

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



THE TWELFTH

MULTI-PIANO EXTRAVAGANZA

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

SATURDAY, APRIL 8, 2017 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Petite Suite Claude Debussy
(1862-1918)
Craig Richey, Shun-Lin Chou

Malagueña Ernesto Lecuona
(1895-1963)
Valentina Gottlieb, Chizuko Asada

Saints Alive! (aka Clara's Vision) Curt Cacioppo
Movement 4 from *Stories From The Seventh Ward* (2016) (b. 1951)
Althea Waites, Mark Uranker

INTERMISSION

Valse Sergei Rachmaninoff
from Suite No. 2 for Two Pianos, Op. 17 (1873-1943)
Shun-Lin Chou, Chizuko Asada

Valse Brillante in A-flat Major Moritz Moszkowski
(1854-1925)
arr. Cornelius Gurlitt
Grace Eunhye Hong, Matthew Esguerra, Malila Hollow, Regina Ngo

The Ride of the Valkyries Richard Wagner
(1813-1888)
arr. Camille Chevillard
Alex Lee, Kei Matsuo, Dorothy Robbins, Iason Giagtzoglou

An American in Paris George Gershwin
(1898-1937)
arr. Thodoros Kotepanos

Valentina Gottlieb, Chizuko Asada, Iason Giagtzogou, Shun-Lin Chou,
Travis Solesbee, Malila Hollow, Regina Ngo, Britnee Nguyen,
Althea Waites, Mark Uranker, Craig Richey, Paul Blackwell
Erin Hobbs Reichert—conductor

PROGRAM NOTES

PETITE SUITE *The Petite Suite* was composed by **Claude Debussy** in 1888-89. It was given its premiere by the composer and Jacques Durand, the publisher of the work, at a private concert in 1889. According to Henri Büsser, Debussy played it again shortly afterwards, this time with Dukas, in Guiraud's composition class at the Conservatoire. Büsser produced an orchestration of the *Petite Suite* in 1907, which the composer himself rated very highly. Each of the four movements follows a three-part A1BA2 pattern, and is headed with a title suggesting motion or a dance-based inspiration.

En bateau is Debussy's first instrumental work linked to a watery setting, but is more of a genre piece than the kind of flowing, reflective composition that marked his later, Impressionist period. With its lilting 6/8 rhythm, the opening presents itself as a soft and supple barcarolle, whose melody ends in a series of sweet-sounding thirds. The rocking motion is interrupted in the central section by a change in dynamics and the appearance of dotted rhythms of more determined character. A somewhat restrained whole-tone scale acts as a transition and extends into the start of the recapitulation before returning shortly before the end, in a major-scale tetrachord.

A festive spirit prevails in *Cortège*. Subtle changes in expression add nuance to the first theme, characterized by its initial rhythmic cell, a joyous and incisive figure. The second theme, meanwhile, is gently syncopated and playful in nature, softening in the central section. The recapitulation begins by superimposing on to the first theme a varied element of the second, and concludes with a great burst of sound.

The *Menuet* opens with a brief introduction. The main theme, its modal colors giving it an archaic feel, is cast in Classical style. The central section (*gracieux*), by contrast, takes on subtly Hispanic hues. The recapitulation is varied by the introduction of counter-melodies and brief allusions to that Hispanic color, especially as the movement draws to an end.

The vigorous closing *Ballet* begins in 2/4 time with a main theme notable for its use of fourths and creates a varied landscape with modal scales moving stepwise above a dominant pedal. The central section is a lyrical waltz in 3/8, already hinted at in the final bars of the previous section. We then hear a literal repeat of the first-theme exposition, but this is unexpectedly followed by a return of the 3/8 time signature and a one-beat-to-the-bar waltz which combines the movement's two themes.

—note by Gérald Hugon

MALAGUEÑA **Ernesto Lecuona** was born in Guanabacoa, Havana, Cuba. As a child prodigy, he composed his first song at the age of 11. He was a prolific composer of songs and music for stage and film. Lecuona's talent for composition has influenced the Latin American world in a way quite similar to George Gershwin in the United States, in his case raising Cuban music to classical status.

Originally the sixth movement of the *Suite Andalusia* by Lecuona, who also provided it with Spanish lyrics, the song *Malagueña* has since become a popular jazz, marching band, and drum corps standard and with lyrics in several languages.

SAINTS ALIVE! (AKA CLARA'S DREAM) Althea talks about a dream that her sister Clara had after their mother passed away. In the dream, Mama tells Clara that she is OK and not to worry about her because she was now in heaven telling God how to run things more responsibly on earth. The piece winds up being a sort of rondo with the thematic areas arranged in an ABACBDA sequence. A favorite song of Althea's mom (along with *Roses of Picardy* as sung by Mario Lanza) was *When the Saints Go Marching In* (as done by Louis Armstrong). This provides the basic material Movement 4 although neither tune is ever stated outright.

The A sections march along brightly in C Major, then modulate and dance jovially. In the B section, Althea's mom tells God about all the troubles on planet earth, that he must not be an absentee father, and needs to look down and straighten things out. He answers, genuflects, bless all the races, and showers them with gifts of harmony. The brusque C area chips at motivic material D to balance out the "saintly" music, presents a "voodoo" theme with incisive accents over an ostinato.

All is in a spirit of celebration. Another piece that Mama enjoyed was *Für Elise*, which she would hear her daughter Althea practice at home. A figuration from the beloved Beethoven example is used transitionally to set off the second occurrence of the A section. And somewhere along the way, the listener may wonder if in addition to God, Mama Clara once within the pearly gates ran into Thelonious Monk (although they, perhaps, may be One and the Same!).

—note by Curt Cacioppo

SUITE NO. 2 FOR TWO PIANOS, OP. 17 **Sergei Rachmaninoff** composed the Suite No. 2 for two pianos, Op. 17 in 1901, a time of rejuvenation for him, especially following the disastrous premiere of his first symphony (one reason being that the conductor was drunk during the performance). The Valse, the second movement of this suite, is in ternary form (ABA). The 'A' section begins with a quick and playful waltz in G Major, and then transitions to the secondary theme: a clear, singing voice line supported by echo-like ornaments. The 'B' section, in E-Flat major, contains a melody that is embellished with thick chords and accompanied by arpeggios and rhapsodic passages—all of which make for the typical, bold and big Russian style of music that Rachmaninoff created through his compositions.

VALSE BRILLANTE IN A-FLAT MAJOR Born in 1854, **Moritz Moszkowski** was a German-Jewish composer-pianist of Polish descent on his paternal side. A composer par excellence of scintillating and ingratiating salon pieces for the piano, he was well respected and popular, especially during the late nineteenth century. Ignacy Paderewsky once said, "after Chopin, Moszkowski best understands how to write for the piano, and his writing embraces the whole gamut of piano technique."

The *Valse Brillante* in A-flat Major is one of Moszkowski's early compositions for piano solo which possibly dates from 1876-77. It was Moszkowski's contribution to a 475-page collection of piano selections called *The Family Gift-Book*, along with those of Vincenz Lachner, Josef, Löw, Xaver Scharwenka, and other composers. The piece was not given an opus number, but has been assigned MoszWV65 in a catalog of Moszkowski's works. The music is not only brilliant, but full of unpretentious grace and charm, all preserved in an arrangement for eight hands by the German composer Cornelius Gurlitt.

RIDE OF THE VALKYRIES **Richard Wagner** composed many memorable works and *Ritt der Walküren* (*Ride of the Valkyries*) is one of his most famous themes. The work appears in his opera *Die Walküre* (*The Valkyrie*), the second work included in Wagner's cycle *Der Ring des Nibelungen* (*The Ring of the Nibelung*). Valkyries are mythic female creatures from Norse mythology that decide the

fates of soldiers in battle. Wagner uses musical motives to invoke the sense of flight. This includes trills that imitate beating wings and rapid rising note patterns imitating gusts of wind. The famous leitmotif features a rising horn call pattern alluding to a battle scene.

The arranger of this eight-hand version is French composer and conductor Camille Chevillard (1859-1923). Chevillard conducted the Orchestre Lamoureux where he premiered works by Claude Debussy. Chevillard's arrangement of *Ritt der Walküren* is an energetic and exciting work that challenges the pianists to imitate the sounds of a full orchestra. The primo parts both take on the roles of woodwinds and strings while the secondo parts lead with the famous brass leitmotif. Listen as the work starts for the falling and rising patterns imitating the valkyries taking flight. This flight pattern occurs before each iteration of the main theme. The musical material is exciting but without much variation and consists mostly of rising and falling patterns until the final fall in the coda.

AN AMERICAN IN PARIS was originally conceived as a jazz-influenced symphonic poem by the American composer George Gershwin. Inspired by the time Gershwin had spent in Paris, it evokes the sights and energy of the French capital in the 1920s and is one of his best-known compositions. The work was commissioned by New York Philharmonic conductor Walter Damrosch and first performed in 1928. It was scored for the standard instruments of the symphony orchestra plus celesta, saxophones, and automobile horns (!), which Gershwin brought back from Paris.

Gershwin wrote, "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." When the tone poem moves into the blues, "our American friend ... has succumbed to a spasm of homesickness." But, "nostalgia is not a fatal disease." The American visitor, "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant."

The *Abbreviated Transcription for Twelve Pianists on Six Pianos* by Thodoros Kotepanos highlights the two "walking" themes and the two Blues themes—one marked "Andante ma con ritmo deciso" and the other in a motoric "Allegro"—as well as the closing "Grandioso" section. This well-crafted transcription was written for and premiered in Greece by the ensemble Piandaemonium in 2013. A special thanks to Mr. Kotepanos for making the score available for today's performance.

FACULTY PERFORMERS [In order of appearance]

CRAIG RICHEY is a native of North Carolina and received his high school diploma from the N.C. School of the Arts, his Bachelor's of Music degree from the St. Louis Conservatory, and his Master's degree from the Juilliard School. Hailed by the *St. Louis Post-Dispatch* for his "No-nonsense pianism!" he made his New York debut as guest soloist with the New York Pops at Carnegie Hall. He has appeared both in solo and chamber music recitals throughout the United States. 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. In addition to Richey's career as pianist and teacher, he is a successful film composer. Visit craigrichey.com for more information about his film work.

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 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 is a concert pianist and professor at the Cole Conservatory of the Music at California State University, Long Beach and 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 (California), Aloha International Piano Competition (Hawaii), Bach Complete Works Competition (California), and many more.

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.

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 Professor K. Blumental and Professor N. Perelman. Dr. Gottlieb performed solo and ensemble recitals in the USA, UK, Spain, Latvia, Lithuania, Armenia, Russia.

CHIZUKO ASADA joined the CSULB Music Department as a piano faculty member in 1997. While working on her Master of Music degree at CSULB, she won the Fine Arts Affiliates Scholarship as well as the University Concerto Competition. Her thesis, *Schenkerian Analysis of Sonata Op. 68 by Scriabin*, was completed under the direction of Dr. Martin Herman.

Her teaching specializes in the natural technique and physical freedom. She maintains an extensive private piano studio in Irvine, and her students have received numerous awards in various competitions. She also coaches the chamber music groups in Junior Chamber Music and serves as adjudicator for various piano competitions in Southern California.

Aside from teaching, Chizuko was one of the founders and co-managers of Victoria Chamber Music Series, Irvine Classical Music Series and Emerging Artist Competitions. In 2013, she created Hoson House in Tustin, California, and started Hoson Classical Series, where audience members enjoy the music performed by the first-rate musicians from all over the world in the intimate settings. Her mentors include Edith Hirshtal, Michael Carson, and Natalie Limonick. She is a member of Pi Kappa Lambda.

MARK URANKER AND ALTHEA WAITES have combined their talents and performing experience to form a new keyboard ensemble, the Orpheus Duo. Both artists have concertized extensively as soloists and chamber musicians throughout the United States, Europe and Asia, and have been critically acclaimed for their performances of new music as well as works from the traditional duo-piano repertoire.

Works written for the Orpheus Duo include those by composers Martin Herman, Carolyn Bremer, Robin Cox, Alan Shockley and Curt Cacioppo. Recent concerts have included music by Lloyd Rodgers, Poulenc, and Mr. Uranker’s arrangement of dances from Manuel De Falla’s *Three-Cornered Hat*.

Both artists are on the keyboard faculty for the Bob Cole Conservatory of Music at California State University, Long Beach, and are in demand for performances and masterclasses throughout the United States. They are currently preparing new music for a recording which will be a tribute to composers who have written and dedicated works to them.

STUDENT PERFORMERS (in order of appearance)

Yuki Yokota is a first-year undergraduate piano performance major. Her classical training began at the age of three. She studied piano, theory, ear training and composition in Japan until 2006. After moving to United States, she took private lessons and attended piano forums as a pre-college student at the University of Southern California.

Yuki has competed in SYMF, MTAC, and the Long Beach Mozart Festival since 2007. In 2008 she performed Beethoven's Piano Concerto No. 2 with the Festival Orchestra in Daniel Recital Hall as first place winner of the SYMF's Concerto Competition. She won the 2009 Piano Concerto Competition at the Music Teachers Association of California State Convention.

Yuki self-studied piano from 2009-2015 and was awarded a prestigious Cole Scholarship to attend the Bob Cole Conservatory at CSULB. She has studied piano under Dennis Thurmond, Sung Hwa Park, and Giorgi Latsabidze, and is currently a student of Dr. Shun-Lin Chou.

Matthew Esguerra is a sophomore pursuing a Bachelor of Music degree with a concentration in piano performance at the Bob Cole Conservatory of Music. Upon entering the Conservatory, he participated in piano masterclasses for Hyunsoon Whang and Edward Wolanin, and won first place in the 2016 and 2017 George & Beverly August Piano Scholarship Competitions. Matthew is a Cole Scholar and recipient of the prestigious John Jacob Shaak Piano Scholarship for 2015-16 and 2016-17. He currently studies under Dr. Shun-Lin Chou; his previous teachers include Judy Lee and Fureya Unal. In his free time, he enjoys watching reruns of *Seinfeld*, video gaming, and playing piano.

Grace Eunhye Hong is a second-year student earning her Master of Music degree in Piano Performance with Dr. Shun-Lin Chou. Grace is a native of South Korea, where she attended the Arts High School and completed her Bachelor of Music degree in Piano Performance at Dongduk University. She also studied Church Music at Hope University in Fullerton, CA.

In recognition of her performing abilities, Grace was awarded a Bob Cole Scholarship in 2015 and the George Pelling Music Scholarship in 2016. She has performed in a duo-piano benefit concert for the Long Beach Arts Council, the Multi-Piano Extravaganza, Piano Showcase, *Piano con brio*, *Piano Plus!* and the BCCM Showcase concerts. She has also performed in master classes with such notable teachers as Peter Vinograd and Vinia Tsopelas. Grace is also in demand as a collaborative pianist with numerous BCCM musicians, having worked as an accompanist for the vocal forum and Men's Chorus at the BCCM.

Malila Hollow began studying piano at the age of 5 with Marcia Smith. She studied classical repertoire and technique up until the age of 17. Throughout high school, she participated in multiple ensembles including vocal jazz, concert choir, women's chamber choir, jazz band, and school musicals. In her senior year, she received the Ella Fitzgerald Well Rounded Musician Award. In 2009, 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.

After graduating, Malila transferred to California State University, Long Beach to pursue a degree in Piano Performance. During her undergraduate career, she studied under Mark Uranker and continued to participate in multiple ensembles within and outside of her discipline. This led to a Music Performance Scholarship Award in 2012. Malila is now in the second semester of her master's degree at CSULB studying under Craig Richey and has earned an Academic and Music Performance Award in 2015. She currently holds an accompanist position at the CSULB Dance Department and a church organist position at Our Lady Help of Christians, while continuing to perform locally with her jazz trio, "Mahalo."

She plans to attend the Atlantic Music Festival Piano Institute this summer, where she will study with faculty from Eastman, New England, and Cincinnati Conservatories.

Regina Ngo is a graduate student studying under the tutelage of Professor Craig Richey. A native San Franciscan, Ms. Ngo relocated to Los Angeles where she earned her degree from the Thornton School of Music at USC. She currently serves as District IX Leader of YPLN, a CAPMT initiative, and also serves as the Sonata Competition Chairwoman in the Pasadena Chapter of CAPMT.

Ms. Ngo opened her own music school in South Pasadena in 2014, which has won the title of Best Music School in South Pasadena for the past three years. Her students have been featured in the *Voyage LA* Magazine, and have been participants in prestigious masterclasses and examinations through the Colburn Academy and ABRSM. When not locked away in a practice room, being an entrepreneur, or coaching students for recitals and competitions, Ms. Ngo enjoys reading books on business and pedagogy, traveling to different countries, and studying French.

Alexander Lee is a LA-based artist from Whittier who started playing piano and composing at age 8. During high school he received excellent marks for 3 consecutive years in the MTAC Certificate of Merit while also being involved in the Condor Entertainment Unit, Wind Ensemble, and Gold Jazz Band at California High School (2006-2011). He applied to the Bob Cole Conservatory of Music where he studied piano under Craig Richey and Althea Waites, and also studied composition under Steven Rothstein, Dr. Raymond Torres-Santos, Dr. Alexander Miller, and Dr. Alan Shockley (2011-2016). He was recently accepted as a candidate for a master's degree in music at the BCCM and plans to continue his composer/performer approach to music.

Kei Matsuo is currently a first-year music composition major at the Bob Cole Conservatory. She has studied piano and music theory since age four, and as a high school student competed locally in her home region of San Diego as a pianist and percussionist. A recipient of a Helen B. Goodlin Foundation Scholarship, Kei has studied under Hiroko Mizuno, Phyllis Bouck, and currently is a student of Chizuko Asada. Her other interests include video games, art, video game art, and marine biology.

Mrs. Dorothy Robbins received her B.M. in piano performance from the University of Redlands and is currently pursuing her M.M. in piano performance from the Bob Cole Conservatory. Mrs. Robbins enjoys collaborative opportunities as well as solo performance. She has a particular fondness for modern and new works. Mrs. Robbins is a current student of Dr. Shun-Lin Chou and plans to continue her education at the doctoral level upon completing her master's.

Iason Giatzoglou is a first-year Graduate Student in Piano Performance at the BCCM. He is Keyboard Studies' graduate assistant and is in the piano studio of Dr. Shun-Lin Chou. He is a Fulbright Scholar and a recipient of the Cole Scholarship for his graduate studies. Iason was born in Veria, Greece in 1993. He completed his undergraduate studies in Piano Performance at the University of Macedonia in Thessaloniki in July 2016, studying with Professor Vinya Tsopelas. He graduated with Honors from the State Conservatory of Thessaloniki in June 2015. He won several Concerto Performance Competitions which lead to performances as a soloist with the State, the Municipal Symphony Orchestra of Thessaloniki, and the Students' Symphony Orchestra of the University of Macedonia. Additionally, he won the 1st Prize in the Chamber Music Competition of UOM.

As a member of various music ensembles, Iason has performed demanding works from the chamber music repertoire. He has given solo recitals nationally and internationally, and has participated in approximately twenty chamber and student concerts throughout Greece. During his studies in the United States, he performed in the Annual Conservatory Showcase and won the First Place at the CAPMT Regional Honors Competition.

Travis Solesbee is an influential pianist from the Riverside County area and is emerging as a performer and accompanist. He is currently finishing his Master of Music degree in Piano Performance at CSULB with Dr. Shun-Lin Chou. Travis graduated from the University of Redlands where he completed his Bachelor of Music degree in Piano Performance. His previous teachers include Louanne Long, Dr. Elvin Rodriguez, and Jeanette Wong. He has toured and performed with the Empyre Ensemble in Mexico, premiered several works by various composers, performed and recorded with the Stratus Duo, and played for several theater productions, among many other accompanying jobs. Travis aspires to accompany full-time for colleges and universities after he completes his degree.

Britnee Nguyen was born and raised in Torrance, California and began her piano studies at the age of four. She is currently pursuing a bachelor's degree in Piano Performance under the tutelage of Craig Richey. She has received the MTAC Certificate of Merit throughout the ten years she studied with Naiien Xu and was selected to perform at the annual MTAC Branch Honors and State Convention Recitals. Britnee transferred from El Camino College where she studied with Polli Chambers-Salazar and was awarded the Norma Kayser Scholarship and Mu Phi Epsilon Scholarship. She is currently the piano accompanist for the Children of Fatima choir and Ca Doan Thanh Linh choir at Saint Catherine Labouré Church.

Paul Blackwell is a pianist, composer, and teacher. He is currently enrolled in the master's program in piano performance at the Bob Cole Conservatory of Music and will be graduating Spring of 2017. He works as a ballet accompanist for CSULB's Dance Department where he utilizes improvisation and classical repertoire. He also works as the accompanist for CSULB's women's choir and is a graduate assistant to help other music majors with their academic studies.

His current repertoire concerns a selection of fantasy works which feature composers such as Bach, Mozart, Schumann, and Corigliano. As an academic, Paul has provided a new analysis which examines timbral elements in *Etude Fantasy* by John Corigliano. As a composer, his works possess a variety of styles, a classical background, and contemporary influences. Paul has performed with the CSULB orchestra as a soloist and has accompanied many musicians for chamber works. He currently studies under Craig Richey and has studied with Dr. Shun-Lin Chou, Dr. Diane Snodgrass, and Mary Barranger.

Erin Hobbs Reichert received her Bachelor of Music degrees in Trumpet Performance and Music Education from CSU Long Beach in 2009, where she studied with Rob Frear and Christopher Still. During her undergraduate studies, she toured with the Wind Symphony in the United Kingdom in 2002 and performed in various ensembles, including playing principal trumpet in the Symphony Orchestra. After graduating, she went on to receive her teaching credentials in music and multiple subjects and taught elementary music in the Walnut Valley Unified School District for five years.

Erin currently teaches for Harmony Project Long Beach and plays professionally as well as teaching privately in the LA and Orange County areas. She plays principal trumpet for the Orange County Millennial Choirs and Orchestras and 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. Erin is also one of the conducting fellows for the Long Beach Symphony Orchestra for the 2016-2017 concert season. Her conducting duties at CSULB include directing the newly-formed Orchestra at the Beach as well as conducting select pieces with the Symphony Orchestra. When she's not doing musical things, Erin loves spending time with her perfect husband and her awesome family, traveling, making delicious food, and participating in all sorts of outdoor activities.

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Sue Babcock—Piano Technician

Today's "Thank You" reception generously prepared by Salvatore Sapienza.

UPCOMING EVENTS

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

- **Monday, April 17, 2017:**
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall \$10/7 *
- **Tuesday, April 18, 2017:**
University Wind Quintet's annual culmination concert. John Barcellona, director 8:00pm Daniel Recital Hall \$10/7 *
- **Saturday, April 22, 2017:**
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 *
- **Thursday, May 4, 2017:**
A TWO-PART CELEBRATION OF COLLABORATIVE MUSIC-MAKING WITH PIANO *Piano con Brio!* Craig Richey and Althea Waites, co-directors **6:00pm** Daniel Recital Hall. A collaborative concert featuring select Bob Cole Conservatory pianists in piano duets and duos from the standard classical repertoire. Tickets \$10/7 * (One ticket good for admission to both events and available for purchase at 6pm and 8pm). A reception with bountiful hors d'oeuvres will be held in the lobby between concerts, at approximately 7:30 pm.
- **Thursday, May 4, 2017:**
Piano Plus! Craig Richey and Althea Waites, co-directors **8:00pm** Daniel Recital Hall. A collaborative concert featuring select Bob Cole Conservatory musicians in instrumental duos and chamber ensembles from the classical repertoire.
- **Saturday, May 6, 2017:**
Celebrating Music: Mendelssohn's *Elijah*, Op. 70, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Saturday, May 13, 2017**
Video Game Music Symposium, Perry LaMarca, director / Johannes Müller Stosch, conductor 10:00am—10:00pm Daniel Recital Hall/Carpenter Performing Arts Center. For more information please visit: csulb.edu/music/register Twitter: Follow @gamemusiccsulb

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