

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



THE ELEVENTH

MULTI-PIANO EXTRAVAGANZA

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

SATURDAY, APRIL 9, 2016 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Andante and Variations in G Major, K. 501 Wolfgang Amadeus Mozart
(1756-1791)
Craig Richey & Valentina Gottlieb

Concerto for Two Keyboards in C Major, BWV 1061a Johann Sebastian Bach
III. Fuga (1685-1750)
Althea Waites, Mark Uranker

Réminiscences de Don Juan, S. 656 Franz Liszt
(1811-1886)
Craig Richey, Shun-Lin Chou

INTERMISSION

Overture to *Candide* Leonard Bernstein
(1918-1990)
Shun-Lin Chou, Chizuko Asada

From *Silhouettes*, Op. 23 Anton Arensky
La coquette (1861-1906)
La danseuse
Grace Hong, Yiannis Iliadis

Diana-Grand valse de concert Eduard Holst
(1843-1899)
Paul Blackwell & Malila Hollow, Dorothy Robbins & Grace Hong

Overture to *Ruslan and Ludmilla* Mikhail Glinka
(1804-1857)
arr. Vyacheslav Gryaznov
Valentina Gottlieb, Shun-Lin Chou, Craig Richey, Chizuko Asada

Slavonic Dance, Op. 46, No. 8 in G Minor Antonín Dvořák
(1841-1904)
arr. Robert Keller
Craig Richey & Paul Blackwell, Althea Waites & Mark Uranker,
Valentina Gottlieb & Chizuko Asada, Yiannis Iliadis & Shun-Lin Chou

PROGRAM NOTES

ANDANTE AND VARIATIONS IN G MAJOR

Mozart is one of the pioneers of works for piano for four-hands; he was undoubtedly encouraged to do so through his music-making on the harpsichord with his sister, as depicted in the famous family portrait by Della Croce (1780/81). The mature master is revealed in the 1786 Andante and Variations in G major, K. 501, written when Mozart was 30. Four years earlier, Mozart was introduced to the fugues of Bach and Handel and began to experiment with the form.

The first variation introduces rapid figuration, with a triplet accompaniment to the second and even quicker figuration for the third. The fourth variation is in G minor and the work ends with a final version of some brilliance.

CONCERTO FOR TWO KEYBOARDS IN C MAJOR

Bach wrote this concerto in 1732-33, which was premiered by the Collegium Musicum in Leipzig. The concerto was originally designed to be played by two harpsichords without the accompaniment of an orchestra, perhaps as a companion piece to the *Italian Concerto*, a work for a single harpsichord. The version with orchestra did not appear until about 1750, and cannot be definitively attributed to Bach. *Fuga*, the third movement of the concerto is an ebullient and joyous finale to this three-movement work.

RÉMINISCENCES DE DON JUAN

Like many of Franz Liszt's operatic paraphrases (a term often synonymous with transcriptions and arrangements), *Réminiscences de Don Juan* is much more than yet another elaboration of operatic themes commonly encountered at that time. Liszt introduces musical gestures intended to enrich our appreciation of the scenario of Mozart's opera, rendering the *Réminiscences* as a recasting of the opera in miniature (without its vocal element, of course). The aria "Là ci darem la mano," for example, which serves as the basis for an extended lyric episode at the core of Liszt's paraphrase, portrays, in Mozart's opera, *Don Giovanni's* attempts to seduce Zerlina; Liszt's version, in the words of scholar Charles Suttoni, "contrasts the Don's suave baritone blandishments with Zerlina's increasingly flustered treble responses," serving to provide a greater insight into the character's psychological states of mind.

Although the work's brilliant finale, based on the Don's aria, "Fin ch'han dal vino," has occasionally met with disapproval from prudish critics for the hedonistic entreaties of its subject matter. The work's virtuosity and energy has nevertheless made the *Réminiscences* a favorite with listeners.

Published in 1877, the composer's own arrangement of this work retains much of the virtuoso writing in the original 1841. The sonic possibilities of two instruments are explored to great effect, and the conversational qualities of the extended variations on the "Là ci darem la mano" theme are appropriately heightened.

OVERTURE TO CANDIDE

Leonard Bernstein based his "comic operetta," *Candide* (1956), on Voltaire's satirical novel of 1759. Collaborating with the playwright Lillian Hellman, the story had contemporary relevance for an artificially happy post-war America. Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances.

From the very beginning, however, the Overture was a hit and quickly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping, romantic one is *Candide's* and *Cunégonde's* love duet "Oh, Happy We," while the wacky, up-tempo music is from *Cunégonde's* fabulous coloratura-soprano aria, "Glitter and Be Gay."

SILHOUETTES, OP. 23

Anton Arensky was born in 1861 and studied composition with Rimsky-Korsakov in St. Petersburg Conservatory. Later on he taught harmony and counterpoint in Moscow Conservatory and among his pupils were Rachmaninoff and Scriabin. Although he was a student of Rimsky-Korsakov, his music was more influenced by Tchaikovsky. Composed in 1892, *Silhouettes* is the title given to Arensky's Second Suite for two pianos. The piece contains five movements, each one depicting a distinct character, which is often compared to Robert Schumann's *Carnaval*, Op. 9. *La coquette* is a waltz picturing the shyness and teasing mood of a flirtatious woman. *La danseuse* is a vigorous dance with many Spanish characteristics. This imaginative finale concludes the Suite with remarkable brilliant passages in both pianos.

DIANA-GRANDE VALSE DE CONCERT

Eduard Holst was born in Copenhagen, Denmark and was a prolific composer, producing over two thousand works during his lifetime. After coming to New York in 1874, Holst became heavily involved in the musical theater scene composing musical comedies. Along with his compositions for the theater, Holst wrote works for military band and a vast quantity of works for piano solo and piano ensemble. The *Diana-Grande valse de concert* is a quintessential example of the aesthetics of a Romantic waltz. The work opens with a slow introduction that acts as an invitation to the dance. Once the main theme is introduced, the sweeping waltz rhythm is felt in one large beat that propels the work forward. The rolled chords of the melody add a lush texture in contrast to the constant foundation of the bass chords. After the conclusion of the statement of the first theme, two distinct themes follow. The new themes present a softer and more gentle character heightened by sweeping arpeggios in the high register and a thinner texture that is reminiscent of a music box. The work ends with an exciting coda filled with driving octaves and an *accelerando* that pushes the piece till the final emphatic chords that conclude the waltz.

OVERTURE TO RUSLAN AND LUDMILLA

Mikhail Glinka is considered the father of Russian music. His nationalistic style was a seminal influence on all Russian composers who followed, from Rimsky-Korsakov to Tchaikovsky and Stravinsky. Glinka conceived of his second opera, *Ruslan and Ludmilla*, in 1836, following the success of his first opera, *A Life for the Tsar*, which won him a court appointment. Due to an unforeseen tragedy with the intended librettist—Pushkin was killed in a duel—Glinka proceeded to compose without a libretto. Subsequently he commissioned the text and the work was eventually completed in 1842.

The Overture to *Ruslan and Ludmilla* is an energetic work worthy of Rossini, with an "uniquely Russian combination of earthy exuberance and heroic feeling." The rhythmic motto for brass, winds, and timpani bursts open the work without the typical slow introduction, followed by a virtuosic string passage that connects with the memorable tune. This boisterous theme yields to a more lyrical passage for the cellos, then taken up by the violins. The development of these themes gives way to a coda that brings the overture to a rousing conclusion. The arrangement heard today is by Russian pianist and prolific arranger Vyacheslav Gryaznov.

SLAVONIC DANCE, OP. 46 The popular *Slavonic Dances*, Opuses 46 and 72, were first written as two sets of piano duets, but were also well-known in the orchestral form by the composer, published shortly after the keyboard form. The *furiant* in G minor from Op. 46 is one of the most recorded of all his dances. The *furiant* is a Bohemian dance that typically contrasts duple with triple meter. Alternation between the minor and the major modes serve as a framework for the entire piece. A more pastoral middle section returns once more before the grandiose opening tune finishes the dance as brilliantly as it began.

Today's multi-piano version is an adaptation of a two-piano, eight-hand arrangement by Robert Keller, published in the same year as the original Op. 46 set in 1878.

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 masterclasses with Menahem Pressler and Walter Hautzig. Other teachers and mentors include Aiko Ishihara, Valentina Gottlieb, and Scott McBride Smith.

SHUN-LIN CHOU has appeared 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 the Platinum Prize at McGaugheny Glendale Piano Competition (CA), Aloha International Piano Competition (Hawaii), Bach Complete Works Competition (CA), and others.

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

Dr. Gottlieb 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.

She 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 has performed solo and ensemble recitals in the USA, UK, Spain, Latvia, Lithuania, Armenia, Russia.

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 perpétuel* 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 Bob 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 Bob 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.

STUDENT PERFORMERS (in order of appearance)

Grace Hong is studying for her Master of Music degree in Piano performance under Dr. Shun-Lin Chou at California State University, Long Beach. In Korea, she went to Art High School and completed her Bachelor of Music degree in Piano performance at Dongduk University. Following that, she studied Church Music at Hope University. Grace is a recipient of a Cole Scholarship and has performed in the Piano Showcase and Piano Plus concerts at the Bob Cole Conservatory. Currently, she is an accompanist at church and for the Men's Chorus at CSULB.

Yiannis Iliadis is a graduate student in piano performance at CSULB. He completed his bachelor of music degree at the University of Macedonia, Greece and holds a piano diploma from the State Conservatory of Thessaloniki, Greece. He is currently studying under the tutelage of Dr. Shun-Lin Chou and is also the Graduate Assistant of the Keyboard Studies program. A recipient of the Bob Cole Scholarship and the Frank A. Lee & Elaine Richey Scholarship, Yianni is also a winner of the 2014 Concerto Competition at the Bob Cole Conservatory of Music.

A sought-after accompanist and chamber musician, Mr. Iliadis collaborates actively in student recitals, and serves as the pianist of the First Christian Church of Torrance. He has performed in a variety of Bob Cole Conservatory-sponsored concerts, including the BCCM Showcase, Multi-Piano Extravaganza, Piano Showcase, *Piano Plus!*, as well as in masterclasses with such notable teachers as Edward Wolanin, Daniel Shapiro, and Joseph Kalichstein.

Following his anticipated graduation in May, Yianni plans to pursue a doctor of musical arts degree in piano performance. He is presently in an enviable position of weighing multiple offers of teaching assistantships from East Coast schools.

Paul Blackwell is an active performer, composer, collaborator, and accompanist at the Bob Cole Conservatory. As a performer he has participated in numerous Bob Cole Conservatory events ranging from showcases to extravaganzas, and has performed at various venues from schools to studios. He is the recent winner of the 2015-2016 concerto competition and will perform Nikolai Kapustin's Piano Concerto No. 4 in Fall 2016. Paul Blackwell is currently enrolled as a Master's student and is preparing for recital featuring Fantasy works which include: Fantasy in C by Robert Schumann, Fantasy in C minor by W.A. Mozart, and *Etude Fantasy* by John Corigliano. His expected graduation date is Spring of 2017.

Paul has collaborated with both musicians and dancers, having accompanied numerous musicians at the Bob Cole Conservatory ranging from instrumentalists to singers. He works as an accompanist for the Dance Department at CSULB where he improvises and utilizes repertoire to accompany ballet dancers for their classes. He is a versatile composer whose compositional interests emphasize polystylism and parody. His current teacher is Craig Richey and previous teachers include: Dr. Shun-Lin Chou, Dr. Diane Snodgrass, and Mary Barranger.

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 voice 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 performs in a jazz quartet at various venues in the greater Long Beach area, and plans to attend graduate school for piano performance at the Bob Cole Conservatory of Music.

Dorothy Robbins is a recent graduate of the University of Redlands where she received her Bachelor of Music degree with a focus in piano performance. Currently, Dorothy is pursuing her Master of Music degree in piano performance at CSULB as a student of Dr. Shun-Lin Chou.

ACKNOWLEDGEMENTS

Carolyn Bremer, Director of Bob Cole Conservatory
Kate Gillon, Performance Coordinator
Matt Pogue, Graphic Design / Web Development
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Piano Showcase, featuring outstanding CSULB pianists in solo performances of classics by the great composers from eighteenth to the twentieth centuries. Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$10/7
- **Wednesday, April 27, 2016:**
Piano Plus! A collaborative concert featuring Cole Conservatory pianists in instrumental duos, chamber ensembles, and piano duets and duos. Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7
- **Saturday, April 30, 2016:**
Celebrating Music 2016: Verdi Requiem, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center \$15/10

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