerstein composed the work for his colleague, Dr. Elmer Thomas, the late Director of Choral Studies and Professor Emeritus at the College-Conservatory of Music at the University of Cincinnati. Dinerstein’s use of word painting brings the short and simple haikus to life with vivid imagery.

“Day darken! frogs say” begins with the ribbits of frogs beckoning the falling of night. Just as darkness falls, the frogs suddenly become lively. Their voices soar over one another as they stubbornly cry out for the light to return, creating a brilliant soundscape in the night.

In “An old silent pond...,” the choir’s pure homophonic singing creates an atmosphere of absolute stillness, when suddenly the mood changes with the arrival of a frog. As the frog jumps, so do the voices. They jubilantly leap over one another until they splash into the pond. The ripples in the water are reflected by the choir’s repetition of “sh” and the listener is left with a silent, calm pond once again.

KDE SÚ KRÁVY MOJE by Hans Schimmerling is a lively choral paraphrase of a Slovak Folk-tune. A young cowherd is waking from a nap. As she awakes, she realizes, much to her despair, that her eight cows have wandered off. She cries out, “Where are my cows?!” and searches tirelessly in order to find them, calling them each by name. In Schimmerling’s arrangement, the listener experiences desperation, grief, and frustration from the playful and high-spirited personality of the young cowherd.

—University Choir notes by Vasken Ohanian

THE GLORY OF THE FATHER

Frank Pooler (1926-2013), former Director of Choral Studies at CSULB, discovered Norwegian composer Egil Hovland and championed his choral music in the United States. It was tradition to end each concert with a performance of Hovland's *The Glory of the Father*, which easily explains the number of requests for this piece to appear on the Legacy concert program. Written in a style reminiscent of Gregorian chant, *The Glory of the Father* is a prayer adapted from John I that contemplates "the glory of the father, full of grace and truth."

LEONARDO DREAMS OF HIS FLYING MACHINE

Driven by the question, "what would it sound like if Leonardo Da Vinci were dreaming? And more especially, what kind of music would fill the mind of such a genius?"; Eric Whitacre and poet Charles Anthony Silvestri collaborated closely to create *Leonardo Dreams of his Flying Machine*. Silvestri pulled fragments from da Vinci's own notebooks to create a three-part libretto brève that describes Leonardo's desire to fly, his efforts to build an engine that can fly, and finally the moment when he leaps and takes flight in his dream. Using extensive word painting, shifts in tempo, and non-traditional choral sounds like church bells and the whooshing of wind, Whitacre takes the audience on a musical journey through Leonardo's dream.

AGNUS DEI

Samuel Barber's *Agnus Dei* is a choral arrangement of his popular string work, *Adagio for Strings* (1936). Originally intended as the second movement of his String Quartet, Op. 11, Barber arranged the work for string orchestra at Arturo Toscanini's request in 1938. *Adagio for Strings* met with such popular success that in 1967 Barber arranged the work for mixed chorus using the liturgical text Agnus Dei. Marked *molto adagio* and *molto espressivo*, *Agnus Dei* is a lush, lyrical choral prayer with long, suspended lines that perfectly encapsulate the spirituality of the piece.

AND SO I GO ON

Chamber Choir is thrilled to premiere Jake Runestad's composition *And So I Go On*. Dedicated to the memory of Germán Aguilar, this double-choir setting of Todd Boss's parallel poem is distinctive in that each choir represents one side of the poem—the loved one who is lost, and the loved one who must continue living. In a layered conversation, the two choirs contemplate life, loss, and enduring love.

"When asked about the inspiration for this piece, Runestad responded: "When Germán Aguilar passed away unexpectedly last summer, it was a huge loss to our world. Germán had a warm, kind personality and a love for life, teaching, and the people around him—especially his fiancé Jon Talberg. After Germán's death, Jon was cleaning out Germán's wallet and found the only card inside was mine. I had given it to Germán when we met in January of 2014. Jon soon contacted me and asked if I would write a piece of music in memory of Germán—I was honored to do so.

When we lose someone close to us, we want to honor his or her life with a tribute or memorial. In this case, I want this music to be a tribute to Germán's life as an amazing man and lover of music. Also, I hope the music will serve as a form of healing to those who experience it and who continue to suffer from this immense loss. Todd Boss, the amazing poet who wrote an original text for this work, beautifully captured the message we want to leave with you: 'And so I go on, always, wherever you are, my lovely one.'"

—Jake Runestad, composer

SCHAFFE IN MIR GOTT

Brahms's motet *Schaffe in mir Gott* was composed early in his life while he was studying seventeenth- and eighteenth-century counterpoint. The motet is divided into four distinct sections based on the text—a homophonic chorale where the choir asks for a pure heart; a highly contrapuntal fugue in which the choir pleads not to be cast out of God's presence; a waltz-like dance asking for support; and finally an joyful celebration of the Holy Spirit.

—Chamber Choir notes by Regan MacNay

TEXTS AND TRANSLATIONS

Rytmus

*Ave Eva,
fons amoris,
tu regina venustatis.*

Hail Eve,
fount of love,
you queen of nobleness.

Trois Chansons Bretonnes

1. La nuit en mer

*La brise enfle notre viole;
Voici la première étoile qui luit!
Sur le flot qui nous balance,
Amis, voguons en silence dans la nuit.
Tous bruits viennent de se taire;
On dirait que tout,
sur terre, est mort:
Les humains comme les choses,
Les oiseaux comme les roses.
Tout s'endort!*

The gentle breeze swells our sail;
Here is the first star to shine!
Upon the waters that rock us,
Friends, let us sail silently into the night.
Every sound has begun to fall silent;
You would think that
everything upon earth is dead—
People as well as things,
Birds as well as roses.
Everything is falling asleep!

*Mais la Mer c'est la Vivante,
C'est l'Immensité mouvante toujours,
Prenant d'assaut les jetées,
Dédaigneuse des nuitées et des jours!
Hormis Elle, rien n'existe
Que la grand Phare
et son Triste reflet;
À la place la meilleure,
Mes amis, jetons, sur l'heure, le filet!*

But the Sea, it is the Living Entity,
Immensity in motion always,
Taking jetties by storm,
Contemptuous of both night and day!
Apart from it, nothing exists
Except the great Lighthouse
and its sad reflection.
My friends, let us cast our nets without delay
where the fishing is best!

*Puis, enroulés dans nos violes
Le front nu sous les étoiles, dormons!
Rêvons en la Paix profonde,
À tous ceux, qu' en ce bas-monde nous aimons!
Dormons sur nos goëlettes
comme en nos bercelonnettes d'enfants...
Et demain, à marée haute,
Nous rallierons à la Côte, triomphants!*

Then, swathed in our sails
And with faces naked to the stars let us sleep!
Let us dream in utter peace
About all those we love here below!
Let us sleep on our schooners
as if in our children's hammocks.
And tomorrow at high tide,
we will assemble at the coast, triumphant!

II. La complainte des âmes

*Vierge Marie, ô bonne Mère
Ô bonne Mère de Jésus!
C'est ici la complainte amère
Que chantent ceux qui ne sont plus!*

Virgin Mary, O good Mother,
O good Mother of Jesus!
This is the bitter lament
Sung by those who are no more!

*Nous venons en ce soir d'Automne,
Frapper aux portes des Amis;
C'est Jésus-Christ qui nous ordonne
De réveiller les endormis!*

We come this Autumn evening
To knock at the doors of our Friends;
It is Jesus Christ who commands us
To awaken those who sleep!

*Vous, qui dormez dans la nuit noire,
Ah! songez vous de temps en temps,
Qu'au feu flambant du Purgatoire
Sont, peut-être, tous vos parents?*

You, who sleep in the black night,
Alas! Do you ever consider
That all of your relatives might be
In the raging fires of Purgatory?

*Ils sont là vos pères, vos mères,
Feu par-dessus, feu par-dessus,*

They are there,—your fathers, your mothers,
Flames above, flames beneath—

*Espérant, en vain, les prières
Qui'ils ont droit d'espérer de vous!
Songez-vous qu'ils disent peut-être
À tous les Chrétiens d'ici-bas:
Priez pour nous sans nous connaître,
Puisque nos gâs ne le font pas!*

*Dans le Purgatoire on nous laisse,
Priez pour ceux qui ne prient pas!
Priez pour nous! Priez sans cesse
Puisque nos gâs sont des ingrats!*

III. Soir d'été

*Lison ma câline, quittons la colline,
Car le jour décline au rouge horizon.
Avant qu'il ne meure, Profitons de l'heure:
À notre demeure viens t'en ma Lison!*

*Dans la paix immense du soir qui commence
Monte la romance des petits grillons
Et la plaine rase que Phébus embrase
Savoure l'extase des derniers rayons.*

*Des voix enjôleuses sortent des yeuses:
Ce sont des berceuses, des petits oiseaux.
Et sa porte close, la fermière Rose
Chante même chose entre deux berceaux!*

*C'est l'heure très pure où dans la ramure
Passe le murmure du grand vent calmé.
C'est l'heure langoureuse, l'heure où l'amoureuse
Se suspend heureuse au bras de l'Aimé;*

*C'est l'heure touchante où tous nos enchante,
Où la cloche chante l'Angélus au loin.
Et c'est l'heure grise où la douce brise
S'imprègne et se grise de l'odeur du foin;*

*C'est l'heure où tout aime, où, las du blasphème
Le méchant, lui même, est un peu meilleur.
Le coeur se dépouille de tout se qui souille.
L'âme s'agenouille devant le Seigneur!*

*Lison ma petite, prions le bien vite,
Pour qu'on ne se quitte de l'Éternité,
Et qu'il nous convie à fuir cette vie
À l'heure ravie d'un beau soir d'été.*

Frogs

'Day darken!' frogs say
"Day darken!" frogs say
by day. "Bring light, light" they cry
by night. Old Grumblers!

—Yusa Buson (1716-1784), trans. Harry Behn

Vainly hoping for the prayers
That they have a right to expect from you!
Imagine that they might be saying
To all the Christians here on earth:
'Pray for us though you do not know us,
For our sons do not!

'We are abandoned in purgatory.
Pray for those who do not pray!
Pray for us! Pray endlessly,
For our sons are ingrates!'"

Lison, my pet, let us leave the hill,
for day dies away at the red horizon.
Before it dies away, let us profit from the moment:
To our home, come thither, my Lison!

In the immense peace of the emerging night
builds the love song of the tiny crickets,
and the open plain that Phoebus embraces
savors the ecstasy of the final rays.

Coaxing voices come from the oaks:
They are lullabies, tiny birds.
And behind her closed door, the farmer's wife Rose
sings the same thing between two cradles!

It is the very pure hour, when through the branches
passes the murmur of the great calmed wind.
It is the languid hour, the hour when the beloved
happily suspends herself, in the arms of her lover.

It is the touching hour, when everything delights us,
when the bell sings the Angelus in the distance.
It is the grey hour, when the gentle breeze
saturates itself and intoxicated by the aroma of hay;

It is the hour when everything loves, when, weary of cursing,
the wicked one himself is a little better.
The heart strips itself of all that pollutes it.
The soul kneels before the Lord!

Lison, my little one, let us pray very quickly,
so that we do not separate ourselves from Eternity,
and so that he might invite us to escape this life
at the ravishing hour of a beautiful summer's eve.

An old silent pond...
An old silent pond...
A frog jumps into the pond,
splash! Silence again.

—Matsuo Basho (1644-1694), trans. Harry Behn

Leonardo Dreams of his Flying Machine

Leonardo Dreams of his Flying Machine...
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...

And as he's dreaming the heavens call him,
softly whispering their siren-song:
"Leonardo, Leonardo, vieni á volare." [Leonardo, Leonardo, come fly.]

L'uomo colle sua congegiate e grandi ale,
facendo forza contro alla resistente aria.
[A man with wings large enough and duly connected
might learn to overcome the resistance of the air.]

Leonardo Dreams of his Flying Machine...
As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo. Leonardo, vieni á volare." [Leonardo. Leonardo, come fly.]

Vicina all'elemento del fuoco... [Close to the sphere of elemental fire...]
Scratching quill on crumpled paper,
Rete, canna, filo, carta. [Net, cane, thread, paper.]
Images of wing and frame and fabric fastened tightly.
...*sulla suprema sottile aria.* [...in the highest and rarest atmosphere.]

Master Leonardo Da Vinci Dreams of his Flying Machine...
As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
takes one last breath,
and leaps...

"Leonardo, Vieni á Volare! Leonardo, Sognare!" [Leonardo, come fly! Leonardo, dream!]

—text Charles Anthony Silvestri (b.1965)

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi:
meserere nobis.*

*Agnus Dei,
qui tollis peccata mundi:
meserere nobis.*

*Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.*

Lamb of God

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
grant us peace.

And So I Go On

Todd Boss

My lovely one	My lovely one
though you are gone taken from me I cannot leave you I am not free	I am gone taken from you mine in your suffering mine in your joy
I burn in snow and thirst in rain there is no sea that can drown my pain	my snow will kiss you pouring down my love there is no sea that can drown your pain
but you would want me to live and love again	I want you to live and love again
and so I go on	and so I go on
always wherever you are lovely one living your dreams	always wherever you are lovely one living your dreams

Schaffe in mir, Gott, ein rein Herz

*Schaffe in mir, Gott, ein rein Herz,
und gib mir einen neuen gewissen Geist.*

*Verwirf mich nicht von deinem Angesicht,
und nimm deinen heiligen Geist nicht von mir.*

*Tröste mich wieder mit deiner Hilfe,
Und der freudige Geist, erhalte mich*

Create in me, O God, a Pure Heart

Create in me, O God, a pure heart,
and grant me a new, confident spirit.

Cast me not from your presence,
and take not your Holy Spirit from me.

May I be consoled again with your support,
and may the joyful spirit uphold me.

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 this semester 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'École Française, 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

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. For her doctoral degree (DMA) in Choral Conducting, she attended the University of Cincinnati's College-Conservatory of Music (ABD). Ms. 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, Ms. 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.

Ms. 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, Annunziata 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. She is thrilled to be back in Southern California and part of the BCCM family.

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.

PERSONNEL

CSULB UNIVERSITY CHOIR

Olga A. Spriggs—conductor / Dr. Guk-Hui Han—accompanist

Soprano

Kaelynn Korten*
Emily Bosetti
Jennifer Campbell
Sarah Conniff
Vincentia Geraldine
Desirae Hafer
Lisa Horikawa
Jasmine Khorsandi
Alexandré Legaspi
Kathleen Moriarty
Claire Olsher
Hannah Penzner
Jordan Pettit
Jessica Sanchez
Samantha Stapish-Higa
Chanelle Varner
Abigail Wyatt

Alto

Emi Allen*
Reyna Calvert
Elizabeth Chavez
Mandy Chen
Michelle Choi
Tyff Hoeft
Kaytie Holt
Genie Hossain
Jane Kim
Elaine Lay
Jennifer Lee
Sammy Yonjai Sohn
Ka Cin Wong

Tenor

Grant Goldstein*
Jonathan Alvarado
Harlee C. Balajadia
Miguel Chicas
Blake Larson
Luke McCandless
David Morales
Vince O'Connell
Jeremy Padrones
Emilio Peña
Patrick Tsoi-A-Sue
Zachary Zaret

Bass

Austin Kebely*
Justin Baptista
John Carroll
Justin Cha
Kyle Chase
Tahjee Davis
Brandon Guzman
Arend Jessurun
Stefan Jevtic
Yousef Reda
Malek Sammour
Jordan Tickner

BOB COLE CONSERVATORY CHAMBER CHOIR

Dr. Jonathan Talberg—conductor / Dr. Guk-Hui Han—accompanist

Soprano

Elizabeth Queen*
Clare Bellefeuille-Rice
Michaela Blanchard
Kali Hardwick
Madison Hatten
Kelsey Knipper
Jennifer Paz
Jeanine Robertson
Kathleen van Ruiten
Jaime van der Sluys

Alto

Vasken Ohanian*
Molly Burnside
Courtney Burroughs
Marisa di Camillo
Desiree Gonzalez
Saane Halaholo
Bekka Knauer
Regan MacNay
Rachel One
Jennifer Renteria

Tenor

Bradley Allen*
Jake Asaro
Craig Benson
Mark Cano
Morgan Davi
Daniel Doctor
Jonathan Knauer
Emilio Tello
Jack Wilkins

Bass

Fernando Muñoz*
Mason Allred
Ulysses Aquino
Gregory Fletcher
Tim Hall
Gregg Haueter
Andrew Konopak
William Luster
Jae Park
Michael Valentekovic

*Section Leader

DON'T MISS OUR PRODUCTION OF DONIZETTI'S *ELIXIR OF LOVE*:
Johannes Müller-Stosch, conductor; Andrew Chown, director

Friday, April 10, 2015 @ 8:00pm
Saturday, April 11, 2015 @ 2:00pm/8:00pm
Sunday, April 12, 2015 @ 2:00pm
University Theatre
Tickets \$25/15 (Students Only)
562-985-7000 or CSULB.EDU/MUSIC

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