

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



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*THE FIFTHTEENTH*

# MULTI-PIANO EXTRAVAGANZA

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FEATURING

CHIZUKO ASADA, SHUN-LIN CHOU,  
SAMUEL GRODIN, CRAIG RICHEY, AND  
SELECT PIANO ENSEMBLE AND KEYBOARD STUDIES STUDENTS

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SATURDAY, APRIL 09, 2022 3:00PM

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GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

Overture to *The Marriage of Figaro* ..... Wolfgang Amadeus Mozart (1756-1791)  
arr. Robert Keller

Dustin Ngo, Chizuko Asada, YiQi Guo, Lauren Wright

*Scaramouche* ..... Darius Milhaud (1892-1974)  
Vif  
Modéré  
Brazileira

Arvin Gantumur, Perrine Lee

Paganini Variations ..... Witold Lutosławski (1913-1994)

John Lonergan, Derik Soltanian

*Three Argentinian Romances* ..... Carlos Guastavino (1912-2000)  
I. Las niñas de Santa Fe

Doris Chen, Yinlin Ma

*Suite No.2 for Two Pianos, Op.17* ..... Sergei Rachmaninoff (1873-1943)  
IV. Tarantella

Chan Lee, Jason Heemang Griffin

# INTERMISSION

*Hungarian Rhapsody No. 2 for Two Pianos, Eight Hands* ..... Franz Liszt (1811-1886)  
arr. Richard Kleinmichel  
arr. /edited to picture Craig Richey

Craig Richey, Doris Chen, Matthew Garza, Emilio Gutierrez, Mai Kubo  
John Lonergan, Emerson Smith, Derik Soltanian, AND... *Tom & Jerry*  
Apostolia Nikouli—conductor

Waltz from *Faust* ..... Charles Gounod (1818-1893)  
arr. Renaud de Vilback

Chan Lee, Yinlin Ma, Arvin Gantumur, Perrine Lee

*Polonaise, Op.77*..... Camille Saint-Saëns (1835-1921)

Samuel Grodin, Shun-Lin Chou

“Sheep May Safely Graze” ..... Johann Sebastian Bach (1865-1750)  
arr. First Piano Quartet

Shun-Lin Chou, Craig Richey, Chizuko Asada, Samuel Grodin

Overture to *William Tell* (excerpt)..... Gioachino Rossini (1792-1868)  
from *Birthday Cantata*, BWV 208 arr. Ferdinand Wrede

Samuel Grodin, Shun-Lin Chou, Chizuko Asada, Craig Richey

Slavonic Dance in B Major, Op.72, No.1 .....Antonin Dvořák (1841-1904)  
arr. Robert Keller

Shun-Lin Chou, Craig Richey, Samuel Grodin, Chizuko Asada  
Clara Nguyen, Perrine Lee, Jason Heemang Griffin, Chan Lee

## PROGRAM NOTES

**OVERTURE TO THE MARRIAGE OF FIGARO** The Marriage of Figaro (*Le nozze di Figaro*) premiered in 1786 at the Burgtheater in Vienna, and was written by Austrian composer **Wolfgang Amadeus Mozart** (1756-1791) and librettist Lorenzo Da Ponte (1749-1838). It is an Italian opera buffa, or comic opera, consisting of four acts based on a French stage play of the same name by Pierre-Augustin Caron de Beaumarchais, and continuing the plot of *The Barber of Seville* several years later. A timeless favorite among operatic repertoire since its warmly received premiere, *The Marriage of Figaro* continues to captivate audiences of all ages, through its brilliant intertwinement of ensemble scenes with arias that provide greater insights into each of the characters who sing them. This work showcases Mozart’s depth of expression and ability to excel in composing any genre, with orchestral writing that offers elaborate commentary on the plot and successfully unifies music with drama.

Today’s 8-hand piano performance will be of the opera’s well-known Overture, which is often played independently as a concert piece by orchestras or other instruments. It was composed in an abridged sonata form common for this kind of piece, and is in the key of D major at the lively tempo of presto. This arrangement for 4 players on 2 pianos is by German music editor Robert Keller (1828-1891), who worked in Berlin for the music publishing company N. Simrock, editing and arranging a substantial quantity of classical works during his lifetime. We hope you will enjoy this performance of the *Overture to The*

*Marriage of Figaro.*

## SCARAMOUCHE

**Darius Milhaud** was one of the most prolific among the group of French composers *Les Six*. Though light in mood and character, the Scaramouche suite features Milhaud distinct blend of jazz, polytonal, and Brazilian elements to great effect. Based on material originally written for a 1937 production at the Théâtre Scaramouche, the name refers to a stock *commedia dell'arte* character known for being a boastful coward. The score is often heard in a version for saxophone or clarinet and orchestra, along with several other arrangements.

The opening movement “Vif” in ternerary form bubbles with youthful energy, and includes an old English Children’s tune in a contrast. *Modéré* is a gentle dialogue with a central section in flowing 6/8. Simple and idyllic yet with exquisite contrapuntal details. In the final *Brazileira*, Milhaud pays homage to the Samba, which he heard (and danced?) while serving as secretary to Paul Claudel, the poet and French Ambassador to Brazil

A couple of interesting parallels and a trivia...

- Similar to Saint-Saëns *Carnival of the Animals*, the piece was published against the composer’s initial wish. Both Milhaud and Saint-Saëns were concerned that the work would overshadow their more serious compositions.
- Like the Dvořák Slavonic Dance heard later this afternoon, the piano ensemble version is the original.
- Against the backdrop of German occupation of Paris in early 1940s, two French pianists performed Scaramouche, tricking the censors by listing its composer’s name as “Hamid-al-Usurid”--a fictitious Arabic composer whose name just happens to be an anagram of “Darius Milhaud”.

## PAGANINI VARIATIONS

During the Second World War, Polish composer **Witold Lutosławski** was captured by Nazi soldiers. Miraculously, he managed to escape while being marched to a prison camp, fleeing 400 km on foot back to Warsaw. He managed to make ends meet playing in small clubs, forming a duo with pianist Andrzej Panufnik (1914-1991). As their country was under Nazi occupation, the two composers performed underground in Warsaw nightclubs and cabarets, with Lutosławski arranging over 200 pieces for them.

Most of Warsaw was destroyed by the Nazis in 1944, causing Lutosławski and Panufnik to flee to the countryside with only their most essential belongings. Among the few music scores that Lutosławski managed to carry out to safety (all others now presumably destroyed), only one was from the 200 arrangements for his piano duo: by Paganini from 1941. Although the composer would later arrange the Variations into a concertante work, the original remains one of the most memorable and exciting entries in the 2-piano repertoire.

## THREE ARGENTINIAN ROMANCES

The music of Argentinian composer **Carlos Guastavino** (1912-2000), the “Schubert of the Pampas”, is known for its simple yet intense melodies. Guastavino’s style firmly rooted in the late nineteenth-century Romantic Nationalist tradition. His stylistic isolation from the modernist and avant-garde movements going on around him, and the self-consciously nationalist content of his songs made him a model for Argentine popular and folk musicians in the 1960s. In 1948, a British Council grant enabled Guastavino to travel to England, where he spent two years, performing his songs and piano compositions. In 1949, the BBC Symphony Orchestra premiered

his *Tres Romances Argentinos*, “Three Argentinian Romances”, and the two piano version was published in 1951. It opens with *Las niñas de Santa Fe* (“The Santa Fe Girls”), a moving piece that treats the two instruments with great delicacy. The remaining Prelude, *Muchacho Jujeño* (“Jujeño Boy”), dedicated to the composer’s sisters, offers a contrast in mood and spirit, with its insistently repeated folk rhythms. It is followed by a final *Baile en Cuyo* (“Dance”), in F-sharp major, the enharmonic tonic major of the first Prelude, providing a still more marked contrast to what has gone before.

## SUITE No.2 Op. 17

*The Suite for Two Pianos*, Op. 17, was one of **Rachmaninoff**’s first works after a three-year hiatus from composition which followed the devastating premiere of his First Symphony in 1897. The Symphony’s failure could not be attributed to its music alone - according to Rachmaninoff’s wife, the conductor was drunk, the orchestra sloppy, and the press vicious. The critic and composer César Cui’s review likened the work to “a program symphony on the seven plagues of Egypt.” Things didn’t get any better, either. A couple of years after the symphony disaster, Rachmaninoff went to play his music for Leo Tolstoy, the colossus of Russian culture, whose only response was, “Tell me, does anybody need music like that?” Understandably depressed, Rachmaninoff went to see a hypnotherapist, who also happened to be an amateur musician, and his confidence in his abilities was gradually restored. The success of a December 1900 performance of two movements from his Second Piano Concerto - a work he dedicated to his therapist - also helped.

Rachmaninoff composed the suite during this period and completed it in April 1901. The work is assertive, bold, and confident. The closing Tarantella is an Italian dance whose crazed flailings were once thought to cure the bite of a tarantula. Here, again, we find the composer at his best, crafting a finale that demands staggering virtuosity from both players.

Rachmaninoff, one of the 20th century’s greatest pianists, and his cousin and teacher Alexander Siloti, also renowned for his skill at the keyboard, premiered the work on November 24, 1901, at a concert of the Moscow Philharmonic Society. It was a moment that, according to one writer, “always remained symbolic of the renewal of life” for its once-despondent creator.

## HUNGARIAN RHAPSODY No. 2

As a Hungarian-born composer, **Franz Liszt** was deeply influenced by Hungarian folk music. The second *Hungarian Rhapsody* is certainly among Liszt’s most famous works. This arrangement, by composer Richard Kleinmichel who is known for simplified piano arrangements of Wagner’s later works, has been lowered from C# minor to C minor, presumably because it is easier to read and perform. Another claim to fame is the abundant use of this work in cartoons and other media. It was used most famously in the *Tom and Jerry The Cat Concerto*, which won an Academy Award in 1946 for Best Short Subject: Cartoons. This is the version we are presenting here! You may notice that the piece has been edited to fit the animation by shortening or deleting a section entirely, abruptly shifting to later material, or repeating a small block of measures. In order to get the arrangement to fit, I had to similarly delete or repeat segments. Another task was to figure out how we could possibly play this and stay in time with the picture! So, relying on my film scoring experience and technology, I imported the film into my composing software and used the program’s ability to establish measures, and insert meter & tempo changes. To follow the nuances of Tom’s rubato, (a fine pianist I might add), at times required adding or subtracting a beat, and constant programming of radical or subtle tempo changes. The final challenge was to input all the piano parts and reprint the scores so that the unexpected meter and tempo changes are visible and ‘make sense’ as we play. I will be performing with a metronome click in my ear buds, as will our conductor Apostolia, but everyone else has to be on their toes following both of us! Cross your fingers - and wish us luck!!!

*note—Craig Richey*

## WALTZ FROM FAUST

French composer **Charles Gounod's** *Faust* is a five-act opera based on Goethe's play with the same name. It is one of the most successful operas ever written: performed in every Covent Garden season from 1863-1922 and over 2,000 times in Paris by 1934. This well-loved Waltz is from the second act, also known as *Ainsi que la brise légère*. The music is affectionate and free of demonic influences. It has been arranged for piano solo and four hands, for violin or cello and piano, by composers like Liszt, Wagner, Godowsky among many others. This two-piano, eight-hand version is arranged by the French composer, Renaud de Vilback (1829-1884) who was an organist (famous for his improvising) and teacher of piano and composition in Paris.

## POLONAISE

Late in life, when **Saint-Saëns** was asked to compose another polonaise, he reflected on his Op. 77: "Polonaise! The specter of Chopin terrifies me and prevents me from writing one. I wrote one in the past, it's true, but it came to me in spite of myself. That happy time is no more! At that time, I wasn't writing my music; it wrote itself."

The polonaise was traditionally a grand ballroom dance with dotted rhythms; it originated not (like the mazurka) as a humble folk dance, but among nobles and the court, particularly in events celebrating decorated military officers. A characteristic military-like rhythmic pattern, consisting of two sixteenth notes followed by an eighth note, permeates this work. The piece makes use of two contrasting themes, each of which contain dotted rhythms, one more lyrical than the other. The work is charming and full of drama, with daring harmonic twists and turns and brilliant writing for the two pianists, who are treated as equal partners.

The piece premiered in 1886 at the Salle Pleyel in Paris, with Saint-Saëns performing it alongside his former student Gabriel Fauré. He later performed it in Switzerland in 1913 with Ignace Paderewski, with dozens of would-be attendees turned away at the door.

## SHEEP MAY SAFELY GRAZE

The "Sheep May Safely Graze" (Schafen können sicher weiden) is the best known and most often performed portion of **J.S. Bach's** cantata *Was mir behagt, ist nur die muntre Jagd*, BWV 208, also known as the "Birthday Cantata" originally written to celebrate the birthday of Duke of Saxe-Weissenfels.

The portion of the Cantata performed today is a soprano aria, accompanied by two recorders and continuo. The serene music is complemented by a text evoking a pastoral scene:

Sheep may safely graze and pasture  
In a watchful Shepherd's sight.

Those who rule with wisdom guiding  
Bring to hearts a peace abiding  
Bless a land with joy made bright

Arrangements of various instrumentations of this aria exists, notably one for solo piano by Egon Petri. Today's arrangement was made by the First Piano Quartet, possibly the only literal quartet of four pianists to have achieved fame--for twelve years in the 1940s and 1950s the ensemble played weekly on *NBC radio*. Much of their collection of transcriptions remain unpublished, housed in the New York Public Library for the Performing Arts.

## WILLIAM TELL OVERTURE

The well-known galloping horse tune came from the Finale (March of the Swiss Soldiers) of the Overture to the French-language opera *William Tell* by the Italian composer **Gioachino Rossini**. The opera is about the Swiss hero in 14th century. You may recall the famous scene where Tell shoots the apple placed on his son's head challenging the tyrant. Even though there is no horse scene in the opera, this music alludes to the final act, which rejoices the Swiss soldiers' victorious battle to liberate their homeland from Austrian repression. The tune has become widely associated with horseback riding since it was used as the theme music for *The Lone Ranger* in radio, television and film starting from 1933.

## SLAVONIC DANCE Op. 72, No. 1

**Antonin Dvořák** is considered the greatest of the Czech nationalist composers of the nineteenth and early twentieth century. His achievement was to bring together music that derived its inspiration from Bohemia's woods with the classical traditions continue by Brahms in Vienna.

The two books of Slavonic Dances, Op. 46 and 72, each containing 8 pieces, written between 1878 and 1886. First set is associated with Dvořák rise of fame, helped by a certain influential composer named Johannes Brahms who came across the work in a composition contest.

These lively and memorable works are not so much inspired by Slavic folk music, but specifically by styles and forms from Bohemia. Dvořák's penchant for harmonic twists, colorful sonorities, piquant contrasts, coupled with the infectious rhythm contributed to their popularity. The works have been arranged for various instrumentations, including the well-known version for orchestra (which post-dates the piano duet original) by the composer, made at the request of Simrock, Dvořák's publisher.

This arrangement of the exuberant Op.72, No. 1 is made by Robert Keller for two pianos, eight hands, adapted for sixteen hands by 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 Competitions. 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.

Chizuko's 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 the Victoria Chamber Music Series, the Irvine Classical Music Series, the Emerging Artist Competitions, and a founder of

Hoson House Foundation to connect the musicians and artists to the community.

**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. A sought-after adjudicator and clinician, Shun-Lin Chou has judged competitions from regional to national levels. Locally, he frequently judges top level competitions for MTAC, CAPMT, SYMF, and SCJBF and currently serves as the California state chair for MTNA Performance Competitions. Invitations to present master classes and lecture recitals have taken him to colleges and universities in Asia, Europe, and across the United States. His former students have won national competitions and hold professorships at colleges and universities.

A multi-faceted artist, teacher and scholar, Chou presented a paper at an international symposium on Johannes Brahms entitled “Brahms’ Piano Idiom: Toward a New Virtuosity.” Dr. Chou is Professor of Piano and Director of Keyboard Studies at CSULB’s Bob Cole Conservatory of Music, a position he has held since 2003. He has also assumed administrative duties as Associate Director of the Cole Conservatory since August 2022. Previously, Dr. Chou taught at Missouri State University, 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 where he was a graduate fellow and the winner of the school’s prestigious concerto competition. He received a Master’s in Piano Pedagogy degree from the University of Michigan, following studies at the University of Chicago Pritzker School of Medicine. His principal teachers include Nelita True, Louis Nagel and Reginald Gerig. 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.

**SAMUEL GRODIN** is a California native Samuel Grodin is enjoying an increasingly busy career as a solo and collaborative pianist. A prizewinner in the Seattle International Piano Competition and the Ibiza International Piano Competition, he has performed throughout the United States and Europe. As a pianist who prioritizes creative fearlessness and emotional honesty, he captivates and connects with his audiences. Grodin is known for offering programs of diverse repertoire, ranging from Bach to living composers, that weave together a narrative or theme.

Grodin has performed at the Carpenter Center in Long Beach, the San Diego Central Library, San Francisco’s Palace of Fine Arts, and Seattle’s Benaroya Hall. He has appeared as soloist with the CSULB and Bellflower Symphony Orchestras and in masterclasses with Emanuel Ax, Rita Sloan, Blanca Uribe, Dominique Weber, Jeffrey Kahane, and Stephen Hough. A champion of new music, he has also performed with the SFCM New Music Ensemble and the Ensemble Parallele, which in 2010 presented the West Coast premiere of John Rea’s reorchestration of Alban Berg’s *Wozzeck* for chamber ensemble.

Grodin earned a bachelor’s degree in piano performance from the Bob Cole Conservatory of Music at CSULB, where he was a President’s Scholar. He completed his master’s degree at the San Francisco Conservatory of Music, where he was the recipient of the Harold W. Scheeline Piano Scholarship. He earned his Doctor of Musical Arts degree at the USC Thornton School of Music, where he was winner of the Keyboard Department’s award for Outstanding D.M.A. Graduate in Piano. As a graduate teaching assistant at USC, Grodin taught group and applied piano to undergraduate and graduate students and was named Outstanding Keyboard Studies TA. His principal teachers have included Sharon Mann, Nina Scolnik, Lucinda Carver, Alan Smith, and Craig Richey. His chamber music coaches have included

Alan Smith, Jennifer Culp, Timothy Bach, Kurt Muroki, Shun-Lin Chou, and Craig Richey. He has also spent several summers at international music festivals, studying with Julian Martin, Robert McDonald, Antoinette Perry, Marc Durand, and Joseph Kalichstein.

In addition to his performing career, Grodin is in demand as a teacher and lecturer. He has served on the faculty at Los Angeles Pierce College and Fullerton College and recently joined the piano faculty of the Bob Cole Conservatory of Music at CSULB. He has a particular teaching and academic interest in injury prevention and the biomechanics of piano technique.

**CRAIG RICHEY** A native of North Carolina, Craig Richey received his high school diploma from the N.C. School of the Arts, his Bachelor of Music degree from the St. Louis Conservatory, and his Master of Music degree from the Juilliard School. Hailed by the St. Louis Post-Dispatch for his “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 United States. His performances have been aired on National Public Radio and Voice of America Radio, which is 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 Bob Cole Conservatory 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. In addition to Richey’s career as pianist and teacher, he is a successful film composer. Visit [craigrichey.com](http://craigrichey.com) for more information about his film work.

## STUDENT PERFORMERS

**DUSTIN NGO** Growing up in a musical household, Dustin Ngo began studying piano at the age of 6. He has enjoyed many performance opportunities including TV show appearances on VStar Kids, a Vietnamese talent show in which he placed among the top ten finalists and won the “Best Piano Performance” award. Since 2019, Dustin has been a performer with RCC Indoor Percussion, a world-class ensemble based in Southern California, where he had the privilege of performing at the WGI World Championships in Dayton, OH. Dustin is the front ensemble section leader at RCC Indoor Percussion.

Dustin is finishing his piano studies in the Bachelor of Arts program at the Bob Cole Conservatory of Music under the private instruction of Chizuko Asada. He has performed in the Piano Ensemble and received 3rd Prize at the 6th George and Beverly August Piano Competition. In addition to his musical studies, Dustin is finishing his Bachelor of Science in Chemical Engineering at CSULB, where he serves as the President of the

International Society of Automation. Outside of school, Dustin maintains a piano studio and teaches math.

**YIQI GUO** was born in Xiamen, China. When he was in China, He studied piano and music composition at Xiamen Music School. In high school, he participated in several piano competitions and won the first prize in the 5th International Youth Piano Competition (Junior A) in Hamamatsu, Japan. Later, Yiqi Guo was admitted to the California State University, Long Beach, to study piano and composition. He studied with pianist Chizuko Asada, composers Adriana Verdié and Luke Hannington. In 2022, his piano solo work “Canal Town,” which integrates Chinese pentatonic into Impressionism, won fourth place in the piano composition work of the Vienna Golden Key Music Festival.

**LAUREN ELIZABETH WRIGHT** Lauren Elizabeth Wright is a Piano & Choral Music Education student at the Bob Cole Conservatory of Music, & will be graduating from CSULB with her Bachelor of Music degree on May 17th, 2022. Lauren has played piano since the age of 5, & also learned several other instruments throughout her education; she started college with trombone as her primary instrument, but quickly ended up switching to the keyboard department when she realized how much she missed her first love, the piano. While pursuing her major in music education, Lauren is extremely grateful for the invaluable learning experiences she gains from performing alongside the conservatory’s piano performance majors in showcases & masterclasses, since piano is her first & most intimate instrument. She is a passionate teacher of all performing arts, working as a music teacher as well as a piano accompanist for soloists, choirs, & churches. Lauren has several years of teaching experience in both individual & group settings with students of all ages, from 4-year-olds to senior citizens. In addition to piano & voice, she also has experience instructing high school marching bands & touring with world-class performing arts groups. To find out more, visit her website at [laurenelizabethw.webnode.com](http://laurenelizabethw.webnode.com).

**ARVIN-UR GANTUMUR** Arvin-Ur Gantumur is a fourth-year undergraduate piano performance major at the Bob Cole Conservatory at California State University, Long Beach. She recently graduated from the Los Angeles County High School for the Arts, where she was an active performer. Prior to coming to the United States in 2015, Arvin attended the Music and Dance College in Mongolia and the Gyeonggi Arts High School in South Korea.

Her list of accomplishment includes Second Place in the Naidal International Piano Competition (2008, Ulaan-Ud, Russia); the Gyeonggi-do Teenager Piano Competition (2012, Seoul, Korea), First Place at the Milosz Magin 13th Annual Piano Competition (2009, Paris, France); and the Sonatina/Sonata Festival (2016, Los Angeles). In May, 2018, she successfully performed as soloist the third movement of Tchaikovsky Piano Concerto No. 1 with the LACHSA Symphony Orchestra, conducted by Alan Mautner and Pasadena Summer Youth Chamber Orchestra, under Fung Ho. When she was a first-year at the Bob Cole Conservatory, she successfully performed as a soloist for the CSULB 2018 FUSION Concert: Dance and Orchestra Performance, she played Beethoven Piano Concerto No.3 in C minor. Most recently, she successfully performed the Prokofiev Piano Concerto No. 3 as winner of the BCCM Concerto Competition. She also won second place in the George & Beverly August Piano Award Competition (Bob Cole Conservatory of Music). Recently, she won first place and Andrys Basten Grand Prize at CAPMT (Calif. chapter of MTNA) Concerto Competition State Finals.

Arvin has studied piano with Dr. Hye Kyung Song and is currently being coached by Dr. Shun-Lin Chou. Her goal is to travel and perform all around the world as a world renewed pianist, and teach and inspire students who also dream of becoming pianists. Perrine Lee is a senior piano performance major at the Bob Cole Conservatory of Music. She began studying Classical piano in Hong Kong at the age of six and

earned her Diploma in Piano Performance (DipABRSM) from the Associated Boards of Royal Schools of Music and an Associates in Piano Performance (ATCL) from Trinity College London in 2015. After moving to the U.S., she studied with Dr. Wan-Chin Chang at MiraCosta College and transferred to CSULB in 2019. A current student of Dr. Shun-Lin Chou, Perrine is a Cole Scholar and recipient of the prestigious John Jacob Shaak Piano Scholarship (In Memory of Bernard Lee Shaak), Jamiesson-Pechstein COTA Scholarship, and Mary E. Israel Endowed Scholarship.

## PERRINE LEE

An accomplished pianist, **Perrine Lee** was chosen to perform in several CSULB sponsored concerts, including the Piano Showcase, Evening of Songs, and interdisciplinary collaborations: “The Music of Revolution” (2019) and “The Music of the Republic” (2020), presented by the German Department with support from the German Embassy and Consulate General.

Regionally, Perrine is an in-demand accompanist with experience in musical theatre, vocal, opera, choral, orchestral, and church settings. Also a dedicated pedagogue, Ms. Lee maintains a successful studio of students at all ages and levels and serves as an Assistant Student Instructor for the CSULB Class Piano program--a rare honor for an undergraduate. With her organizational skill and technological expertise, she was invited to take a leading role in designing a virtual curriculum for the class piano program in 2020. Perrine is an active member of MTAC and CAPMT. Recently she was appointed the MTNA Competition Coordinator for California State Junior Competitions and also serves as Vice President in CSULB Collegiate Chapter of MTNA.

## JOHN GARO LONERGAN

John Garo Lonergan is a Canadian/American pianist raised near San Francisco, California. He began studying the piano at age 6 and completed his Bachelor's in Performance at the Bob Cole Conservatory of Music, where he is currently pursuing his Master's under the tutelage of Craig Richey. John has participated in lessons and master classes with artists such as Yoheved Kaplinsky, Frederic Chiu, Suzanne Goyette, and Vitali Gavrouc. He has performed in Canada, Ireland, and extensively across the United States with renowned ensembles such as Santa Clara Vanguard. In early 2018, John composed a string quartet titled Nouveau Quatuor which was premiered by members of the San Francisco Symphony. John received 2nd Prize in the MTNA California Young Artist Performance Competition of October 2020. More recently, he won 1st Prize in the Beverly August Piano Scholarship Competition in October 2021. In September 2022, John will perform Rachmaninoff's Rhapsody on a Theme of Paganini with the BCCM Symphony Orchestra. John's musical influences include Vladimir Ashkenazy, Tigran Hamasyan, and Jacob Collier. In addition to music, John is passionate about fitness, food, travel, and languages; he speaks English, French, Spanish, and Armenian.

## DERIK SOLTANIAN

Derik Soltanian is a twenty-year-old American Armenian pianist from Glendale, California. He began studying the piano at the age of fourteen with Magda Markarians, and continued his classical training with Dr. Peter Green at Glendale Community College, where he was awarded various music performance scholarships. Derik was generously awarded a Bob Cole Scholarship and recently transferred to the Bob Cole Conservatory as a third-year undergraduate student of piano performance, where he studies with Craig Richey. He has aspirations of being a performing and recording artist, as well as a piano pedagogue.

## DORIS CHEN

started playing the piano at the age of five. From there she made her debut in Los Angeles and went on to perform and compete across California. Doris is currently active as a solo

recitalist, accompanist, and studio teacher based in Southern California. She is a student teacher member of the Music Teachers' Association of California and serves as the president of the CSULB Music Teachers National Association. She is also a third-year student at the Bob Cole Conservatory of Music at California State University, Long Beach where she is studying under the guidance of Craig Richey.

Recently, Doris has won the top division of the MTAC 2022 Piano Solo Competition – Regional and has been invited to represent Southern California in the State Finals. She has also been a branch and regional winner of the 2018 Southern California Junior Bach Festival and has placed in the 2019 MTAC Sonata Competition. In addition, she has won the Aspiring Pianist Award, Director's Award, and the Frederic Chopin Pianist Award at CSArts - SGV. Doris is fortunate to be the recipient of the Frank Lee and Elaine Richey Scholarship, the Cole Scholarship, and the George and Beverly August Scholarship. In her spare time, she loves spending time with her family and watching Netflix shows.

**YINLIN MA** Born and raised in Guangdong, China, Yinlin Ma began studying Classical piano at the age of nine. Before she moved to the United States, Yinlin attended South China Normal University, majoring in music education - Classical piano. During her college years in China, besides giving private piano lessons, Yinlin has been a piano and musicianship teaching assistant in Daxuecheng Music School, preparing high school students for their Nation Higher Education Entrance Exam in Music. In 2018, Yinlin moved to California and attended Pasadena City College, continuing her piano study with Dr. Cynthia Williams. Yinlin has been a music tutor during her time at PCC. She has also worked with Disabled Students Programs and Services of Pasadena City College and helped vision impaired student with their Keyboard Skills classes. Yinlin has performed in masterclasses conducted by Alan Chow and Steinway artist Steven Vanhauwaert, and won several awards and scholarship for piano performance, piano ensemble, and piano accompanying. She also has had the honor to perform in the 10th Annual Congressional Leadership Awards (27th District of California) for United States Congresswoman Judy Chu. A Cole Scholar, and current recipient of the Jamiesson-Pechstein Endowed Scholarship, Yinlin is currently pursuing her bachelor degree in piano performance, studying under the instruction of Dr. Shun-Lin Chou at the Bob Cole Conservatory.

**CHAN LEE** Chan Lee began studying piano at the age of seven in South Korea. His in-depth study began since the immigration in 2013, under the tutelage of Dr. Heewon Kwon at the Colburn Community School of Performing Arts as a Merit Scholarship recipient. There, Chan had numerous opportunities to perform as a solo and chamber pianist in recitals and concerts such as the Colburn Friday Night Recitals and the Honors Recital. At the Bob Cole Conservatory of Music of CSULB, Chan is a junior pursuing a BM in Piano Performance. He studies with Dr. Shun-Lin Chou and is a recipient of J & E McWilliams scholarship. Chan is also an active collaborative pianist for students in the voice department. Outside CSULB, Chan is a piano accompanist for several musical groups such as Bravi Singers Choir, Kairos Men's Ensemble, Levite Women's Choir, and KumRan United Methodist Church.

**JASON HEEMANG GRIFFIN** is currently a 2nd year Master's student in composition at the Bob Cole Conservatory at CSULB. While he has been studying and working in elements of traditional Korean music into contemporary compositions from his undergraduate years, Jason had also been active during his high school time in local piano concerto competitions in the South Bay area. He is very grateful for the Bob Cole Conservatory for having the opportunity to progress in both composition and classical piano performance.

**MATTHEW GARZA** Matthew Garza is a junior transfer student at the Bob Cole Conservatory at California State University, Long Beach. A native of Fresno, CA, he had his first piano lessons at the age of five with Susan Harchenko. After he joined his school's band program, he experimented with different woodwinds, brass, and percussion instruments until he ultimately decided to play the horn in high school and partly through college. Throughout his time in school, he was on and off having piano lessons until he graduated from Clovis West High School in 2017 and started at Fresno City College, continuing with piano lessons under Dr. Brandon Bascom. During those times, he was a temporary member of the school's chapter of Music Teachers National Association (MTNA), and participated in two California Association of Professional Music Teachers (CAPMT) Honors Competitions. A Cole Scholar and active member of CSULB's MTNA chapter, he is currently studying under Craig Richey in pursuit of a B.M. in Piano Performance.

One of his hobbies includes arranging and transcribing music from various genres of repertoire. Some of his greatest wind band achievements include transcriptions of Holst's *Jupiter* from *The Planets*, Ravel's *La Valse*, and various themes from video game soundtracks. His chamber accomplishments include clarinet choir arrangements of Ravel's *Le Tombeau de Couperin*, Rachmaninoff's Adagio from Symphony No. 2, and Stravinsky's *Petrushka*; as well as other instrumental chamber group arrangements of Beethoven's 6th Symphony, Ravel's *Valses Nobles et Sentimentales*, and Tchaikovsky's *Nutcracker Suite*. Mr. Garza's penultimate career goal is to become a conductor, aspiring to complete his undergraduate studies in Piano Performance, and pursuing further high-level education in Orchestral Conducting.

**EMILIO GUTIERREZ** Emilio Gutierrez is an undergraduate transfer student here at the BCCM. He is currently studying with Professor Craig Richey and finishing up his Bachelor of Art: Music degree. A relative late comer to the world of piano, Gutierrez started playing at age 10 as more of a hobby than a serious career path. From ages 10-18 he studied with Gail Clark in his hometown of Mission Viejo. When he started attending Saddleback Community College in the Fall of 2015, Gutierrez began to take his musical studies more seriously.

At Saddleback, he studied keyboard with Dr. Kirill Gliadkovsky and composition with Dr. Norman Weston. He performed in several masterclass performances and had his own works performed in concert. As well, Gutierrez performed in several pop-up music performances at the Saddleback Campus for the Music department. Gutierrez has a residency at Crestavilla Senior Living as a pianist. His current goals are to finish his degree and pursue a life as a working pianist, in whatever form that takes.

**MAI KUBO** Mai Kubo is a senior piano performance major at Bob Cole Conservatory of Music. Her piano studies began at the age of eight with Elisa Tseng at Yamaha School of Music. During high school, Mai underwent a surgical procedure to correct a birth defect called Bilateral Brachydactyly in her pinkies due to a restraint in mobility. During this journey, she had the help and support of Chizuko Asada whom she had studied with previously. Mai is a recipient of the Bob Cole scholarship and is a current student of Craig Richey. In addition, she has participated in many MTAC festivals and masterclasses taught by Jack Winerock and Chih-Long Hu. Aside from piano, Mai has taken part in orchestras as a cellist and has competed in the Southern California Percussion Alliance (SCPA) and Winter Guard International (WGI) competitions with a percussion ensemble. Outside of school, she is a private instructor for piano and cello. During her free time, Mai enjoys cooking for her friends and has picked up an interest in songwriting. She is also an active volunteer of Guide Dogs for the Blind Organization (GDB) and is frequently requested as a puppy starter.

**EMERSON SMITH** Emerson Smith began studying piano at the age of 7 with Ms. Holly Welch, and at the age of 12 began study at the Pasadena Conservatory of Music with Dr. Stephen Cook where she was a scholarship student. Emerson attended high school at the California School of the Arts, San Gabriel Valley where she discovered her love of collaborative music. She performed with both the Jazz Ensemble and musical theatre pit orchestra throughout her high school years. She received the Chopin Award from the Piano department at CSArts and has received awards from MTNA, the Bach Festival and SYMF. Emerson is currently completing her freshman year at CSULB under a scholarship at the Bob Cole Conservatory where she is pursuing a Bachelor of Music Performance degree under the guidance of Professor Craig Richie and the keyboard faculty.

**APOSTOLIA NIKOULI** Apostolia Nikouli earned her diploma in choral conducting in her native Greece, receiving high honors. She completed her master's in Musicology from Aristotle University of Thessaloniki, where she conducted the Athens City Symphony Orchestra and the Thessaloniki City Symphony Orchestra. In 2017 she was Principal Conductor of the children's choir at the Catholic Church of Thessaloniki and from 2019-2020 she was assistant conductor for the Thessaloniki City Symphony Orchestra and North College Choir under the guidance of Athanasia Kyriakidou.

Apostolia's great interest in research led her to complete her final master's thesis, *I. Stravinsky, Symphony in C, Analytical and aesthetic approach in the context of Neoclassicism*, under the supervision of Dr. Konstantinos Chardas. She also contributed to a paper on behalf of the Hellenic Musicology Society, entitled *Rephrase the tradition: The multifaceted role of symmetry in Symphony in C (1938-1940) of Igor Stravinsky*. Currently she conducts the Bob Cole Conservatory Symphony Orchestra while working toward her master's in orchestral conducting at the BCCM under the guidance of Dr. Johannes Müller Stosch. Currently Apostolia is assistant conductor with the BCCM orchestra (cond. Johannes Müller Stosch), the Long Beach symphony orchestra (cond. Eckart Preu) and in the production *Le nozze di Figaro* in BCCM (cond. Andreas Mitisek).

**CLARA NGUYEN** Clara Nguyen, age 18, is a first-year Piano Performance Major. She began studying with Alison Edwards, professor of piano and piano pedagogy at California State University Fullerton, around age 7. She has performed in masterclasses with pianists James Bonn, Frank Wiens, and Hans Boepple, and competed and won in various competitions such as the Southern California Junior Bach Festival, Orange County Branch Concerto Competition, and Orange County Musical Arts Competition.

Clara currently studies with Dr. Shun-Lin Chou, Director of Keyboard Studies. She is a recipient of the Cole Scholarship, as well as a Keyboard Studies Merit Scholarship. She has enjoyed collaborating with other musicians through her enrollment in Piano Ensemble as well as teaching beginning students privately. She is excited to expand her collaborative circle as she progresses through her studies at Bob Cole Conservatory of Music.

# UPCOMING KEYBOARD STUDIES EVENT

- **Saturday, April 16, 2022:**  
Piano Showcase, Shun-Lin Chou, director. Featuring outstanding CSULB pianists in solo performances of classics by the great composers from eighteenth to the twentieth centuries. 3:00pm Daniel Recital Hall Tickets FREE Donations accepted
- **Wednesday, April 20, 2022:**  
Faculty Artist Mini Recital & Masterclass, Samuel Grodin, piano. Dr. Samuel Grodin, new member of the CSULB Piano Faculty, performs and works with select BCCM piano performance majors. 3:00pm Daniel Recital Hall Tickets FREE Donations accepted
- **Saturday, April 23, 2022:**  
Piano Con Brio, Craig Richey Samuel Grodin, directors. A collaborative concert featuring select Bob Cole Conservatory pianists in piano duets and duos, instrumental duos, and chamber ensembles from the standard classical repertoire. 7:30pm Daniel Recital Hall Tickets FREE Donations accepted
- **Friday, April 29, 2022:**  
Piano Plus! Craig Richey, director. A collaborative concert featuring select Bob Cole Conservatory pianists in piano duets and duos, instrumental duos, and chamber ensembles from the standard classical repertoire. 7:30pm Daniel Recital Hall Tickets FREE Donations accepted

All concerts Livestreamed on the YouTube DRH Live Events channel.

# ACKNOWLEDGEMENTS

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Sue Babcock—Piano Technician

Christina Hall—COTA Director of Development

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

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Tickets and info 562-985-7000 or:

[WWW.CSULB.EDU/MUSIC](http://WWW.CSULB.EDU/MUSIC)

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