

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

POEMS OF EMILY DICKINSON

SATURDAY, FEBRUARY 17, 2018 5:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

The Shining Place..... Lee Hoiby (1926-2011)

A Letter

How the Waters Closed

Wild Nights

There Came A Wind Like A Bugle

Emily Bossetti—soprano

As Imperceptibly as Grief..... André Previn (b. 1930)

Good Morning Midnight

Brittany Logan—soprano

Heart, We will forget him!..... John Duke (1899-1984)

Heart, We will forget him!..... Aaron Copland (1900-1990)

Niko Murakami—soprano

Bee! I'm Expecting You!..... Ricky Ian Gordon (b. 1956)

Bee! I'm Expecting You!..... John Duke (1899-1984)

Brittany Logan—soprano

I'm Nobody! Who Are You?..... Ricky Ian Gordon (b. 1956)

I'm Nobody..... Vincent Persichetti (1915-1987)

Emily Bossetti—soprano

I'm Nobody..... Lori Laitman (b. 1955)

She Died

If I ...

Niko Murakami—soprano

Will There Really Be a Morning?..... André Previn (b. 1929)

Brittany Logan—soprano

Will There Really be a Morning?..... Lori Laitman (b. 1955)

Niko Murakami—soprano

Will There Really Be a Morning?..... Ricky Ian Gordon (b. 1956)

Emily Bossetti—soprano

PROGRAM NOTES

ABOUT EMILY DICKINSON (1830-1886)

Emily Dickinson was born in Amherst, Massachusetts, was an American poet and is now considered, along with Walt Whitman, the founder of a uniquely American poetic voice. After studying at the Amherst Academy for seven years in her youth, she briefly attended the Mount Holyoke Female Seminary before returning to her family's house in Amherst. Considered an eccentric by locals, she developed a noted penchant for white clothing and became known for her reluctance to greet guests or, later in life, to even leave her bedroom. Dickinson never married, and most friendships between her and others depended entirely upon correspondence. Dickinson was a recluse for the later years of her life.

Dickinson's poems display incredible range and insight, particularly in her meditations on death and the nature of time. She had an ability to envision eternity embodied in the natural world without losing sight of the particular natural or living object, which she makes real through detail and startling metaphor. While Dickinson was a prolific private poet, fewer than a dozen of her nearly 1,800 poems were published during her lifetime. The work that was published during her lifetime was usually altered significantly by the publishers to fit the conventional poetic rules of the time. Dickinson's poems are unique for the era in which she wrote; they contain short lines, typically lack titles, and often use slant rhyme as well as unconventional capitalization and punctuation. Many of her poems deal with themes of death and immortality, two recurring topics found in letters to her friends.

Although Dickinson's acquaintances were most likely aware of her writing, most of her work was unknown until after her death. Thankfully Dickinson's younger sister, Lavinia discovered her cache of poems and the breadth of Emily's writings soon became apparent to the public.

TEXTS

The Shining Place

Me! Come! My dazzled face
In such a shining place!
Me! Hear! My foreign ear
The sounds of welcome near!
The saints shall meet
Our bashful feet.
My holiday shall be
That they remember me;
My paradise, the fame
That they pronounce my name.

A Letter

You ask of my companions. Hills, sir, and the sundown, and a dog large as myself, that my father bought me. They are better than beings because they know, but do not tell; and the noise in the pool at noon excels my piano. I have a brother and a sister; my mother does not care for thought, and father, too busy with his briefs to notice what we do. He buys me many books, but begs me not to read them, because he fears they joggle the mind. They are religious, except me, and address an eclipse every morning, whom they call their "Father." But I fear my story fatigues you. I would like to learn. Could you tell me how to grow, or is it unconveyed, like melody or witchcraft?

How the Waters Closed

How the waters closed above him
We shall never know;
How he stretched his anguish to us,
That is covered too.
Spreads the pond her base of lilies
Bold above the boy
Whose unclaimed hat and jacket
Sum the history.

Wild Nights

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!
Futile the winds
To a heart in port
Done with the compass,
Done with the chart.
Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

There Came a Wind Like a Bugle

There came a wind like a bugle;
It quivered through the grass,
And a green chill upon the heat
So ominous did pass
We barred the windows and the doors
As from an emerald ghost;
The doom's electric moccasin
That very instant passed.
On a strange mob of panting trees,
And fences fled away,
And rivers where the houses ran
Those looked that lived that day.
The bell within the steeple wild
The flying tidings told.
How much can come
And much can go,
And yet abide the world!

The Shining Place is a compilation of songs written for soprano on Emily Dickinson texts. Every American composer must pay her homage, and take a few of her proffered gems. The earliest is *The Drowned Boy*. *Wild Nights* and *Bugle* were written specifically for Leontyne Price who sang them often. With the addition of *The Letter* I thought that I had a group, and published it as such. Then the singer Cynthia Miller told me that she was uncomfortable starting with so intimate a piece as *The Letter* and went so far as to commission the most recently written song, which gave its name to the work as a whole.

—note by composer Lee Hoiby

As imperceptibly as grief

As imperceptibly as grief
The summer lapsed away,
Too imperceptible, at last,
To seem like perfidy.
A quietness distilled,
As twilight long begun,
Or Nature, spending with herself
Sequestered afternoon.

The dusk drew earlier in,
The morning foreign shone,—
A courteous, yet harrowing grace,
As guest who would be gone.

And thus, without a wing,
Or service of a keel,
Our summer made her light escape
Into the beautiful.

Good morning—Midnight!

Good morning—Midnight!
I'm coming home,
Day—got tired of me—
How could I—of him?

Sunshine was a sweet place—
I liked to stay—
But Morn—didn't want me—now—
o good night—Day!

I can look—can't I—
When the East is Red?
The Hills—have a way—then—
That puts the Heart—abroad—

You are not so fair—Midnight—
I chose—Day—
But—please take a little Girl—
He turned away!

Heart! We will forget him!

Heart! We will forget him!
You and I, tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

Bee! I'm expecting you!

Bee! I'm expecting you!
Was saying Yesterday
To Somebody you know
That you were due—

The Frogs got Home last Week—
Are settled, and at work—
Birds, mostly back—
The Clover warm and thick—

You'll get my Letter by
The seventeenth; Reply
Or better, be with me—
Yours, Fly.

I'm nobody! Who are you?

I'm Nobody! Who are you?
Are you – Nobody – too?
Then there's a pair of us!
Don't tell! they'd advertise – you know!

How dreary – to be – Somebody!
How public – like a Frog –
To tell one's name – the livelong June –
To an admiring Bog!

She died

She died—this was the way she died.
And when her breath was done
Took up her simple wardrobe
And started for the sun.

Her little figure at the gate
The Angels must have spied,
Since I could never find her
Upon the mortal side.

If I...

IF I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Will there really be a morning?

Will there really be a “Morning”?
Is there such a thing as “Day”?
Could I see it from the mountains
If I were as tall as they?

Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?

Oh some Scholar! Oh some Sailor!
Oh some Wise Men from the skies!
Please to tell a little Pilgrim
Where the place called “Morning” lies!

COMPOSER BIOGRAPHIES

LEE HOIBY (1926–2011)

Born in Madison, Wisconsin, **Lee Hoiby** was an American composer and classical pianist. For Hoiby, the most important reason to compose is to complement the meaning of the words with expressive and meaningful music. At Curtis Institute of Music, he studied composition with Gian Carlo Menotti who influenced his style. He also worked with Samuel Barber whom he acknowledged as his spiritual guide and musical mentor.

Hoiby’s compositions are natural, expressive, accessible, and always rewarding for a singer. His songs certainly reflect the dramatic flair of Menotti and the warm lyricism of Barber. Soprano Leontyne Price introduced many of his best-known songs and arias to the public. He also has composed piano concertos, chamber and orchestral music, and music for ballet, theater, television and film, but vocal music forms the largest portion of his compositions: operas, works for chorus and orchestra, an oratorio, and of course, his many songs.

ANDRÉ PREVIN (B. 1930)

André Previn was born as Andreas Ludwig Priwin to a Jewish family in Berlin, Germany. His date of birth is uncertain because his birth certificate was lost when he immigrated in 1939 to the United States with his family to escape the Nazis. He became a naturalized citizen of the United States in 1943.

After arriving in America Previn lived in Los Angeles where he became well-known for composing scores to Hollywood movies. He also composed many songs and jazz pieces in addition to contemporary classical music. His earliest compositions include a clarinet sonata, a string quartet, a rhapsody for violin and orchestra and some art songs. Aside from being a composer, Previn is an excellent classical and jazz pianist and orchestra conductor.

AARON COPLAND (1900–1990)

For many, **Aaron Copland** is the quintessential American composer. In his music, he captures the openness of spirit embodied in America's landscape and evokes an emotional response consistent with American culture. He pioneered musical sound qualities that we immediately identify as "Copland"—qualities which are linked with a national, classic feeling of "populism." *Billy the Kid*, *Appalachian Spring* and the other works he composed during the 1930s and 40s most exemplify this "Copland sound."

He wrote only a handful of songs and he admitted that he never thought of himself as a vocal composer. However, his two major vocal works, *Old American Songs* and *Twelve Songs of Emily Dickinson*, continue to occupy a secure place in the American vocal repertoire.

JOHN DUKE (1899–1984)

John Duke produced nearly 265 songs, distinguished for their variety of style and genuine expression. He began his musical education early in life with piano lessons. At age sixteen, he attended Peabody Conservatory in Baltimore studying piano and composition. After World War I, he fell in love with the city of New York and decided to stay there. Duke's first songs were published in 1923—the same year he joined the faculty at Smith College, where he taught until his retirement forty-four years later.

His songs represent a major contribution to song literature of the 20th century. Duke's lectures, particularly those on his approximately 260 art songs, became very popular. Although Duke's work covered a wide range of styles, it showed the particular influence of 19th-century German Lieder. Like those who influenced him, Duke had a passion for setting poems in his native language to music. Though he himself trained in piano, he wrote almost all of his compositions for voice. When asked why, the composer replied, "I think it is because of my belief that vocal utterance is the basis of music's mystery."

RICKY IAN GORDON (B. 1956)

Ricky Gordon was born in Oceanside, New York and grew up on Long Island with his three sisters. He studied piano, composition, and acting at Carnegie Mellon University. After moving to New York City, he quickly emerged as a leading writer of vocal music that spans art song, opera, and musical theater. Gordon's songs have been performed and or recorded by such internationally renowned singers as Renée Fleming, Dawn Upshaw, Nathan Gunn, Judy Collins, Kelli O'Hara, Audra MacDonald, Kristin Chenoweth, Nicole Cabell, Frederica Von Stade, Andrea Marcovicci, Harolyn Blackwell, Betty Buckley, and the late Lorraine Hunt Lieberson, among many others.

Gordon has given us another masterpiece in the form of eleven songs written for soprano voice with piano: *Too Few the Mornings Be*, based on the poetry of Emily Dickinson. Written specially for the great Renée Fleming, this collection contains a personal note from Fleming herself, praising the beauty and freedom of the songs within, saying, "I love how you write for the voice; the vocal line moves freely throughout the whole range." This simple, elegant collection is truly a gift to soprano soloists.

VINCENT PERSICHETTI (1915–1987)

Vincent Persichetti was an American composer, teacher, and pianist. An important musical educator and writer, he was a native of Philadelphia. He was known for his integration of various new ideas in musical composition into his own work and teaching, as well as for training many noted composers in composition at Juilliard. He was the author of *Twentieth-Century Harmony*, a widely respected theory textbook.

Persichetti's fifty-nine songs date from the 1950s and are marked by musical economy and taste, an unerring sense of prosody, and sensitivity to poetic content. His setting of four Emily Dickinson poems is modest, but very charming. They are probably the best known of Persichetti's songs and have remained and engaging favorite in the performing repertoire.

LORI LAITMAN (B. 1955)

Lori Laitman is one of America's prolific composers of art songs and her works are enthusiastically received and frequently performed. As a *magna cum laude* Yale College graduate with an MM from The Yale School of Music, Laitman has been featured on Thomas Hampson's *Song of America* radio series and website and in The Grove Dictionary of American Music. She has composed music for film, theatre, and various chamber ensembles, but since 1991 she has concentrated on composing for the voice.

Laitman draws her texts from many poetic styles. Some of her favorite poets are Emily Dickinson, Sara Teasdale, and Mary Oliver. Critics are enthusiastic in their praise of Laitman's songs, citing her taste for fine texts, and the nuance and color of her musical settings. In an interview with Kathleen Watt, Laitman used three words to describe her music: "I would hope it's *timeless*. I think it's *beautiful*. And it's certainly *lyric*. Even in the funny songs there's a lyrical quality that is unmistakable." About her songs, she says, "I want my music to speak to all people, not just to singers."

PERFORMER BIOGRAPHIES

NIKO MURAKAMI

, soprano, is a junior vocal performance major at the Bob Cole Conservatory of Music at California State University, Long Beach. She is currently studying classical voice with Shigemi Matsumoto and is in her third year with the BCCM Opera Institute. This past fall, Niko starred in Opera Scenes as Susanna from Mozart's *Le Nozze di Figaro* under the direction of Eli Villanueva and Brian Farrell. She is currently a member of the University Choir under the direction of Joshua Palkki. She has received the Alfred Caplan Memorial Opera Scholarship, the California Women's Chorus Scholarship, Los Cancioneros Master Chorale, and the City of Torrance Performing Arts Consortium/Daily Breeze "Making a Difference" Award. Niko will be part of the ensemble cast of the Bob Cole Conservatory's 2018 opera production of *Candide* by Leonard Bernstein.

EMILY BOSETTI

, soprano, is a student of Shigemi Matsumoto in her 4th year as a vocal performance major at the Bob Cole Conservatory of Music. Emily performed her first full role with the BCCM Opera Institute as Esmeralda in *The Bartered Bride* by Bedřich Smetana in 2016. In 2017, she performed the role of La Comtesse in *Chérubin* by Jules Massenet with the Opera Institute and sang in the Long Beach Opera chorus of Philip Glass' *The Perfect American*. She also performed the role of Pepik in *The Cunning Little Vixen* by Leoš Janáček at the Miami Music Festival. Notable prior opera scene performances include selections from Mozart's *Così fan tutte* as Fiordiligi, Mozart's *Don Giovanni* as Donna Anna, Donizetti's *La fille du régiment* as Marie, and Bizet's *Carmen* as Frasquita. In spring of 2018, Emily will sing the lead role of Cunegonde in *Candide* by Leonard Bernstein with the BCCM Opera Institute.

BRITTANY LOGAN

, soprano, is an Opera Performance major in the vocal studio of Dr. Katharin Rundus. This is her final year at the BCCM. Brittany began her studies at Fullerton College as a Theater major and transitioned into Classical Voice soon after. She was named *Orange County Register's* "Performer of the Month" after her performance in *Ragtime* as Sarah.

Brittany has also performed in the Opera Institute's Opera Masterpieces singing the roles of The Countess from *Le nozze di Figaro*, Giulietta from *Les contes d'Hoffman*, Nella from *Gianni Schicci*, Lady Billows from *Albert Herring* and Adriana from *Adriana Lecouvreur*. This spring Brittany will be performing the soprano solo in the Brahms Requiem with the UCI Symphony.

GUK-HUI HAN

's career as a performer, collaborative pianist, and vocal coach has taken her across the globe, including premieres in Los Angeles and piano, art song, and opera festivals in Europe, Asia, and North America. Dr. Han has attended such prestigious summer festivals as the Fall Island Vocal Art Seminar (Potsdam, New York, 2017), Miami Music Festival (Miami, Florida, 2017), Professional Pianist Program at Songfest, Colburn School of Music (Los Angeles, California, 2013), Franz-Schubert Institut (Baden bei Wien, Austria, 2012), and the Aspen Music Festival (Aspen, Colorado, 2008). During these years, she worked alongside such luminaries as Elly Ameling, Roger Vignoles, Martin Katz, Jake Heggie, Graham Johnson, Helmut Deutsch, and Julius Drake. As an active vocal coach, she enjoys learning languages; in 2014, she completed the French immersion program, L'École Française at Middlebury College, Middlebury, Vermont.

Dr. Han has had extensive experiences as a collaborative pianist. In 2013, she was one of only two pianists in America invited to perform in the final round of the prestigious Wigmore Hall Song Competition, London, England. Since 2014, she has served as staff pianist at the Bob Cole Conservatory of Music (BCCM) at California State University, Long Beach where she works with ensembles such as the BCCM Opera Institute, BCCM Chamber Choir, BCCM University Choir, and coaches singers and instrumentalists. During her doctoral studies, Han accompanied the University of Southern California (USC) Thornton Chamber Singers, the USC Apollo Men's Chorus, and the USC Wind Ensemble, and served as the music director for *Le Portrait de Manon*.

Guk-Hui 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. She has received scholarships to the Aspen Music Festival, the University of Cincinnati, Songfest, and was awarded USC's Koldofsky Fellowship (2010-2014). Dr. Han was also elected to Pi Kappa Lambda, a music honor society. She has studied under teachers including Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu.

UPCOMING EVENTS

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

- **Monday, February 19, 2018:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Wednesday, February 21, 2018:**
Musical Masterpieces of the Baroque Era, John Barcellona—flute, Mark Uranker—harpsichord, David Garrett—viola da gamba 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, February 24, 2018:**
Faculty Artist Recital Darrin Thaves, flute 8:00pm Daniel Recital Hall Tickets \$10/7*
- **Friday, March 2, 2018:**
Chamber and University Choirs: *On nature and the "other"* Jonathan Talberg and Joshua Palkki, directors 8:00pm Los Altos United Methodist Church Tickets \$10/7

- **Sunday, March 4, 2018:**
Faculty Artist Recital The Orpheus Duo, Althea Waites and Mark Uranker, piano 4:00pm
Daniel Recital Hall Tickets \$10/7 *
- **Monday, March 5, 2018:**
Woodwind Chamber Music, Rena Urso, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, March 8, 2018:**
World Percussion Concert, Eric Hartwell, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, March 9, 2018:**
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm
Carpenter Performing Arts Center Tickets \$10/7 *
- **Sunday, March 11, 2018:**
BCCM 10th Anniversary Gala, Johannes Müller Stosch, conductor 2:00pm
Carpenter Performing Arts Center Tickets \$10/FREE
- **Thursday, March 15, 2018:**
Concert Band with Guest, Jermie Arnold, conductor 7:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, March 16, 2018:**
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor 8:00pm
Carpenter Performing Arts Center Tickets \$15/10
- **Saturday, March 17, 2018:**
Faculty Artist Recital, Jason Bonham, viola 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Sunday, March 18, 2018:**
Concert Jazz Orchestra & Studio Jazz Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Tuesday, March 20, 2018:**
Spring Choral Concert: Bel Canto, Beach Chorale, & Forty-Niner Chorus, Matthew Hazzard,
Marcus Klotz, and Brian Dokko, conductors 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, April 6, 2018 @ 8:00pm**
Saturday, April 7, 2018 @ 2:00pm/8:00pm
Sunday, April 8, 2018 @ 2:00pm:
The Opera Institute Presents: *Candide*, David Anglin, musical director
University Theatre, Tickets \$25/15

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