

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



TENTH ANNIVERSARY

MULTI-PIANO EXTRAVAGANZA

FEATURING CHIZUKO ASADA, SHUN-LIN CHOU,
VALENTINA GOTTLIEB, CRAIG RICHEY,
MARK URANKER, ALTHEA WAITES
AND SELECTED KEYBOARD STUDIES ALUMNI & STUDENTS

SATURDAY, APRIL 11, 2015 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Pas redoublé, Op. 86 Camille Saint-Saëns
(1835-1921)

Chizuko Asada, Valentina Gottlieb

The Blue Danube Johann Strauss, Jr.
(1825-1899)

trans. Adolf Schulz-Evler
adapted Abram Chasins

Valentina Gottlieb, Shun-Lin Chou

Suite No. 2, Op. 17 Sergei Rachmaninoff
Tarantella (1873-1943)

Althea Waites, Mark Uranker

Warsaw Concerto (1941) Richard Addinsell
(1904-1977)

Craig Richey, Chris Maldonado

INTERMISSION

Kitten on the Keys Zez Confrey
(1895-1971)

Andrew Dyquiango
Co-Winner, First Annual George & Beverly August Piano Scholarship Competition

Suite No. 2, Op. 17 Sergei Rachmaninoff
Valse (1917-1993)

Aaron Ramirez, Yiannis Iliadis

Sheep May Safely Graze Johann Sebastian Bach
from Cantata BWV 208 (1685-1750)

arr. First Piano Quartet

Chris Maldonado, Yiannis Iliadis, Resli Bagaygay, Warren Lee

Sonata in F Minor, Op. 34-bis Johannes Brahms
Scherzo (1833-1897)

arr. Mark Uranker

Valentina Gottlieb, Shun-Lin Chou, Mark Uranker, Chizuko Asada, Craig Richey, Althea Waites

Overture from *Semiramide* Gioacchino Rossini
(1792-1868)

arr. Carl Czerny

Valentina Gottlieb, Andrew Dyquiango, Aaron Ramirez, Mark Uranker,
Althea Waites, Jason Lo, Resli Bagaygay, Chris Maldonado, Yiannis Iliadis, Veronika Sapienza,
Vernon Snyder, Craig Richey, Barret Wilber, Chizuko Asada, Warren Lee,
Shun-Lin Chou, Elizabeth Weed, Taylor Chan, Danielle Yi, Malila Hollow
Jotaro Nakano—guest conductor

PROGRAM NOTES

PAS REDOUBLÉ

Charles-Camille Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic era. He was a musical prodigy from an early age, making his concert debut at the age of ten. He was a very prolific composer. Among his large legacy are many piano duos and duets. *Pas redoublé* (Quick March), Op. 86, is lively, quite French, clearly sectional in form, and regular in its phrasing. The tunes suggest the dance hall.

THE BLUE DANUBE

The music of Viennese “Waltz King” Johann Strauss, Jr. has inspired a sub-genre of virtuosic piano transcriptions. The simple and recognizable themes lend themselves to elaborations and have attracted the pianist-composers to write transcriptions and arrangements since the generation after Franz Liszt (Carl Tausig, Moritz Rosenthal, et al) and remained in vogue through works of “Golden Age” of pianists (Ignaz Friedman, Leopold Godowsky) and beyond. The version of the *Blue Danube Waltz* performed today is an adaptation of Adolf Schulz-Evler’s *Arabesques on “An der schönen blauen Donau,”* a dazzling encore that has been recorded by pianists such as Jorge Bolet, Earl Wild, Marc-André Hamelin, and—perhaps most famously—Josef Lhévinne. What Abram Chasin’s 1929 adaptation may lack in high-wire virtuosity of the solo version, is made up by interesting sonorities and textures only possible with two instruments.

SUITE No. 2, Op. 17

Rachmaninoff composed his *Second Suite for Two Pianos* in 1900-1901, during a period of great personal tribulation. Three years earlier, the premiere of his *First Symphony* was a disaster (the conductor was drunk, among many other things); his music had been disparaged by critics and cultural icon Leo Tolstoy. Deeply depressed, Rachmaninoff went to a hypnotherapist for treatment and his confidence returned. This work, as well as the *Second Piano Concerto* springs from this period; both works remained forever symbolic of the renewal of life for the composer. Based on a frenetic Italian dance, the *Tarantella* is the last and most virtuosic movement of the suite. Another movement from this suite, the *Waltz* movement will be heard in the second half of the program. Though mostly light-hearted and off-beat-ish in character, it is not without moments of sweeping passion and even a reference to the *Dies irae* of the Requiem Mass, a recurring theme in Rachmaninoff’s compositions.

WARSAW CONCERTO

The *Warsaw Concerto* for piano and orchestra was written for the 1941 British film *Dangerous Moonlight*, which is about the Polish struggle against the 1939 invasion by the Nazis. The protagonist is a Polish concert pianist and composer, Stefan Radetzky, serving his country as a fighter pilot at the start of World War II. He is discovered by a beautiful young American reporter, Carol Peters, practicing the piano in a bombed-out building. It is the opening of his *Warsaw Concerto*, at this point a work in progress. Inspired by her, gazing into her eyes, he immediately improvises the lyrical second theme and their romance begins! The work is featured in the film only in bits and pieces, never in its entirety, and suggests parts of a larger three movement work that of course was never written, hence the brevity of the work. The concerto is not confined to scenes where the main character is at the piano, the themes being used throughout the film as part of the score. Due to the popularity of the film, the work became a concert favorite. Originally the film’s director had intended to use Sergei Rachmaninoff’s *Second Piano Concerto*, but the copyright was either not available or far too expensive. As a result, the film’s composer Richard Addinsell was tasked to create a concerto in a similar style, and his orchestrator Roy Douglas paid close attention to the full scores of Rachmaninoff’s concertos as he fleshed out the work.

KITTEN ON THE KEYS

ZeZ Confrey was an American composer known for his ragtime pieces. His career as a pianist probably inspired him to write many compositions with names referencing piano playing such as *Dizzy Fingers* and *You Tell ‘em Ivories*. While listening to a cat walk around on the keyboard of a piano, Confrey found the sound to be an inspiration for one of his most famous compositions, *Kitten on the Keys*. The piece is characterized by standard ragtime elements. The popular syncopated rhythms and the standard accompaniment is there but it is especially characterized by sounds that suggest a kitten moving around the keyboard. Melodic ornaments, stepwise accompaniment figures, and *staccato* descending figurations, suggest a kitten stepping, running, and even jumping around the keys of the piano.

SHEEP MAY SAFELY GRAZE In addition to his 199 surviving sacred cantatas, J. S. Bach composed several secular cantatas for various occasions. Cantata 208, the *Hunting Cantata*, was written in 1716 for the birthday of Duke Christian of Saxe Weissenfels and was performed as banquet music in his hunting lodge after a hunt. *Sheep May Safely Graze*, an aria originally scored for soprano, two recorders, and continuo, is the most familiar part of the cantata. It has been arranged for a variety of instruments, including versions for solo piano by Percy Grainger and Egon Petri. The First Piano Quartet was a group of four pianists, as opposed to the much more common piano quartet featuring one piano and three strings. From 1940s to '50s the group performed popular weekly programs of their own cleverly arranged potpourri of classical themes, which were broadcast on *NBC Radio*.

SONATA IN F MINOR, OP. 34-BIS was originally composed for string quintet in 1862; during the following year, Brahms recast the quintet as a two-piano sonata. The two-piano version was premiered by the composer and virtuoso pianist Karl Tausig. During the summer of 1864 Brahms again remodeled the piece into its final version, the Piano Quintet, Op. 34.

The third movement is a dramatic and heroic scherzo of epic proportions. The arrangement heard today was made in appreciation of my colleagues, all of whom I admire both professionally and personally. I chose this movement because of its musical sophistication as well as its power, optimism and beauty.

—Mark Uranker

SEMIRAMIDE Like most of Rossini's works, *Semiramide* was written very quickly—his contract allowed him forty days to complete the opera, but he finished the job in thirty-three! His standard procedure was to wait until the final moment to write the overture: as in most of his operas, *Semiramide's* overture is based almost entirely on what he considered to be the best tunes in the opera. Unlike the majority of his operas, however, *Semiramide* (based on the legend of the evil Babylonian queen Semiramis) was considered too dramatic and long-winded by a Venetian audience that was used to lighter *opere buffe*. The music of the Overture stands alone quite effectively, and is performed much more often relatively to the rest of the opera today.

After the initial orchestral flourishes, the work opens with a slow introduction, a feature typical in Rossini overtures. In this section the horns and woodwinds play a lyrical hymn-like melody—a chorus of praise for the queen heard in the first act. The opening flourishes return, announcing the beginning of the main *Allegro* portion of the overture, which is set in D major. The first *Allegro* theme is taken from the orchestral introduction to the opera's tragic final scene at the tomb of King Nino, a tragedy that is belied by the happy, bouncy nature of this theme! The second theme, in A major, first played by clarinet and bassoon and then by the piccolo, is similarly jovial, yet somewhat more martial than the first theme. A long *crescendo* passage and a string interlude lead back to a repeat of the opening *Allegro*.

Carl Czerny was an Austrian teacher, composer, and pianist of enormous influence. A student of Beethoven and teacher of Liszt, he is universally associated with reams of exercises for developing piano technique, overshadowing his concert works which are often overlooked and unjustly neglected.

Czerny was commissioned to arrange the *Semiramide* Overture for sixteen pianists at eight pianos for the earliest documented “multi-piano extravaganza”—a special charity event at the Imperial Palace in Vienna in April, 1830, to aid victims of a Danube flood. The benefit concert involved pianists from the Viennese nobility, including two from the Esterházy family, who must have been quite accomplished, as the parts are by no means easy.

Richard White, an audience member at a subsequent performance organized by pianist Henri Herz in New York, commented after the performance that “sixteen pianists are not very easily kept in time, nor are the eight pianofortes to be put in tune with great facility” (*Courier & Enquirer*, November 14, 1846). These technical difficulties have largely been solved, thanks to Jotaro and Sue, respectively, for our celebration today, which, fittingly, coincides with the 185th anniversary of the founding of MULTI-PIANO EXTRAVAGANZA!

FACULTY PERFORMERS

CHIZUKO ASADA

has been teaching piano at California State University, Long Beach since 1995. While working on her Master of Music degree at CSULB, she won the Fine Arts Affiliates Scholarship as well as the University Concerto Competition and became a member of Pi Kappa Lambda. Her thesis, *Schenkerian Analysis of Sonata Op. 68 by Scriabin*, was completed under the direction of Dr. Martin Herman.

In the 2000 and 2004 editions of *Who's Who Among American's Teachers*, she was listed as one of the Best Teachers in America. She maintains an extensive private piano studio in Irvine; her students have received numerous awards in various competitions. She has also served as adjudicator for various piano competitions in Southern California.

Ms. Asada is not only a piano soloist; she has performed concerti with CSULB Symphony Orchestra and is a professional collaborative pianist for numerous singers, instrumentalists, and chamber groups. She is also one of the founders of Irvine Classical Music Series and Emerging Artist Competitions.

At CSULB, she studied with Edith Hirshtal, Michael Carson, and Natalie Limonick, and played in master classes with Menahem Pressler and Walter Hautzig. Other teachers and mentors include Aiko Ishihara, Valentina Gottlieb, and Scott McBride Smith.

SHUN-LIN CHOU

has performed internationally in concerto, solo, and chamber performances. Declared “an artist of international stature” (*Taiwan Times*), who “shined at the piano ... effortlessly and flawlessly” (*Schwäbische Zeitung*, Germany), he has performed to critical acclaim as soloist with over a dozen orchestras in such prestigious venues as the National Concert Hall in Taipei, Victoria Concert Hall in Singapore, and the Eastman Theatre. Dr. Chou has completed an around-the-world recital tour to Europe and Asia, with successful performances in Germany, Austria, Czech Republic, Poland, Taiwan, Singapore, Malaysia, and the United States. An experienced chamber musician, Chou was a member of the Hawthorne Trio, the resident artist group at Missouri State University.

An active adjudicator and clinician, Shun-Lin Chou has judged for numerous competitions from regional to national levels. Locally, he has judged for various MTAC events, including Young Artist Guild finals and California Association of Professional Music Teachers (CAPMT) auditions. Invitations to present masterclasses and lecture recitals have taken him to colleges and universities in Asia, Europe, and across the United States. A dedicated teacher and leader in music organizations, he has served as Missouri Music Teachers Association's Convention Chair and recently served as state chair of CAPMT Honors Auditions.

A multi-faceted artist, teacher and scholar, Chou recently presented a paper at an international symposium on Johannes Brahms entitled *Brahms' Piano Idiom: Toward a New Virtuosity*. His research in descriptive bibliography of printed music has led him to develop an avid interest in collecting nineteenth century scores.

Dr. Shun-Lin “Sam” Chou currently serves as Director of Keyboard Studies and Professor of Piano at California State University, Long Beach. Prior to joining the faculty at CSULB in 2003, he served as an associate professor of piano at Missouri State University. He has held various teaching posts at Tunghai University summer music festival in Taiwan, the Missouri Fine Arts Academy, the Preparatory Piano Laboratory Program at the University of Michigan, and the Eastman School of Music. Chou earned the Doctor of Musical Arts degree and the prestigious Performer's Certificate from the Eastman School of Music after being awarded a Graduate Fellowship, and received a Masters in Piano Pedagogy and Performance degree from the University of Michigan. His principal teachers include Nelita True, Louis Nagel and Reginald Gerig.

VALENTINA GOTTLIEB

Concert pianist and professor at the Bob Cole Conservatory, formerly professor at Piano Faculty at Academy of Music in Riga, Latvia, Valentina Gottlieb coaches future Bachelor and Master of Music students and teaches at her private studio in Irvine.

Her students are winners of prestigious solo and concerto competitions including Platinum Prize at McGaughey Glendale Piano Competition (CA), Aloha International Piano Competition (Hawaii), Bach Complete Works Competition (CA), etc.

Mrs. Gottlieb has strong connections with Riga, Latvia. In 2006 she opened there a concert series “The Masters and the Apprentices” with a solo recitals. In 2012 she gave masterclasses and performed at the International music festival SUMMERTIME.

Dr. Gottlieb is always in demand to adjudicate at various State and National festivals and competitions. She is regularly invited to give masterclasses for teachers and students. Dr. Gottlieb performed solo and ensemble recitals in the USA, UK, Spain, Latvia, Lithuania, Armenia, Russia. She holds Master’s degrees in Piano Performance, Chamber Music, and Pedagogy from the Academy of Music, Riga, Latvia and a Doctorate from the St. Petersburg Conservatory of Music. Her teachers include Prof. K. Blumental and Prof. N. Perelman.

CRAIG RICHEY

A native of North Carolina, Richey received his high school diploma from the N.C. School of the Arts, his Bachelor of Music degree from the St. Louis Conservatory, and his Master of Music degree from the Juilliard School. Hailed by the *St. Louis Post-Dispatch* for his ‘No-nonsense pianism!’ He made his New York debut with pianist Pamela Mia Paul as guest duo-soloist with the New York Pops at Carnegie Hall. He has appeared both in solo and chamber music recitals throughout the US. His performances have been aired on *National Public Radio* and *Voice of America Radio*, which is broadcast worldwide. His teachers include Joseph Kalichstein, Martin Canin, Bela Nagy, and Anne Epperson.

Craig’s mother, violinist Elaine Lee Richey, was the 1959 winner of the prestigious Walter Naumburg Competition and was assistant to Ivan Galamian at the Curtis Institute in Philadelphia. Craig’s father, David Richey, was a composer. His string quartet was winner of the Rita Sosland Award judged by Darius Milhaud. Craig began his chamber music studies at an early age and at nineteen was recipient of a special award from the National Federation of Music Clubs for outstanding performance in chamber music at the esteemed Kneisel Hall Chamber Festival in Blue Hill, Maine. His chamber music mentors include Artur Balsam, Joseph Fuchs, Leslie Parnas, and Joseph Kalichstein. Mr. Richey also served as staff accompanist at the Juilliard School.

Some of his collaborations include cellist Lynn Harrell, violinists Elaine Richey, James Crawford, Aaron Berofsky, Andy Simeonescu, and Pamela Frank, and soprano Clamma Dale. He taught for ten years at the renowned Third Street Music School Settlement in New York City where he directed their chamber music program. He is also a composer of music for film and scored the 2002 summer hit *Lovely and Amazing* released by Lion’s Gate Films, which recently garnered the most Independent Spirit Award nominations.

MARK URANKER

enjoys a varied career as a pianist, harpsichordist, chamber musician and composer. With pianist Althea Waites, he tours as the Orpheus Duo, a two-piano ensemble dedicated to performing standard works of the repertoire as well as championing new works. Mark is also a founding member of Cabaret perpetual with singer and actor Elizabeth Ackerman. Premiering the works of many composers, he has performed at many venues including the Luckman Center for the Arts, California Institute of the Arts, the Palm Springs Bach Festival, and on *KUSC*. He has composed for both theater and dance: his works include incidental music for Moliere’s *Bourgeois Gentleman*, Peter Shaffer’s *Royal Hunt of the Sun* and music for prominent choreographers. Mark also composed and directed the music for the Gala Opening of the Aquarium of the Pacific in Long Beach.

He gave his New York premiere as a harpsichordist at the prestigious “Midtown Concerts” early music series; in New York City, Mark studies harpsichord and continuo playing with Gwendolyn Toth, and

Baroque vocal technique and interpretation with Grant Herreid. He has coached and directed many works from the Baroque era, including *Orfeo* by Monteverdi, and *Agrippina* and *Giulio Cesare* by Handel and the *Magnificat* of J. S. Bach. He is on the piano faculty at the Cole Conservatory of Music at California State University, Long Beach.

ALTHEA WAITES Internationally acclaimed American pianist Althea Waites has concertized extensively throughout the US, Europe, and Asia as a soloist, chamber musician, and collaborative artist. She has also participated in many festivals as soloist and ensemble coach including Aspen, Tanglewood, the Yale Summer Festival, and the Idyllwild Arts Festival in Southern California.

Praised by the *Los Angeles Times* for “superb technique and profound musicality,” Ms. Waites has a distinguished history of performing new music by American composers and has received several honors and commendations for her work. She has also been guest soloist for National Public Radio’s *Performance Today*, KCET in Los Angeles, Walt Disney Concert Hall, and *Sundays At Four*, a live broadcast from the Los Angeles County Museum of Art.

Ms. Waites is a graduate of the Yale University School of Music where she studied with Donald Currier, and is currently on the keyboard faculty at the Cole Conservatory at CSU Long Beach. She is in demand for recitals, residencies, and master classes at colleges and arts institutions throughout the country, and also collaborates with pianist Mark Uranker as the Orpheus Duo in performances of works from the traditional repertoire and new music for two pianos. Althea Waites is an International Steinway artist and a member of Phi Kappa Lambda National Music Honor Society.

ALUMNI AND STUDENT PERFORMERS (in order of appearance)

Christopher Maldonado, 22, is currently studying piano under the tutelage of Craig Richey. Since beginning piano at 14, he is now a prize winner of numerous music and scholarship competitions (MTAC Concerto, CSULB Concerto Competition, Richard and Johanna Baker Scholarship, Elaine Richey Memorial Scholarship, SAI Keyboard Scholarship, MTAC Solo). He has performed in masterclasses with Jerome Lowenthal, Antoinette Perry, Daniel Epstein, Stewart Gordon, and more. He works as a collaborator playing in degree recitals, competitions, festivals, and more. He holds a position at Our Lady Help Church of Missions in Garden Grove, CA. He also is currently the pianist for the CSULB Women’s Choir, and has enjoyed working with a variety of other ensembles. He is honored to have also experienced 2 years in InterACT, a theatre troupe which creates improvised performance experiences to empower and create awareness of social oppression (racism, homophobia, sexual assault, stalking). He hopes to share the music he loves with as many people as possible, and to continue to grow as an ambassador for social change.

Andrew Dyquiango is a senior Piano Performance major at California State University, Long Beach currently studying with Valentina Gottlieb. Andrew started taking piano lessons when he was 5 years old under the Suzuki method. At age 16, he began receiving instruction from Chizuko Asada. Awards and honors include being first alternate in the MTAC Bach Festival Irvine Branch in 2010, receiving the gold medal in the MTAC Classical and Romantic Showcase Southern Branch that same year, and winning the Johnnie Carl instrumental scholarship award from his high school’s annual Arvella Schuller Scholarship Auditions. Andrew entered CSULB as a Bob Cole Scholar and has twice received the John J. Shaak Scholarship in Piano. Performances include a piano recital at the Richard Nixon Library, a benefit concert for the Philippine Cultural Center of America, Piano Showcase and Piano Plus concerts at school, participating as an orchestra member with the Corona Symphony Orchestra and the Bob Cole Conservatory Symphony, and various accompaniment work.

Aaron Ramirez is currently a sophomore working toward his Bachelor of Music degree in Piano Performance at the Bob Cole Conservatory at CSULB, where he is a student of Dr. Shun-Lin Chou. He has performed in several Conservatory-sponsored concerts, and is a recipient of the Bob Cole Conservatory of Music Scholarship and a co-winner of the 2015 George and Beverly August Piano Scholarship Competition. Besides his solo work, Aaron accompanies fellow instrumentalists and vocalists, for auditions, competitions, exams, and other performances. He also enjoys collaborating with

fellow pianists and playing in other small groups for composition and film score projects. In the summer of 2012, Aaron was selected to attend the California State Summer School for the Arts (CSSSA), where he collaborated with individuals from various fields of art, participated in masterclasses and performances featuring renowned artists, and received the "Best Collaborative" award. In his free time, Aaron enjoys composing, listening to new music, reading, watching movies, and the outdoors.

Yiannis Iliadis holds a BM in Piano Performance from University of Macedonia, Greece and a Piano Diploma from the State Conservatory of Thessaloniki, Greece where he studied with Prof. Margarita Efrimidou (MM Moscow Conservatory). He is currently a graduate assistant at CSU Long Beach and a student in Dr. Shun-Lin Chou's studio. An active performer, he has collaborated with numerous instrumentalists, including flutist Dr. John Barcellona in his recent faculty recital.

Resli Bagaygay received his Bachelor of Music from California State University, Long Beach, under the tutelage of Craig Richey. He was a recipient of the Cariaga and Kirshbaum scholarships, as well as the Certificate of Achievement in Keyboard Studies. His activities include being an active collaborator working with musicians in and outside of the university, maintaining pianist positions at multiple churches, and teaching privately and in studio setting. In Spring of 2013, Resli was winner of MTAC's Southern Solo Concerto IV and a winner of CSULB's Instrumental Concerto Competition that subsequent fall. Apart from school, he enjoys teaching, driving, watching movies, perusing music scores and teaching books, drinking milk tea, and reading random articles

Raised in a typical blue-collar environment, pianist **Warren Lee** had the traits of hard work, discipline, and a 'family first' mentality instilled in him at an early age. The passion and dedication shown by his loving parents drove him to find his own life's calling in music. Mr. Lee has experienced, first-hand, music's positive effects and believes his life mission is to definitively affect other peoples' lives through the powerful message of music. In recent years, Mr. Lee has made community outreach a focal point and has engaged audiences in college settings, performance venues and residences in order to make classical music more accessible. More importantly, Warren believes in mentoring the younger generation, has a passion for teaching, and volunteers his services as a teacher and accompanist when possible. As a performing artist, Mr. Lee meticulously prepares his programs with a disciplined approach to detail. In addition, he strives to make each performance as heartfelt, interpretively accurate, and entertaining as possible. With a strong love for hidden gems within the repertoire, he often includes works by underrated composers who have not enjoyed the popularity they deserve. Warren Lee has had the privilege of studying under Dr. Shun-Lin Chou, director of keyboard studies at the Bob Cole Conservatory, and Dr. Nadia Shpachenko, his current piano teacher at Claremont Graduate University.

Pianist, chamber musician, and teacher, **Jason Lo**, has performed throughout the US and Europe. Some highlights of his travels include winning the Music Teachers' Association of California Division IV Solo Piano Competition, performing at the London 2012 Summer Paralympic Games, accompanying final rounds for Music Teachers' National Association in Chicago, and his Carnegie Hall debut in 2014. He is currently a Doctor of Musical Arts candidate in Piano Performance studying with Antoinette Perry, and a Keyboard Studies Teaching Assistant at the University of Southern California's Thornton School of Music. He also studied with Craig Richey at CSULB.

Veronika Boychenko Sapienza grew up in Ukraine and received a degree in Piano Performance from Zhitomir Music College and L'viv State Conservatory where she studied with Irma Hubiarova and Lidia Krych. Veronika graduated with a Master of Music degree in Piano Performance from Bob Cole Conservatory at CSULB where she was a student of Dr. Shun-Lin Chou. She worked as a pianist at the LAAF chapel and appeared in many venues collaborating with performing artists such as sopranos Anne Walsh, Mariana Popzlateva, Sheryl Smith, Megan O'Toole, and tenor Kevin St.Clair. Member of MTAC and MTNA, Ms. Sapienza enjoys collaborating and sharing her love for music with young musicians of her private piano studio.

Vernon Snyder beholds degrees from Southern Oregon University (BA, Music Performance, Music Education), California State University, Long Beach (MM, Music Performance), and Claremont Graduate University (DMA, Music Performance). During his studies, he received numerous awards, including the Evans Family Music Scholarship, Kenneth Fiske Fellowship in Music, Fernandez Prize, and First Place in the graduate division of the Rudolph Polk Memorial Award. In 2008, he studied German at the

ActiLingua Academy in Vienna, Austria, with concurrent piano studies at the Vienna Konservatorium. As an avid music educator, Dr. Snyder has taught at Pomona College, and delivered numerous lecture-recitals at Cypress College during Concert Hour. He is currently lecturer at California State Polytechnic University, Pomona, as well as Music Director at the Claremont School of Theology. Dr. Snyder maintains an active concert schedule which encompasses both solo and collaborative repertoire. For more information, please visit www.vernonsnyder.com.

Barret Wilber is a graduate of The BCCM where he studied with Craig Richey and Dr. Shun-Lin Chou. As an active collaborator, Barret has had the pleasure of working with the fine musicians that Bob Cole has to offer. The high point of Barret's musical career at Bob Cole was having the opportunity to collaborate with the Bob Cole Wind Symphony at Carnegie Hall. In addition to his studies within Bob Cole, Barret has participated in local competitions including the Long Beach Mozart and CAPMT's Young Artist competition. Barret is also proud to be an elected member of The Society of Pi Kappa Lambda. In the fall, Barret will be pursuing his masters in collaborative piano at The University of Maryland School of Music where he will study with Rita Sloan. Barret would like to thank John Boyajy, Craig Richey, and Dr. Shun-Lin Chou for their guidance and support and will use what he has learned on the next phase of his musical journey.

Elizabeth Weed began piano studies when she was five and has enjoyed making music ever since. She earned a BM (2005) from Arizona State University where she graduated *summa cum laude* and a MM (2012) from the Bob Cole Conservatory where she studied with Dr. Shun-Lin Chou. She was awarded for Distinguished Achievement in Creative Activity from the College of the Arts and Outstanding Achievement in Keyboard Studies from the Bob Cole Conservatory of Music. She worked for two years as collaborative pianist at Whittier College, performing with both students and faculty.

During her studies at the Bob Cole Conservatory, Elizabeth worked as a graduate assistant and performed with many talented musicians including the University Wind Quintet, the University String Quartet, and as soloist with the University Orchestra. She has continued performing as both soloist and collaboratively- most recently performing a program of works for piano-4 hands.

An active teacher, Elizabeth maintains a private studio in Riverside, CA and her students have participated in recitals, festivals, and have earned honors in Certificate of Merit. Last year she began teaching at Riverside City College as adjunct faculty in the music department. She also currently serves as the music director and organist at her church. She is a member of MTAC and Phi Kappa Lambda.

Elizabeth and her husband, Trevor have two sweet children (Ben and Clara) and are expecting their third in June. They enjoy making music together, running, swimming, dancing and reading. She is thrilled to be performing today with many wonderful pianists!

Taylor Chan graduated from California State University, Long Beach in 2014 with a Bachelor of Music degree in Piano Performance, under the tutelage of Dr. Shun-Lin Chou. While at the Bob Cole Conservatory, Taylor actively collaborated in other students' degree recitals, instrumental juries, and competitions. She also served as the accompanist for CSULB's University Choir, and pianist in the University Symphony Orchestra. The recipient of several merit scholarships at CSULB, including the John Shaak Scholarship and Dramatic Allied Arts Guild Scholarship, Taylor also competed most recently in the 2012 Music Teachers' Association of California Piano Solo Competition, receiving an honorable mention at the regional level.

In the summer of 2012, Taylor attended the International Keyboard Institute and Festival in New York, where she participated in masterclasses given by renowned piano pedagogues from around the world. As a member of the Music Teachers National Association CSULB Collegiate Chapter, she attended the National Conference in Anaheim in March 2013. Aside from music, Taylor enjoys reading, writing, drawing, cooking, and psychology. She also loves cats.

Danielle Yi started her piano studies at the age of 5 and has studied with teachers Setsuko Kim and Lois Roberts. She is currently studying piano with Professor Althea Waites at the BCCM. Throughout her years of playing she has won numerous awards in competitions such as Bach Festival, Southwestern Youth Music Festival (SYMF) and Music Teachers Association of California (MTAC). She also started violin at the age of 12 and

was selected to perform in ensembles such as the Southern California String and Band Orchestra Association (SCSBOA), Colburn School's Orchestra de Camara, and the Bob Cole Conservatory Symphony. She has also had the opportunity to study at University of Southern California's Thornton School of Music and at El Camino College's Applied Music program. Recently, she won El Camino College's Concerto Competition and had the opportunity to perform as a soloist with the El Camino College Symphony Orchestra. She was also selected to perform in masterclasses with renowned pianists including Mariangela Vacatello, Christopher Brennan, Jerry Wong, Daniel Shapiro, and Joseph Kalichstein. Danielle has also won scholarships from organizations such as Los Cancioneros Master Chorale, Mu Phi Epsilon, and Sigma Alpha Iota, and is currently a Cole Scholar.

Malila Hollow began her musical career by studying piano with Marcia Smith at the age of 5 in 1996. She studied classical repertoire and technique up until the age of 17. Throughout high school she participated in multiple ensembles including vocal jazz, jazz band, concert choir, women's chamber choir, and school musicals. In her senior year, she received the Ella Fitzgerald Well Rounded Musician Award.

Beginning in college, Malila began studying jazz piano and vocals under the direction of Kirk Marcy. During her 3 years at Edmonds Community College, she performed and toured with Soundsation vocal jazz, and through that, worked to cultivate and enrich various school choirs in the state of Washington. In addition, she recorded 2 albums with the group and administered and participated in the annual Frank DeMiero Jazz Festival.

Currently, Malila is a Senior at the Bob Cole Conservatory of Music as a Classical Piano Performance major. She is performing in a jazz quartet at various venues in the greater Long Beach area. She plans to attend Graduate School for Piano Performance at the Bob Cole Conservatory of Music.

Jotaro Nakano is a senior saxophone performance major at the Bob Cole Conservatory of Music. He has studied in the past with Ken Foerch and currently studies with James Barrera. He now sits as the principal saxophonist of the Bob Cole Conservatory Wind Symphony and the soprano saxophonist of the University Saxophone Quartet. He is a Bob Cole Conservatory Music Scholar and 2014 Peter Freesax Scholarship recipient. In the Summer of 2013, Jotaro was a participant in the American Saxophone Academy at the Eastman School of Music. There, he participated in an intensive program of lessons and masterclasses with saxophonists Dr. Carrie Koffman, Dr. Chien-Kwan Lin, Dr. Timothy McAllister, and Dr. Otis Murphy. Jotaro has also performed in masterclasses for Leo Potts, Dr. Eric Lau, and Dr. Joseph Lulloff.

Also as an aspiring conductor, Jotaro recently participated in The Conductor's Retreat at Medomak, where he studied various orchestral master works deep in the serene woods of Maine under the tutelage of maestro Kenneth Kiesler. He currently studies scores as well as practices ear training and conducting privately with Teren Shaffer. He hopes to continue his studies in a graduate orchestral conducting program following his completion of his bachelor's degree in music. Jotaro is very excited for a great final year as an undergraduate student of the conservatory and is very excited about his bright future as a conductor.

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Today's *Thank you* reception generously provided by Beverly August

UPCOMING EVENTS

- **Saturday, April 18, 2015:**
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$10/7
- **Wednesday, April 29, 2015:**
Piano Plus! Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7
- **Saturday, May 2, 2015:**
Celebrating Music: Mozart's Mass in C minor & Ralph Vaughan Williams' *The Lark Ascending*,
Professor Moni Simeonov, violin; Jonathan Talberg and Johannes Müller-Stosch conductors 8:00pm
Carpenter Performing Arts Center \$15/10

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