

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



BOB COLE CONSERVATORY SYMPHONY

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

FRIDAY, OCTOBER 16, 2015 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Cello Concerto No. 1 in C Major Joseph Haydn
(1732-1809)

Moderato

Adagio

Allegro molto

David Garrett—violoncello
BCCM Chamber Orchestra

Serenade for Strings in E minor, Op. 20 Edward Elgar
(1857-1934)

Allegro

Larghetto

Allegretto

Erin Hobbs—graduate conductor
BCCM Chamber Orchestra

INTERMISSION*

Fidelio Overture in E Major, Op. 72b Ludwig van Beethoven
(1770-1827)

Erin Hobbs—graduate conductor

Sinfonia Concertante in E-flat Major, K.364 Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Andante

Presto

Henry Gronnier—violin, Josephine Moerschel—viola

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

PROGRAM NOTES

CELLO CONCERTO IN C MAJOR

Franz Joseph Haydn was an Austrian composer who lived from 1732 to 1809. He was born to a family that fostered his aptitude for music, despite the fact that they were folk musicians without formal training. At the age of six, Haydn's parents sent him to live and study music with a relative. It was only a couple of years before Haydn's potential was realized by others. He moved to Vienna to sing in the choir at St. Stephen's Cathedral at the request of the choirmaster. After singing for nine years, Haydn struggled trying to support himself as an independent musician, while teaching himself music theory. Following a few years of freelancing, Haydn was able to attract the attention of aristocratic patrons, until he finally landed a position in the Court as composer for the noble Esterházy family in their palace. Esterháza is today's Fertöd,

Hungary. He remained there for twenty-nine years, writing for Prince Nikolaus. While in his service, Haydn published works outside of those that he wrote for the Esterházy family, which contributed to his fame, specifically in London. When Prince Nikolaus died, his son Anton did not want to keep Haydn on as a full-time musician. Haydn went to London and spent five years writing and conducting his own symphonies and operas. When he returned to Vienna, his reputation had already travelled back, and he was called upon to write more operas in Vienna. By this time, Haydn was succumbing to ill health due to old age, and his last compositions were completed in 1803. The last few years of his life Haydn was too weak to write. He finally died in 1809. Haydn was one of the most prolific composers in music history and developed the standard forms for both symphonies and string quartets, which is why he is widely considered to be the “*Father of the Symphony*” and the “*Father of the String Quartet*.”

Haydn’s Cello Concerto in C Major was composed between 1761 and 1765 while he was working for the Esterházy family. It was written for Joseph Franz Weigl, who was the principal cellist of the orchestra at the Esterháza estate. This concerto predates his Cello Concerto in D Major by about twenty years. This earlier C Major Concerto exhibits characteristics of the Baroque period, which had just ended around 1750. The work is written in a large sonata form in three movements. The first movement, *Moderato*, offers a ritornello form in which the orchestra repeats material that comes back frequently, rarely changing, between passages which are played by the soloist. The cellist presents the main theme of the movement using many chords, quick changes in register, and fast passages, which all contribute to the virtuosity of the movement.

The second movement, *Adagio*, starts with the solo cello holding a long sustained note while the orchestra presents the theme of the movement. This technique of the soloist sustaining a note before imitating the theme is used multiple times throughout the second movement. The virtuosic first movement and the calming second movement both end with cadenzas.

The final movement, *Allegro molto*, is a culmination of the first two movements in that Haydn has the solo cello enter on a long sustained note before exploding into extremely fast and highly virtuosic passages. Written in a sonata allegro form, the third movement is the most challenging of the movements for the soloist due to the speed and register of the movement.

—Connor Bogenreiff, cello

SERENADE FOR STRINGS

Edward Elgar was born on June 2nd, 1857 in Broadheath, a village near Worcester in the English West Midlands. His father was the owner of a music shop in Worcester where Elgar began studying music at a very young age. He was primarily self-taught, only receiving formal violin lessons, and also studied composition on his own. Elgar struggled considerably for many years to establish himself as a respectable composer due to the social prejudices of the time in regards to musical establishment, religious bigotry (he was a member of the Roman Catholic minority in a Protestant majority England), and the class consciousness which pervaded late Victorian society. Throughout the 1880s and 1890s, Elgar conducted and composed for local musical organizations, taught violin lessons, and played the organ at St. George’s Roman Catholic Church in Worcester.

Although Elgar is most widely known for his large compositions—two symphonies, the concertos for violin and for cello, the *Enigma Variations*—he was equally recognized for his many small orchestral miniatures and short occasional pieces. One of Elgar’s most familiar short orchestral works is the *Serenade for Strings*. In his biography of Elgar, Percy Young wrote that the *Serenade* was finished to celebrate the third wedding anniversary of the composer and his wife, Alice, his chief prod, critic, and inspiration throughout his life. Elgar retained a deep fondness for the *String Serenade*, often referring to it as his favorite among his works. It was the last piece that he recorded, on August 29, 1933, only six months before his death. Though the *Serenade* is in the key of E minor, the first movement is more wistful and nostalgic in mood. The opening theme, swaying and playful in nature, is followed by a more earnestly lyrical melody in the middle section with some dialogue between solo and ensemble and returning to the original melodic theme in closing. The nocturnal *Larghetto* second movement grows from a long, tender melody supported by a rich accompaniment that becomes more active as the music develops. The closing *Allegretto* third movement recalls a theme from the opening movement in its closing pages to round out this touching miniature masterwork.

—Korina Davis, violin

FIDELIO OVERTURE

Ludwig van Beethoven was a German pianist and composer who was born in the city of Bonn in 1770. A transitional figure between the Classical and Romantic eras of Western music, he is regarded as one of the most influential composers in history. Beethoven's best known works include his piano concertos, violin concerto, piano sonatas, string quartets, and of course, his nine symphonies for orchestra. During his childhood, Beethoven began studying music under his father, Johann van Beethoven. After moving to Vienna in 1792, he studied with Joseph Haydn and quickly garnered a reputation as a virtuoso pianist. In 1800, his hearing began to deteriorate and by the last decade of his life he was almost completely deaf. He remained in Vienna until his death in 1827.

The *Fidelio Overture* represents Beethoven's final effort to write a fitting overture for the only opera of his career. For that reason, Beethoven's series of overtures—*Leonore No. 1*, *No. 2*, *No. 3*, and the *Fidelio Overture*—have a common history. The origins of these four overtures to *Fidelio*—or *Leonore*, the title Beethoven initially chose and preferred—is just as complicated as that of the opera itself. Their order is further confused by the numbers erroneously given to them after the fact. Beethoven began to compose *Fidelio* in 1804, and completed the score the following year and received its premiere in Vienna. Beethoven revised the score in preparation for a revival that opened there on March 29, 1806. For a new production in 1814, he made substantial revisions to the opera and in addition wrote the current *Fidelio Overture*. With his final revision, Beethoven found an ideal solution—the overture to *Fidelio* is shorter and lighter than either of the two *Leonore* overtures, and leads into the opera's first number. While it does not use any themes or passages from the opera, the *Fidelio Overture* manages to build excitement and anticipation for the drama to come without revealing the story. Here he creates everything from the first three notes with their distinctive dotted rhythm. With this final revision of the overture, Beethoven's *Fidelio* was (at last) a public success.

—Nick Cotter, clarinet

SINFONIA CONCERTANTE

Joannes Chrysostomus Wolfgangus Theophilus Mozart, commonly known as Wolfgang Amadeus Mozart, was born January 27, 1756, in Salzburg, Austria and died December 5, 1791 in Vienna. He composed the *Symphonie Concertante* in E-Flat Major in Salzburg, between the summer and early fall of 1779. In 1777, 21-year-old Mozart spent time away from Salzburg and traveled to Mannheim and Paris with his father, mother, and sister, to seek work. It is during this time that he gained the inspiration for the *Symphonie Concertante*. While in Paris, Mozart fell in love with a singer, Aloysia Weber. He would later marry her sister, Constanze. In the spring of 1778, he traveled to Paris with his mother, only to return alone later that year. Anna Maria Mozart fell ill while in Paris and passed away. The early performance history of the piece is unknown. Research suggests that Mozart performed the viola part himself; though he was an accomplished violinist, he apparently preferred the viola.

The form and style of the *Symphonie Concertante* is unlike that of other Classical concertos. In the first movement of a Classical concerto, for example, it was common for the principal themes to be announced in the orchestral introduction. Upon the soloist's (in this case, soloists') entrance, the principal themes would be reiterated and developed. In the *Symphonie Concertante*, the orchestral introduction is pure and simple, and the principal themes are not introduced until the soloists enter. Also unlike other Classical concertos, there is less interaction between the solo group and the orchestra. Throughout the work, the soloists engage in a long conversation, often playing the same or similar musical lines. The first and second movements feature cadenzas for the soloists to expand the principal themes and further display virtuosity. A unique quality about the work is the "mistuning" of the solo viola. The strings of the instrument are tuned a half-step higher to better match the timbre of the solo violin. The first movement, written in E-flat major, embodies the youthful and playful humor characteristic to Mozart's style. One notable feature in the movement is the *Mannheim Walze* (literally translated as, *Mannheim Roller*), something Mozart most likely learned while spending time in Mannheim. This technique involves the orchestra playing a bass note at piano which dramatically crescendos into a fortissimo. Mozart wrote the second movement in C minor, one of few instances that Mozart includes a minor-key movement in a major-key concerto. The slow tempo and darker colors in the movement represent his early introduction into the world of genuine and heartfelt melancholy. The movement quietly closes and previous tensions are released upon the orchestral entrance into the finale. The humor present in the first movement returns in the finale, this time with more maturity. There is not a joint cadenza in the finale, instead each of the solo instruments reach the cusps of its boundaries, followed by the tutti majestically concluding the movement and ending the work.

—Crystalline Tran, violin

ABOUT DAVID GARRETT

David Garrett joined the applied teaching faculty in the department of Music in Fall 2001. He became part of the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. Garrett also appears frequently as recitalist, chamber musician, and soloist, receiving popular and critical acclaim. Writing in *Strad* magazine, Henry Roth observed, “*he is a polished and experienced musician...excellent in all departments*”.

Garrett maintains a wide range of musical interests: he has recorded modern cello works for the Albany and Opus One labels, his doctoral dissertation includes publication of previously unknown baroque cello works, and he pursues the standard literature in regular solo and chamber music performances. Garrett also enjoys teaching: his preparatory students consistently excel in competitions and honors orchestras and he has been a member of the faculty at Ball State University, the University of Texas at San Antonio, and Trinity University. Currently, Garrett teaches cello at California State University, Long Beach.

Along with his wife, Junko, David Garrett performs cello and piano recitals as the Belrose Duo, including several tours in both the U.S. and Japan. Away from the cello Garrett enjoys playing the viola da gamba, composing, and arranging, and in his spare time he enjoys games and sports, especially, tennis, chess, and bridge.

ABOUT HENRY GRONNIER

Henry Gronnier is a founding member and the First violinist of the Rossetti String Quartet. His early musical studies took place at the Conservatoire in his native town of Saint Quentin, France, where he was awarded the Premier Prix in both piano and violin. He attended the Conservatoire National de Region de Versailles, receiving the Gold Medal in the class of Madeleine Thuillier Deverge and continued with Michèle Auclair of the Conservatoire National Supérieur de Musique de Paris. He concluded his studies with Nell Gotkovsky, Sally Thomas, and Zino Francescatti.

Mr. Gronnier has appeared throughout the world in recitals, including his New York debut at Carnegie Hall's Weill Recital Hall and his London debut at Wigmore Hall. As a soloist with orchestra and in chamber music ensembles, he has appeared at a number of the world's most prestigious festivals including the “Festival of Two Worlds,” Spoleto (both in Italy and Charleston, South Carolina), Lucerne Festival (Switzerland), Mostly Mozart at Lincoln Center (NY), Caramoor (NY), Casals Festival (Puerto Rico), the Festival Méditerranéen (France), Festival Albert Schweitzer, The Zino Francescatti festival (France) and the Festival de San Miguel de Allende (Mexico), with such artists as Jean-Yves Thibaudet, Rina Dokshitsky, Katia Skanavi, Ursula Opens, Lukas Foss, Pepe Romero, Paula Robison, Eugenia Zukerman, Patrice Fontanarosa, Chantal Juillet, Claire Désert, Anne Quéffelec, Pierre Barbizet, Carter Brey, Emmanuel Strosser and Stephanie Chase, among others. In October 2014 Mr. Gronnier toured China as a soloist with the Rocky Mountain Ballet Theater.

In addition to Mr. Gronnier's career as a performing artist, he has been deeply involved in the artist management field, to which he brings his understanding of how to develop talent through teaching and his expertise on how to navigate the path once the individual is ready to enter their chosen career. He created Henry Gronnier Artists Management in NY and successfully nurtured several young talents who went on to have international careers. He continued as Vice President of Jack Mastroianni Associates, working with some of the elites in the music world today, including Cecilia Bartoli, Mirella Freni, Angelika Kirschlager, Julia Fischer, and Jean-Yves Thibaudet to name a few.

Henry Gronnier was an Associate Professor of Violin and Director of Chamber Music at the University of Southern California, Thornton School of Music (USC) until the Spring 2014. He is currently on the faculty at the Academy and Colburn School for the performing arts in Los Angeles and on the Advisory Board of the Rocky Mountain Ballet Theater in addition to his duties at the Bob Cole Conservatory of Music.

ABOUT ERIN HOBBS

Erin Hobbs received her Bachelor of Music degrees in Trumpet Performance and Music Education from CSULB in 2009, where she studied with Rob Frear and Christopher Still. During her undergraduate studies, she toured with the Wind Symphony in 2002 to the United Kingdom and performed in various ensembles, which includes playing principal trumpet in the University Symphony Orchestra. After

graduating, she received her teaching credentials in Music and Multiple Subjects and has been happily teaching elementary music in the Walnut Valley Unified School District since 2010. Erin currently plays principal trumpet for the Orange County Millennial Choirs and Orchestras. She managed the orchestra for OCMCO from 2012-2015, which included several recording sessions and a performance at the ACDA National Conference in Dallas in 2013. She also plays piano and trumpet professionally in the LA and Orange County areas. Erin loved playing trumpet under Dr. Müller-Stosch's direction so much as an undergraduate that she decided to return to the Bob Cole Conservatory of Music. She is currently pursuing a graduate degree in orchestral conducting with Dr. Müller-Stosch.

ABOUT JOSEPHINE LIU MOERSCHEL

Dr. Josephine Liu Moerschel is an active performer in LA's freelance music community. In addition to being a member of the New West Symphony, she frequently performs with the Los Angeles Opera, Pacific Symphony, Los Angeles Master Chorale and Long Beach Symphony Orchestra.

In addition in her busy performing schedule, Dr. Moerschel advocates tirelessly for music education. She has worked as a coach for the teaching artists of the LA Philharmonic education department, and serves on the boards of the Greater LA area branch of the American String Teachers' Association as well as the Southern California Viola Society. Currently she is the executive and artistic director of Elemental Strings, a youth orchestra for elementary school students in the Santa Monica community. Dr. Moerschel has co-directed Violafest Los Angeles, bringing together viola students ranging in age from 9 through 25 to celebrate the viola, and has also served as co-director of the LA branch of Junior Chamber Music, a program that brings together students to study and share in the joys of chamber music. In addition to teaching at the Bob Cole Conservatory of Music at CSULB, Dr. Moerschel is also on the string faculty of Long Beach City College and a frequent guest teacher in local music programs around southern California.

Dr. Moerschel is grateful to have studied with such teachers as Donald McInnes, Roger Myers, Masao Kawasaki, and Emmanuel Vardi.

ABOUT JOHANNES MÜLLER-STOSCH

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

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

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

In 1997, after winning the coveted Strader Organ Competition in Cincinnati, Ohio, Müller-Stosch received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music on full-tuition scholarship. Since then he has been a guest conductor for new opera productions at the Cincinnati College-Conservatory of Music, including the fall 2013 mainstage of Britten's *Owen Wingrave*. Previous engagements have included Mozart's *Cosi fan Tutte*, the world premier of Joel Hoffmann's *The Memory Game*, and Virgil Thomson's *The Mother Of Us All*. For these he received outstanding reviews in the *American Record Guide*. He worked repeatedly as visiting opera conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000 he served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany. Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This

concert was broadcast on national TV (KBS). His residency also included a concert with Dong-A University as well as conducting classes. 2013/14 engagements came from Korea, Beijing, Vancouver and Eugene, Oregon. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS).

Concert tours as soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. He is married to pianist Clara Cheng Stosch, and they live in Long Beach with their Amazon parrot Papageno and Yorkshire terrier Honey.

PERSONNEL

BOB COLE CONSERVATORY SYMPHONY

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Chamber Orchestra Strings

Violin I

Jessica Livermore,
Concertmaster
Korina Davis
Iliana Bojinova Nedialkova
Hannah Yim
Kenichi Kiyama
Sage Barton
Jackson Snead
Crystaline Tran

Violin II

Sam Lorenzini, *Principal*
Emma McAllister
David Kang
Margaret Potter
Ricardo Rios
Emmeline Cosman

Viola

Trevor Torres, *Principal*
Taylor Cooksey
Janice Iorga
Angela Borlasa
Alfonso Castaneda

Violoncello

Debbie Lee, *Principal*
Irene Kang
Christopher Brown
Connor Bogenreif
Keili Eddow
Benton Castillo-Preciado
Eileen O'Neall
Natalie Do

Bass

Tim Jensen, *Principal*
Felix Mares
Anne Marie Runco
Alejandro Navarro

Full Orchestra Strings

Violin I

Momchil Enchev,
Concertmaster
Jessica Livermore
Emma McAllister
Korina Davis
Hannah Yim
Crystaline Tran
Jackson Snead
Margaret Potter
Ricardo Rios

Violin II

Iliana Bojinova Nedialkova,
Principal
Kenichi Kiyama
Jorge Vazquez
Alicia Rubio
Emmeline Cosman
Joseph Ceman
Esbeyde Sanchez
Donghyun Kim

Viola

Trevor Torres, *Principal*
Taylor Cooksey
Sam Lorenzini
Janice Iorga
David Kang
Angela Borlasa
Alfonso Castaneda
Anthony Truong

Violoncello

Caroline Chien, *Principal*
Debbie Lee
Christopher Brown
Sydney Moss
Connor Bogenreiff
Sara Park Kim
Keili Eddow
Roxanne Kieme
Michelle Tambash
Lily Middleman

Bass

Tim Jensen, *Principal*
Felix Mares
Anne Marie Runco
Alejandro Navarro
Alexis Luter

Flute/Piccolo

Kelly Catlin, *Principal*
Elizabeth LaCoste

Oboe

Spencer Klass+*
Juaquin Moraga^
Seth Leue

Clarinet

Carrie Johnston, *Principal*
Nick Cotter

Bassoon

Emily Prather, *Principal*
Jeff Wassik

Horn

Rachel Spidell^
Katy Robinson+*
Christian Siqueiros
Brendan Marcy
Sarah Krueger

Trumpet

Cameron Reeves, *Principal*
Dillon Parker

Trombone

Olivia Aoki, *Principal*
Larry Agustin

Timpani

Benjamin Irons

+ *Principal on Haydn*

* *Principal on Mozart*

^ *Principal on Beethoven*

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