

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



LIEDERABEND

GUK-HUI HAN, DIRECTOR

SONGS FROM GOETHE'S
WILHELM MEISTERS LEHRJAHRE

SUNDAY, FEBRUARY 19, 2017 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Nur wer die Sehnsucht kennt

Gesänge aus *Wilhelm Meister*, Lied der Mignon, Op. 62, No. 4.....Franz Schubert
(1797-1828)

Jasmine Khorsandi

Lieder und Gesäng aus Goethes *Wilhelm Meister*, Op. 98a, No. 3Robert Schumann
(1810-1856)

Hannah Penzner

Gesänge aus *Wilhelm Meister*, Mignon und der Harfner, Op. 62, No. 1 Schubert

Jasmine Khorsandi, Ulysses Aquino

Mignon II.....Hugo Wolf
(1860-1903)

Kathleen Moriarty

Wer sich der Einsamkeit ergibt

Gesänge des Harfners aus *Wilhelm Meister* von Goethe, D. 478, No. 1 Schubert

Ulysses Aquino

Harfenspieler I..... Wolf

Brandon Guzman, Gracie Sprout

Heiss mich nicht reden

Mignon I Wolf

Kathleen Moriarty

Gesänge aus *Wilhelm Meister*, Lied der Mignon, Op. 62, No. 2..... Schubert

Jasmine Khorsandi

Lieder und Gesäng aus Goethes *Wilhelm Meister*, Op. 98a, No. 5 Schumann

Hannah Penzner

An die Türen

Harfenspieler II Wolf

Brandon Guzman

Gesänge des Harfners aus *Wilhelm Meister*, D. 478, No. 3 Schubert

Ulysses Aquino

So lasst mich scheinen

Lieder und Gesäng aus Goethes *Wilhelm Meister*, Op. 98a, No. 9 Schumann

Hanna Penzner

Mignon III Wolf

Kathleen Moriarty

Wer nie sein Brot mit Tränen aß

Harfenspieler III Wolf

Brandon Guzman, Gracie Sprout

Gesänge des Harfners aus *Wilhelm Meister*, D. 478, No. 2 Schubert

Ulysses Aquino

Kennst du das Land

Lieder und Gesäng aus Goethes *Wilhelm Meister*, Op. 98a, No.1 Schumann

Hannah Penzner

Mignon aus Goethe's *Wilhelm Meister*, D. 321 Schubert

Jasmine Khorsandi

Mignon Wolf

Kathleen Moriarty

PROGRAM NOTES

WILHELM MEISTERS LEHRJAHRE

The nine poems presented in **Johann Wolfgang von Goethe's** novel, *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*), have continued to fascinate German composers. Of the three main characters in this work, Mignon in particular has remained the most fascinating. Although she possesses a naïve quality about her, she is tainted by the suffering she has faced throughout her short life. When Mignon was twelve or thirteen, she was rescued by Wilhelm from a troupe of circus acrobats who had mistreated her. Mignon soon comes to regard Wilhelm as her protector and surrogate father and secretly nurtures a passion for him.

Goethe reveals a connection between the characters Mignon and The Harper, who has long been tormented by guilt over an incestuous affair with his sister Sperata, although during their romance, the pair did not know that they were siblings. The fruit of their union was Mignon, but neither father nor daughter are aware of their relationship to each other. The Harper has in important voice of his own, and three of his lyrics are presented tonight in our concert.

Franz Schubert was inspired to set these lyrics to music time and time again, and so each song has several different versions. His *Harper Songs* was published in 1822 and publisher Antonio Diabelli released four of his *Mignon Songs* in 1827. In 1849, Robert Schumann rediscovered Goethe and returned to his novel *Wilhelm Meisters Lehrjahre*, completing settings for the songs of all the characters in the novel. Hugo Wolf's *Wilhelm Meister Songs* are not only among his finest, but also exceptional among his fifty-one *Goethe Lieder*.

FRANZ SCHUBERT (1797–1828)

Austrian composer **Franz Schubert** is renowned for his settings of the famous poetry by Goethe, including *Gretchen am Spinnrade* and *Der Erlkönig*. Though he died at the young age of thirty-one, Schubert produced over 600 vocal works, including those you will hear tonight. Schubert is also famous for his symphonies, operas, chamber and piano music. Young singers often perform Schubert's works due to the vast quantity of repertoire he produced.

In addition to piano, Schubert studied violin and viola. Because his father was a teacher at Normalhauptschule, a secondary school in Germany and Austria, Schubert's musical education began at an early age. His brother gave him private piano lessons before the age of seven. Schubert was also appointed to work for the Esterhazy family where he composed many of his piano duets.

Schubert's abundant instrumental pieces were unknown until the end of the nineteenth century. Unlike other composers, he never pursued a career in conducting and did not achieve considerable public recognition during his lifetime. However, Schubert's work is widely recognized and celebrated today.

ROBERT SCHUMANN (1810–1856)

Highly regarded as one of the greatest composers of the Romantic era, **Robert Schumann** contributed many German lieder to the classical repertoire, as well as four symphonies and more than 100 works for piano. Schumann originally wanted to be a concert pianist. He studied with Friedrich Wieck in Leipzig, but during his studies his hand was injured and he turned to composition as his primary practice.

Schumann focused mainly on compositions for piano before 1840, neglecting to compose for any other instrument. Schumann's marriage to Clara—which took place a year after he prevailed in a lawsuit against her father—resulted in an enormous creative outpouring and 1840 became his “Year of Song.”

The *Lieder und Gesäng aus Goethes Wilhelm Meister* was composed in 1849, around the time Schumann began showing signs of failing mental health. In 1854 he attempted to kill himself by jumping off a bridge at the Rhine River, but was rescued and sent home before he asked to be sent to an asylum, where he stayed until he died in 1856.

HUGO WOLF (1860–1903) Born in Austria, **Hugo Wolf** was a well-known composer of late Romantic Lieder, writing around 300 songs. He had many influences throughout his life, including composers Richard Wagner, Johannes Brahms, and Gustav Mahler, who would encourage him to broaden his musical focus and his career.

Wolf excelled at creating vocal melodic lines that express every emotional nuance of a given poetic text. The emotion of his songs range from tender lyrics about love, to satirical humour, to deeply-felt spiritual suffering. The vocal melodic line is subtly combined with characteristically original harmonies in the piano accompaniment, resulting in Wolf's remarkable fusion of music and speech. The piano acts as a major character in each of his pieces, not only creating atmosphere and mood, but interacting with the audience on an equal level to the voice. His most notable song settings include *Eichendorff Lieder*, *Goethe Lieder*, *Mörrike Lieder*, and *Italian and Spanish Song Books*.

TEXTS AND TRANSLATIONS

Nur wer die Sehnsucht kennt: As Mignon sings of her incessant heartache, she is unaware that her father has his own feelings of anguish. The Harper yearns to be forgiven for his incestuous relationship with his sister and wants forgiveness and redemption from God. Together, Mignon and The Harper speak of how only those who have experienced unfulfilled longing can understand what they suffer.

*Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.*

Only those who know longing
Know what sorrows me!
Alone and separated
From all joy,
I behold the firmament
From yonder side.

*Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!*

Ah! the one who loves and knows me
Is in the vast unknown.
It dizzies me, it burns
my guts.
Only those who know longing
Know how I suffer!

—*trans. Ulysses Aquino*

Wer Sich Der Einsamkeit Ergibt: This is one of Goethe's Harper settings from *Wilhelm Meisters Lehrjahre*. Wilhelm is drawn to the sound of heart-moving, mournful tones accompanied by The Harper's sad and dreary singing. He enters the room where The Harper is and asks him to continue singing as if he weren't there. The Harper tunes his harp, which can be heard in the introduction by the use of rolled chords, and begins to sing his mournful tune.

*Wer sich der Einsamkeit ergibt
Ach! der ist bald allein;*

He who gives himself up to solitude
Oh! he is soon alone;

*Ein jeder lebt, ein jeder liebt,
 Und läßt ihn seiner Pein.
 Ja! laßt mich meiner Qual!
 Und kann ich nur einmal Recht einsam sein,
 Dann bin ich nicht allein.
 Es schleicht ein Liebender lauschend sacht,
 Ob seine Freundin allein?
 So überschleicht bei Tag und Nacht mich
 Einsamen die Pein,
 Mich Einsamen die Qual. Ach werd' ich erst
 einmal Einsam im Grabe sein,
 Da läßt sie mich allein!*

Each man lives, each man loves
 And leaves the other to his pain.
 Aye! leave me to my torment!
 Can I but once be truly lonely,
 Then I shall not be alone.
 A lover steals softly, harkening
 Is his beloved alone?
 By day and night, in the same way
 Agony creeps into my solitude,
 Torment creeps into my solitude, Oh,
 when at last I shall be alone within my grave,
 Then they will let me alone.

—trans. Ulysses Aquino

Heiss Mich Nicht Reden

*Heiß mich nicht reden, heiß mich schweigen!
 Denn mein Geheimnis ist mir Pflicht;
 Ich möchte dir mein ganzes Innre zeigen,
 Allein das Schicksal will es nicht.*

Bid me not to speak, bid me to be silent!
 For my duty is to keep my secret;
 I want to show you my inner self,
 Only fate will not allow it.

*Zur rechten Zeit vertreibt der Sonne Lauf
 Die finstre Nacht, und sie muss sich erhellen;
 Der harte Fels schließt seinen Busen auf,
 Mißgönnt der Erde nicht die tief-verborgnen Quellen*

At the right time the sun's course will drive away
 The dark night, and the night will turn to day;
 The hard rock opens its bosom up,
 And not begrudge the earth its hidden springs

*Ein jeder sucht im Arm des Freundes Ruh,
 Dort kann die Brust in Klagen sich ergießen;*

Everyone seeks peace in the arms of a friend,
 There the heart can pour out its lamentations;

*Allein ein Schwur drückt mir die Lippen zu,
 Und mu rein Gott vermag sie aufzuschließen.*

But a vow closes my lips
 And only God can unlock them

—trans. Jasmine Khorsandi

An Die Türen Will Ich Schleichen

*An die Türen will ich schleichen,
 Still und sittsam will ich stehn,
 Fromme Hand wird Nahrung reichen,
 Und ich werde weitergehn.*

I will creep from door to door;
 Quiet and humble will I stand.
 A pious hand will give me food,
 And I shall go on my way.

*Jeder wird sich glücklich scheinen,
 Wenn mein Bild vor ihm erscheint,
 Eine Träne wird er weinen,
 Und ich weiß nicht, was er weint.*

Everyone will think himself lucky
 When he sees me before him;
 A tear will he shed,
 But I won't know why he weeps.

—trans. Brandon Guzmán

So Lasst Mich Scheinen: *So lasst mich scheinen* is the final piece in Schumann's song cycle of text from Johann Wolfgang von Goethe's novel *Wilhelm Meisters Lehrjahre*. This particular text is taken from the character Mignon, a troubled girl who was stolen from her home at a young age and forced to work before meeting Wilhelm. In the situation before this piece Mignon has just performed in a play, dressed as an angel in all white with wings and a gold crown. When told to take off the outfit after the play, she responds with this song.

*So lasst mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes feste haus.*

*Dort ruh ich eine kleine stille,
Dann öffnet sich der frische Blick;
Ich lasse dan die reine Hülle,
Den Gürtel und den Krans zurück.*

*Und jene himlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleide, keine falten
Umgebenden verklärten Leib.
Zwar lebt' ich ohne Sorg' und Mühe,
Doch fühlt' ich tiefen Schmerz genug.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!*

So let me be, until I become,
Don't take the white dress away from me!
From the beautiful earth I hasten
Down into that solid house.

There I will be still.
Until I open my fresh eyes;
Then I will leave the pure garment,
The girdle and the wreath.

And those spirits of heaven
Do not ask if you are man or woman,
And no clothes, no robes
Will cover my transfigured body.
Although I have lived without trouble and sorrow,
I have still felt deep pain.
Through sorrow I have aged too soon;
Make me forever young!

—trans. Hannah Penzner

Wer Nie Sein Brot Tränen Aß: (He who never ate his bread with tears) depicts earthly existence solely as sad and sorrowful; however, the narrator's mood, while initially reserved, is not docile in the least, challenging the justness of the 'heavenly powers' who leave men to suffer so much.

*Wer nie sein Brot mit Tränen aß,
Wer nie die kummervollen Nächte
Auf seinem Bette weinend saß,
Der kennt euch nicht, ihr himmlischen Mächte.*

*Ihr führt ins Leben uns hinein,
Ihr laßt den Armen schuldig werden,
Dann überlaßt ihr ihn der Pein:
Denn alle Schuld rächt sich auf Erden.*

He who never ate his bread with tears,
He who never, through miserable nights,
Sat weeping on his bed
He does not know you, Heavenly Powers.

You lead us into life,
You let the wretched man feel guilt,
And then you leave him to his pain
For all guilt avenges itself on earth.

—trans. Brandon Guzmán

Kennst Du Das Land: In this song, Mignon remembers her time in Italy, her homeland. She recalls the orange groves, myrtle and laurel trees, and the misty mountains from the place where she once lived. Each end refrain begins with the question "Do you know it well?" and gradually increases in urgency with the repeated "Dahin!"

*Kennst du das Land,
wo die Zitronen blüh'n,
Im dunkeln Laub die Gold-Orangen glüh'n,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?*

*Kennst du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Geliebter zieh'n.*

Do you know the land,
Where the lemon-trees blossom,
In the dark leaves the golden oranges glow,
A gentle wind wafts from the blue sky,
The myrtle stand silent, the laurel tall?

Do you know it well?
There!
There would I go with you, oh my beloved.

*Kennst du das Haus?
Auf Säulen ruht sein Dach.
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder steh'n und seh'n mich an:
Was hat man dir, du armes Kind, getan?*

Do you know the house?
Its roof rests on pillars.
The hall gleams, the room shimmers,
And marble-statues stand and look at me:
What have they done to you, you poor child?

*Kennst du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Beschützer ziehn.*

Do you know it well?
There!
There would I go with you, oh my protector.

*Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!*

Do you know the mountain and its cloudy path?
The mule seeks his way in the mist;
In caves lives the dragons' old brood;
The cliff falls steeply away and over it the water flows!

*Kennst du ihn wohl?
Dahin! Dahin
Geht unser Weg! O vater, lass uns zieh'n!*

Do you know him well?
There! There
lies our way! Oh father, let us go!

—trans. Kathleen Moriarty

BIOGRAPHIES

ULYSSES AQUINO

is a Vocal Performance major in his fifth year of study. This is his third years as a member of the Chamber Choir. He has been involved with Fall Opera Scenes, including singing the roles of Papageno from *The Magic Flute* and Benoit from *La Boheme*. He has also sung in the BCCM Opera Chorus. His first role here was The Ringmaster in Smetana's *Bartered Bride*. After he graduates he plans on studying private voice with his voice teacher Steven Kronauer to prepare him for graduate school.

BRANDON GUZMÁN

is in his third year working toward his Vocal Performance degree at CSULB. He is a Prichard Scholar and is an active member of the Opera program and Chamber Choir. Brandon is excited to finally be a part of this wildly exceptional concert. He knew from the very first *Liederabend* he attended two years ago that he wanted to learn and perform under the coaching and expertise of Dr. Han. He looks forward to what the future holds at the BCCM as it has already opened his eyes to many new opportunities within music and in his life.

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.

JASMINE KHORSANDI is a mezzo-soprano in her senior year at the BCCM. She most recently participated in the Bob Cole Opera Institute's fall program, "Opera Masterpieces." She performed the trouser role of Idamante from Mozart's *Idomeneo*, and the famous smugglers quintet, *Nous avons en tête une affaire*, by Bizet from *Carmen* in the title role. Jasmine has also performed in several productions of Opera Scenes in trouser roles, including Cherubino from *The Ghosts of Versailles* by John Corigliano at the Montecito International Music Festival this past summer, and Prince Orlofsky from *Die Fledermaus* by Johann Strauss at Moorpark College. She is looking forward to singing her first full role this April as the Baroness in Massenet's *Chérubin*.

KATHLEEN MORIARTY is a junior at the Bob Cole Conservatory of Music studying as a Vocal Performance major under Shigemi Matsumoto and is a recipient of the Prichard Opera Scholarship. She began her singing career at an early age in musical theatre, performing lead roles such as Marian in *Music Man*, and Gertrude in *Suessical*; she twice received first place in SCVA solo vocal competitions, was a semi-finalist in the National Classical Singer competition, and was a third place finalist in the Music Center Spotlight Competition. With the Opera Institute she was a chorus member in *Lelisir D'amore* and *The Bartered Bride*, and performed in Opera Scenes as Augusta in *Ballad of Baby Doe*, Frasquita in *Carmen*, Sesto in *Guilio Cesare*, Despinetta in *Cosi fan tutte*, and Rosina in *The Barber of Seville*. This past summer, she was a member of the Bob Cole Chamber Choir who won title of "Choir of the World" in Wales.

HANNAH PENZNER is a senior at the Bob Cole Conservatory of Music, entering her final semester of dedicated voice study. She has participated in the Opera Institute for all four years at BCCM, performing her first operatic role last year as Esmerelda in *The Bartered Bride* by Bedrich Smetana. This year she looks forward to her next role with the Opera Institute as La Comtesse in Jules Massenet's *Chérubin*, performing her senior recital, and continuing to study with her voice teacher Marian Bodnar.

GRACIE SPROUT is a professional harpist with over 16 years of performing experience. She holds a Master of Music degree in Harp Performance from the Bob Cole Conservatory of Music, and a Bachelor of Music degree from the University of Arizona.

Gracie has performed in venues such as the Avalon, Dorothy Chandler Music Pavilion, The Republik (Honolulu), Pelican Hill, Disney Resort Hotel, and several private homes and weddings. She has performed internationally in Seoul, South Korea and Shanghai, China. Gracie and her harp appear in the soundtrack for a ride in Tokyo Disneyland and two national commercials. Gracie is the principal harpist for the San Luis Obispo Grand Opera Orchestra and has performed with a wide variety of ensembles including traditional orchestras, chamber ensembles, harp ensembles, dance companies, and contemporary pop, hip hop and electronic musicians. She continues to integrate the harp into non-traditional genres, coaching and educating composers on how to write for the instrument.

UPCOMING EVENTS

* Events marked with an asterisk are free with a valid *Music Major Pass*

- **Monday, February 20, 2017:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Tuesday, February 21, 2017:**
Alumni Artist Recital, Homenaje: Will Brahm, James Yoshizawa, Christine Guter 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, February 23, 2017:**
Guest Artist Recital, Kirill Gliadkovsky, piano 8:00pm Daniel Recital Hall Tickets \$10/7*
- **Monday, February 27, 2017:**
Faculty Chamber Music featuring BCCM Faculty, Rena Urso, coordinator 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Tuesday, February 28, 2017:**
Faculty Baroque Trio: John Barcellona—Baroque flute, Mark Uranker—harpichord, and David Garrett—viola da gamba 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, March 2, 2017:**
University String Quartet with NEOJIBA—the Children’s Orchestra of the State of Bahia, Moni Simeonov, coordinator 8:00pm Daniel Recital Hall Tickets FREE
- **Friday, March 3, 2017:**
Bob Cole Conservatory Symphony, Neil Varon, guest conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Friday, March 24, 2017:**
String Chamber Orchestra: Tour Send-off Concert to Germany and Czech Republic 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, April 13, 2017:**
String Chamber Music, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Monday, April 17, 2017:**
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Wednesday, April 19, 2017:**
University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, May 6, 2017:**
Celebrating Music—Mendelssohn: *Elijah*, Op. 70, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10

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