

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



THE THIRTEENTH

MULTI-PIANO EXTRAVAGANZA

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

SATURDAY, APRIL 7, 2018 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

- Sonata in C Major, K. 521..... Wolfgang Amadeus Mozart
Allegro (1756-1791)
Craig Richey, Shun-Lin Chou
- Concerto for Two Pianos, FP 61 Francis Poulenc
Allegro ma non troppo (1899-1963)
Althea Waites, Mark Uranker
- The Swan* Camille Saint-Saëns
from *The Carnival of the Animals* (1835-1921)
arr. Greg Anderson
Shun-Lin Chou, Chizuko Asada
- Overture to *Die Meistersinger von Nürnberg* Richard Wagner
(1813-1883)
arr. Anton Deprosse, Max Reger
Valentina Gottlieb, Chizuko Asada
Craig Richey, Shun-Lin Chou, Althea Waites, Mark Uranker

INTERMISSION

- Tres Romances*, No. 3 “Baile” Carlos Guastavino
(1912-2000)
Valentina Gottlieb, Craig Richey
- Variations on a Theme by Paganini* Witold Lutoslawski
(1913-1994)
Iason Giagtzoglou, Angelos Ntais
- Turkish Rhapsody (After Mozart)*..... Vyacheslav Gryaznov
(b. 1982)
Noah Lovold, Ronin del Castillo
Matthew Esguerra, Taylor Bredberg
- “Polka and Fugue” from *Schwanda the Bagpiper* Jaromír Weinberger
(1896-1967)
arr. Shun-Lin Chou
Eunhye Grace Hong, Kristi McKinley
Dorothy Robbins, Alexander Lee
- “Brazileira” from *Scaramouche*..... Darius Milhaud
(1892-1974)
arr. Walden Hughes
Mark Uranker, Althea Waites, Angelos Ntais
Chizuko Asada, Craig Richey, Shun-Lin Chou, Valentina Gottlieb, Iason Giagtzoglou

PROGRAM NOTES

SONATA IN C MAJOR Sonata in C Major is the last of five complete sonatas by **W.A. Mozart**. Composed in 1787, this mature and brilliant work was initially given to the sister of his friend Baron Gottfried von Jacquin, named Franziska, with Mozart's instruction "with my compliments and tell her to tackle it at once, for it is rather difficult." Evidently, Mozart was eager to play it with "Signora Diniminimi," no doubt referring to Franziska's skill at playing fast notes. The first of three movements opens by contrasting an ascending figure in octave unison with a delicate reply that alternately features the secondo and primo parts. The three-note pickup figure neatly relates the delicate part of the first theme with the elegant, lyrical second theme. The development section traverses several new keys and moods before returning for a full recapitulation.

—Shun-Lin Chou

CONCERTO FOR TWO PIANOS **Francis Poulenc's** Concerto for Two Pianos was written in 1932 and dedicated to the Princesse de Polignac, who commissioned it. The concerto is full of the sounds he heard in his life—the music of Stravinsky, French music-hall melodies, street song, music derived from silent films and Balinese gamelan. The concerto, like much of the composer's output, is alternately beautiful, silly, lively, heart-wrenching and profound.

The first movement begins and ends with a imitation of the Gamelan orchestra (an Indonesian orchestra of mostly pitched and non-pitched percussion instruments). Sandwiched between are a French folk tune, and music inspired by Edith Piaf and Charlie Chaplin. Igor Stravinsky also pokes his head around the corner for a moment...

—Mark Uranker

THE SWAN Composed in 1886, *The Carnival of the Animals* was such a success in performances that **Camille Saint-Saëns** forbade its publication during his lifetime, lest it overshadowed his more serious works. *The Swan*, the penultimate movement of *Carnival*, was an exception—Saint-Saëns relented in allowing a publication (as an arrangement for cello and piano) in 1887. Heard today is an arrangement by Greg Anderson of the popular Anderson-Roe duo for two pianos—perhaps a fitting instrumentation as the original also involved two pianos. Listen for the cello line being surrounded by graceful filigrees throughout.

—Shun-Lin Chou

OVERTURE TO DIE MEISTERSINGER VON NURNBERG *The Master Singers of Nuremberg*, composed in 1867, revolves around a singing contest and the question of what makes a good song. The opera reveals **Richard Wagner's** bright, joyful, and humorous side—qualities we don't often see in his works. There are no curses, love potions, or murders this time, only a story of rivalry between a good and a bad singer (Walther von Stoltzing and Sixtus Beckmesser, respectively) for the hand of a lovely maiden (Eva Pogner).

The Overture anticipates four of the opera's main melodies. They are heard in succession and then combined ingeniously in the final section where they can all be heard simultaneously. The first two themes are associated with the guild of the master singers. The first a march and the second a fanfare. The third theme is a variant of the song with which Walther wins the singing contest and, with it, Eva's hand. Finally, the fourth theme is introduced in conjunction with a funny, irreverent version of the

master singers' melody as the apprentices imitate the masters and poke fun at them. The combination of these four themes brings the prelude to a glorious climax that leads directly into the beginning of Act 1 (the congregation singing a chorale in church), but the concert ending with concluding chords is also effective and satisfying.

—Shun-Lin Chow/Peter Laki

TRES ROMANCES **Carlos Guastavino** was one of the foremost Argentine composers of the 20th century. His output amounted to over 500 works, most of them songs for piano and voice. His style was quite conservative, always tonal and lusciously romantic. His compositions were clearly influenced by Argentine folk music. His reputation was based almost entirely on his songs, and Guastavino has sometimes been called “the Schubert of the Pampas.”

In *Baile en Cuyo* (Dance in Cuyo), the composer relies on traditional dance rhythms and melodies and creates a pianistically brilliant piano duo.

—Valentina Gottlieb

VARIATIONS ON A THEME BY PAGANINI **Witold Lutoslawski** is considered one of the leading Polish composers of the 20th century, gaining recognition before World War II. The result of the German occupation of Poland led to a decline of Polish cultural life. Since public music performances were banned by the Germans, the serious musical output of the Polish composers was usually heard in cafés. Lutoslawski and his friend Andrzej Panufnik made numerous two-piano arrangements of classical works, ranging from Bach's organ works to Debussy and Ravel. The *Variations on a Theme by Paganini* is the only piece out of the nearly two-hundred two-piano arrangements to survive the Warsaw Uprising.

The Variations on a Theme by Paganini is inspired by the famous last caprice for solo violin by Niccolò Paganini. This caprice No. 24 is itself a set of a theme and eleven variations. The theme has served several other major composers such as Schumann, Liszt, Brahms, and Rachmaninoff. Lutoslawski follows Paganini's scheme closely in his two-piano version, but has added, right from the outset, a harmonic dimension embracing a chromatically spiced tonality, if not a gently clashing polytonality. In addition, Lutoslawski used great imagination and twentieth-century harmonic vocabulary in transferring the violinistic passages to two pianos.

—Iason Giagtzoglou

TURKISH RHAPSODY **Vyacheslav Gryaznov** is a Russian concert pianist and composer of many brilliant transcriptions. About the *Turkish Rhapsody* he writes, “this is not a transcription of a famous Mozart's theme only. It's called ‘Rhapsody’ because of some parallels with Rachmaninov's *Rhapsody on the theme by Paganini*, but here I use instead *Dies Irae*, a melody which every child in Russia knows—a song about a grasshopper which was eaten by a frog. There is also some Piazzolla. It was written specially for a skit performance as a musical joke.”

Mozart's familiar tune from the *Turkish March* is one of the few classical works that has really rooted its melody in the ears of a very wide audience. Many people can pick out its welcoming energy and liveliness. Listen now as its themes have new life breathed into them by Gryaznov. With wild harmonies and reckless rhythmic play, enjoy this humorous take on Mozart's classic.

—Taylor Bredberg

“POLKA AND FUGUE”

Schwanda the Bagpiper was written in 1926 with music composed by **Jaromír Weinberger** and a libretto by Miloš Kareš. The work incorporates Czech folklore into a story that follows Schwanda, a newlywed bagpiper, on his many adventures. This piece is frequently programmed for orchestral concerts. The music is lively with folk elements and a bright character.

The polka begins with a call-and-response between the woodwinds and brass before the main theme enters. The theme is a simple folk melody and is followed by a contrasting expressive middle section.

The fugue features a subject that is similar in character to the polka with its quick staccato 16th notes and continuous energy. The theme goes through many chromatic transformations throughout the piece resulting in rich and complex music and is cleverly combined with the polka theme. The work builds up to an exciting and grand finale.

This arrangement for four pianos, eight hands by Dr. Shun-Lin Chou brings the excitement and energy from the orchestral score to the keyboard. The parts are extremely contrapuntal with pianos trading lines of melody and motives back and forth. The performers must be able to act as sections of an orchestra and work together to highlight the melody while countermelodies and basslines provide adequate support without being overpowering.

—Dorothy Robbins

“BRAZILEIRA”

The festive final movement of the two-piano suite *Scaramouche*, by **Darius Milhaud**, “Brazileira” conjures up the folk idiom and the rhythm of the South American samba, with a hint of the composer’s trademark polytonality.

—Shun-Lin Chou

FACULTY PERFORMERS

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 mentors include Edith Hirshtal, Michael Carson and Natalie Limonick. She is a member of Pi Kappa Lambda. She maintains an extensive private piano studio in Irvine and her students have received numerous awards in various competitions. As a teacher, she specializes in natural techniques and physical freedom. She also coaches Junior Chamber Music and serves as an adjudicator for many piano competitions in Southern California.

In addition to 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 The Hoson House in Tustin, California where she started The Hoson Classical Concert Series. In this intimate setting, audience members enjoy music performed by first-rate musicians from all over the world.

SHUN-LIN CHOU

is recognized internationally as a performer of uncommon brilliance and artistry, having performed to critical acclaim as soloist in over a dozen concertos throughout the world. An active adjudicator and clinician, Shun-Lin Chou has judged competitions from regional to national levels. Locally, he has frequently judged top level competitions for MTAC, CAPMT, SYMF, and SCJBF. Invitations to present masterclasses and lecture recitals have taken him to colleges and universities in Asia, Europe, and across the US. A dedicated teacher and leader in music organizations, he has served as Missouri Music Teachers Association's Conference Chair. His former students have won national competitions and admission to such schools as Juilliard and Curtis; several hold professorships at colleges and universities in the U.S. and abroad. A multi-faceted artist, teacher, and scholar, Dr. Chou recently presented a paper at an international symposium on Johannes Brahms entitled "Brahms' Piano Idiom: Toward a New Virtuosity."

Dr. Shun-Lin "Sam" Chou currently serves as Director of Keyboard Studies and Professor of Piano at CSULB's Bob Cole Conservatory of Music, a position he has held since 2003. Previously, he has taught at Missouri State University as a tenured associate professor, Tunghai (Taiwan) University summer festival, and the University of Michigan. 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 master's in Piano Pedagogy 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 BCCM at California State University, Long Beach, and formerly a professor of Piano on the Faculty at Academy of Music in Riga, Latvia. Dr. Valentina Gottlieb coaches future Bachelor and Master of Music students and teaches at her private studio in Irvine. In Latvia and the US, her students are winners of National and International competitions.

V. Gottlieb regularly performs solo and ensemble recitals including the International Music Festivals 'For the City and World,' 'Summertime,' 'Artissimo' and others in Riga, Latvia and also for the 5th Music Festival in the city of Casal De L'Espluga De Francoli (Spain), Istituto Italiano di Cultura, Classical Music Encounters of Southern California, Victoria Chamber Music Festivals, and our annual BCCM Multi-Piano Extravaganza. Besides performing and teaching, she regularly gives masterclasses and adjudicates various festivals and competitions.

Dr. Gottlieb was the first Latvian pianist to perform the John Field concerti for piano and orchestra, B. Martinu's piano sonata and other works. Her programs were recorded and broadcast by the Latvian State Radio and television. Dr. Gottlieb has authored two books on B. Martinu piano music.

Mrs. 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 Professor K. Blumental and Professor N. Perelman.

CRAIG RICHEY

is a native of North Carolina and received his high school diploma from the N.C. School of the Arts. He has a BA in music from the St. Louis Conservatory, and a MM 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 NPR and Voice of America Radio, broadcast worldwide. He taught for ten years at the renowned Third Street Music School Settlement in New York City and directed their esteemed chamber music program. His major teachers include Joseph Kalichstein and Martin Canin.

Mr. Richey's students have been regular winners of the BCCM Concerto Competition and have frequently garnered first and second prizes in solo and concerto competitions in California. His students have been accepted into both piano performance and collaborative piano programs at USC, UCLA, Cincinatti Conservatory, Indiana University, Manhattan School of Music, San Francisco Conservatory and the Peabody Institute. He is also a frequent adjudicator at competitions throughout the Southwest.

As a performer, Richey has collaborated with such notable artists as cellist Lynn Harrell, soprano Clamma Dale, clarinetist Daniel McKelway, and violinists Pamela Frank and Elaine Richey. Elaine Richey (1932-1997), Craig's mother, was winner of the 1959 Walter Naumburg Competition and assistant to Ivan Galamian at the Curtis Institute. Richey is also a successful film composer. Visit craigrichey.com for more information.

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. 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 music for the 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, *Agrippina* and *Giulio Cesare* by Handel, and the *Magnificat* of J. S. Bach. Mark also performs and rehearses with the American Ballet Theatre during the summer in New York City.

ALTHEA WAITES is an internationally acclaimed pianist and has concertized extensively throughout the United States, Europe and Asia as a soloist, chamber musician and collaborative artist. 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 awards and commendations for her work. She has performed at major venues around the world including Disney Hall in Los Angeles, Wigmore Hall in London, Merkin Hall in New York City, and the National Arts Festival in Grahamstown / Eastern Cape, South Africa.

Ms. Waites received a Bachelor of Music degree from Xavier University of Louisiana, and a Master of Music degree in piano from the Yale University School of Music where she studied with Donald Currier. Previous teachers and mentors include Russell Sherman, Alice Shapiro and Sister Mary Elise Sisson.

She is currently on the keyboard faculty for the BCCM at California State University, Long Beach, and is in demand for recitals, residencies and masterclasses at colleges and arts institutions throughout the US.

STUDENT PERFORMERS

IASON GIAGTZOGLU was born in Greece and is a second-year graduate student in Piano Performance at the BCCM, studying with Dr. Shun-Lin Chou. He is a Fulbright Scholar and a recipient of the prestigious Cole Scholarship for his graduate studies. In addition, he was awarded the Music Department Scholarship for 2017-2018 and he is a Graduate Assistant for the Keyboard Area. He completed his undergraduate studies at the University of Macedonia, Thessaloniki and at the State Conservatory of Thessaloniki.

He participated in Concerto Performance Competitions where he won several times the top prizes. Thus, he performed repeatedly as a soloist with professional Greek symphony orchestras such as the State Symphony Orchestra of Thessaloniki as well as with the Students' Symphony Orchestra of the University of Macedonia, Thessaloniki. During his studies in the States, he performed twice in the annual Conservatory Showcase at CPAC, the Multi-Piano Extravaganza, the CAPMT State Conference in Fresno 2017 and in other local events as well. Iason has received multiple offers for assistantship, scholarship, and admission to DMA programs and plans to begin his doctoral studies in Fall 2018.

ANGELOS NTAIS received his Piano Diploma from the State Conservatory of Thessaloniki, Greece and his bachelor's degree in Philosophy and Education from the Aristotle University of Thessaloniki. He pursued graduate studies in Neuroscience and Education (M.Sc.) at the University of Macedonia, Thessaloniki, Greece. During his music studies in Greece, he participated in several solo and chamber music concerts. Currently, he is a Piano Performance graduate student at the studio of Dr. Shun-Lin Chou at the BCCM and is a graduate assistant for the Keyboard Area. Furthermore, he was awarded the Cole Scholarship and the Keyboard Foundation Scholarship, and he is also a Fulbright Scholarship recipient. After receiving his master's degree in Piano Performance at CSULB, he intends to pursue interdisciplinary doctoral studies with an emphasis in music and neuroscience. His ultimate goal is to create piano learning methods for people with neurological disorders and become a specialized piano educator.

NOAH LOVOLD is a 19-year old freshman and native of Long Beach. He began playing the piano when he was 8 years old and is currently studying with Craig Richey at the BCCM. He has taken masterclasses with numerous acclaimed pianists, including Eduardo Delgado, Li Ming-Qiang, Stephen Prutsman, and Bryan Pezzone. Prior to attending CSULB, he studied under Susan High. Some of his significant achievements include Certificate of Merit Panel Finalist 2016, SYMF 1st place Open Solo in 2016 and 1st place Open Baroque in 2015. In February 2018, he won 1st place in the CAPMT Concerto South Regional Competition. An avid lover of chamber music, he has played in various ensembles and will be on the JCM Honors Tour to Prague, Vienna, and Budapest this summer. In addition to classical music, Noah enjoys listening to jazz, Radiohead, and Captain Beefheart & His Magic Band.

RONIN DEL CASTILLO is a second-year undergraduate student pursuing a Bachelor of Music degree with a concentration in piano performance. He began studying piano at the age of 7 with Xin Xin Sun until completing the MTAC Certificate of Merit in 2015. In high school, he contributed his skills as lead pianist of their school musicals, as well as participating in the jazz band, orchestra, and choir. Ronin currently attends BCCM and is studying under the direction of Althea Waites. He takes part in accompanying many of the groups and ensembles at CSULB. He has so far served as a collaborative

pianist in Cantus, Opera Masterpieces, the vocal department's Lower Division Forum, Collegium Musicum, the 2018 Honors Festival, and a class in the Theatre Department. Outside the Conservatory, he actively accompanies middle schools and high schools upon request. Ronin plans to have a career in collaborative piano and continues to reach out for opportunities as an accompanist.

MATTHEW ESGUERRA is a third-year undergraduate student at the Bob Cole Conservatory of Music who studies classical piano with Dr. Shun-Lin Chou. As a Cole Scholar, he has been selected to perform in masterclasses taught by world-renowned concert pianists such as Stephanie Hoernes, Arthur Greene and Edward Wolanin. In addition, he has won first prize in the 2016 and 2017 George and Beverly August Piano Scholarship competitions and is a recipient of prestigious scholarships under the names of John Jacob Shaak and Martin Figoten. He also enjoys studying chamber music and collaborative piano repertoire with his fellow musicians and has been featured as a performer in the conservatory's Multi-Piano Extravaganza.

TAYLOR BREDBERG has been studying piano since the age of seven and started composing music soon after that. He has studied piano and composition at many prestigious schools including the Colburn School, USC, and now CSULB. He wishes to someday bring the music he loves into film and television so that a wider audience can experience the beauty of contemporary classical music.

GRACE EUNHYE HONG is a second-year student in the Master of Music degree in piano performance under Dr. Shun-Lin Chou at the BCCM. A native of South Korea, she attended the Arts High School and completed her Bachelor of Music degree in piano performance at Dongduk University. Following that, she studied church music at Hope University in Fullerton.

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, as well as in masterclasses with such notable teachers as Peter Vinograd and Vinia Tsopelas. In addition, she is in-demand as a collaborator with numerous BCCM musicians, having worked as an accompanist for the Vocal Forum and Men's Chorus at the Bob Cole Conservatory.

KRISTI MCKINLEY is driven by her undeniable passion for music and is a dedicated pianist and educator based in Southern California. She is currently earning her master's degree in piano performance at the Bob Cole Conservatory of Music where she is studying with Craig Richey. She received her Bachelor of Music degree in piano performance at Chapman University, Hall-Musco Conservatory of Music where she studied with Dr. Janice Park. Having demonstrated herself as a versatile pianist, she was honored with awards including the Chapman University Piano Performance Award in both 2014 and 2015, and the Chapman University New Music Ensemble Award in 2015. Her recent performances include the 2017 Piano Showcase at BCCM and an MTAC benefit concert.

Outside of performance, she is treasurer for the CSULB MTNA collegiate chapter and she recently presented at the 2018 MTAC Piano Pedagogy Symposium held in Austin, Texas

DOROTHY ROBBINS is a graduate of the University of Redlands where she received her Bachelor of Music degree with a focus in piano performance and was a student of Artist in Residence Louanne Long. Mrs. Robbins is completing her Master of Music degree in piano performance at the Bob Cole Conservatory where she has been studying with Dr. Shun-Lin Chou. During her time as a master's student, she has performed in numerous concerts as a soloist and collaborator including the Young Professionals Leadership Network Recital, Keyboard Department Showcase, *Piano Con Brio!*, *Piano Plus!*, Multi-Piano Extravaganza, and her master's recital.

As an accompanist, Mrs. Robbins has played for recitals, competitions, juries, and concerts across Southern California. She holds memberships to CAPMT and Phi Kappa Phi. Currently Mrs. Robbins serves as a member of the Board of Directors for the University of Redlands Summer Piano Camp where she teaches classes and directs ensembles. When she is not practicing, Mrs. Robbins enjoys acting and hiking.

ALEXANDER LEE is an Los Angeles-based artist whose primary focus is composing and performing new music. In 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). During his undergrad at the Bob Cole Conservatory of Music he studied piano under Craig Richey and Althea Waites, and also studied composition with Dr. Raymond Torres-Santos, Dr. Alexander E. Miller, and Dr. Alan Shockley (2011-2016). He is currently a piano instructor at Quest Learning Studio and is also currently working on his master's degree in piano performance under the tutelage of Craig Richey.

ACKNOWLEDGEMENTS

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Sue Babcock—Piano Technician

Today's "Thank You" reception generously provided by Beverly August.

UPCOMING EVENTS

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

- **Wednesday, April 11, 2018:**
Lecture: Dr. Sylvia Wang, piano faculty at Northwestern University, presents “*Memorization and Music: A Holistic Approach*”
2:00pm Daniel Recital Hall FREE
- **Wednesday, April 11, 2018:**
Masterclass: Dr. Sylvia Wang, piano faculty at Northwestern University, works with select CSULB piano performance majors.
3:00pm Daniel Recital Hall FREE
- **Friday, April 13, 2018:**
Guest Artist Recital: Sylvia Wang, piano.
Olivier Messiaen’s eighth Prelude (*A Reflection in the Wind*), followed by Toru Takemitsu’s *Rain Tree Sketch II* (in memoriam Olivier Messiaen). The epic Sonata by Akira Miyoshi, also French-influenced, forms the centerpiece of the first half, which concludes with the colorful *Duo Ye* by Chinese composer, Chen Yi. The second half features the entire second book of Debussy’s evocative Preludes.
8:00pm Daniel Recital Hall \$10/7 *
- **Saturday, April 21, 2018:**
Piano Showcase, Shun-Lin Chou, director.
This concert will feature outstanding CSULB pianists in solo performances of classics by the great composers from the eighteenth to the twentieth centuries.
4:00pm Daniel Recital Hall \$10/7 *
- **Thursday, April 26, 2018:**
Piano con Brio! Althea Waites, director.
A collaborative concert featuring select Bob Cole Conservatory pianists in piano duets and duos from the standard classical repertoire.
8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, April 27, 2018:**
Caribbean Extravaganza! Dave Gerhart, director
8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, May 3, 2018:**
Piano Plus! Craig Richey director.
A collaborative concert featuring select Bob Cole Conservatory musicians in instrumental duos and chamber ensembles from the classical repertoire.
8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, May 5, 2018:**
Celebrating Music 2018: Beethoven’s Symphony No. 9 in D Minor, Op. 125
Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10

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