

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



THE SIXTEENTH

MULTI-PIANO EXTRAVAGANZA

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

SATURDAY, APRIL 08, 2022 3:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Eduard Holst (1843-1899)

Diana, Grand Valse de concert

Grace Hong, Matthew Esguerra, Yinlin Ma, Yitong Ding

Camille Saint-Saëns (1835-1921)

from *Carnival of Animals*

Swan

Finale

Trinity Alwood, Chizuko Asada

Sergei Rachmaninoff (1873-1943)

Etude-Tableau in D Major, Op. 39, No. 9

Chan Lee

Claude Debussy (1862-1918)

Etude pour les octaves

John Lonergan

Maurice Ravel (1875-1937)

Feria from *Rapsodie espagnole*

Craig Richey, Samuel Grodin 至

INTERMISSION

John Williams (b. 1932)

Suite from *Star Wars* arr. M Garza

I. Main Title

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

Astor Piazzolla (1933-1990)

Adios Nonino

Matthew Esguerra, Grace Hong

Ernst von Dohnányi (1877-1960)

Variations on a Nursery Song, Op. 25 (excerpt)

Shun-Lin Chou

Chan Lee & Yitong Ding, reduction

Arthur Frackenpohl (1924-2019)

Intro & Rag for 4 Pianos, 16 Hands

Yitong Ding, Chan Lee, Matthew Esguerra, Grace Hong
Clara Nguyen, Theodore Thai, Trinity Alwood, Yinlin Ma

relocate ACKNOWLEDGMENTS: Special thanks to...Jermie Arnold, Director of Bob Cole Conservatory
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Sue Babcock, Piano Technician, Marcus Carline, DRH Lead Stage Technician

PROGRAM NOTES

Holst *Diana, Grand Valse de concert*

Holst became heavily involved in the musical theater scene composing musical comedies. Along with his compositions for the theater, Holst wrote works for military band and a vast quantity of works for piano solo and piano ensemble. The *Diana Grande Valse de Concert* is a quintessential example of the aesthetics of a Romantic waltz. The work opens with a slow introduction that acts as an invitation to the dance. Once the main theme is introduced the sweeping waltz rhythm is felt in one large beat that propels the work forward. The rolled chords of the melody add a lush texture in contrast to the stable foundation of the bass chords. After the conclusion of the statement of the first theme, two separate themes follow. The new themes present a softer and more gentle character heightened by sweeping arpeggiations in the high register and a thinner texture that is reminiscent of a music box. The work ends with an exciting coda filled with driving octaves and an accelerando that pushes the piece till the final emphatic chords that conclude the waltz.

Saint-Saëns *Carnival of Animals*

Camille Saint-Saëns was a curious soul, fond of a laugh, of parlor games, of creating light-hearted musical satires. He was also obsessed with animals: their intelligence, their individuality, their fearlessness. Aged 51, Saint-Saëns was nursing the wounds of a disastrous concert tour. He escaped to a tiny Austrian village, where ideas for a suite of animal portraits tickled him. "It's too much fun!" he wrote. It, composed in 1886, was originally written as a joke, and Saint-Saëns worried that it might damage his reputation. He banned complete performances and only allowed one movement out of 14 movements, The Swan, (originally composed for cello and two pianos,) to be published while he was alive. The rest of the movements had to wait for 34 years to be published and performed after his death. The Swan became acclaimed worldwide as "The Dying Swan" after 1905 when it was choreographed for legendary ballerina Anna Pavlova. She performed the piece about 4,000 times. The Finale opens on the same tremolo notes in the pianos as in the introduction, and many of the previous movements are quoted here from the introduction, the lion, the asses, hens, and kangaroos as if celebrating the carnival of animals as the title suggests.

Ravel *Rapsodie espagnole*

It's no secret that some of the best Spanish music was written by French composers. Maurice Ravel's interest in Spanish music, however, likely stemmed from his own upbringing: he was born to a Spanish-Basque mother just 11 miles from the Spanish border. Ravel's *Rapsodie espagnole*, composed in 1907, is a four-movement work that also exists (and was premiered) as an orchestral piece. Ravel's own arrangement for four hands captures the brilliance of the orchestral version, making use of dazzling pianistic effects. In the final movement, Feria (Festival), Ravel's colorful harmony, rich pianistic textures, and energetic Spanish dance rhythms amount to a vivid tone poem (one can even hear the castanets and guitars). A four-note descending motive that dominated two of the earlier movements returns in the sensual middle section. The piece then builds in intensity and comes to a virtuosic and boisterous conclusion.

John Williams Main Title from *Star Wars*

This version of the Main Title from *Star Wars* (1977) was taken from John William's orchestral suite written for the concert setting that highlights the first trilogy of the series. The arrangement for four pianos, eight hands showcase the exhilarating textures, carefully-balanced colors, and thrilling nuances he imagined while bringing George Lucas' picture to life. All of this while proving that the piano is able to fulfill these wonderful sounds from William's orchestra and rediscover the magic that transformed the spectacle of film.

Piazzolla *Adios Nonino*

Often credited as a major contributor to the "nuevo tango", Argentine composer Astor Piazzolla (1921-1992) was more than a generator of memorable melodies within the genre. His works are a brew of multiple styles, especially classical, jazz, pop, and – of course – tango. It is almost impossible to present the tango purely from a musical perspective since dance has become so integral. *Adiós Nonino* ("Goodbye, Father"), on the other hand, is a much more introspective and personal work. Conceived shortly after news of his father's death caused by a bicycle accident, Piazzolla also dedicated the piece to him. The music alternates between two moods: one is characterized by manic fieriness in a state of agitation, while the other is lyrically tender in melancholy and heartbreak.

KNOWLEDGMENTS:

Dohnányi *Variations on a Nursery Song*

Hungarian pianist-composer Ernst von Dohnányi (also known by his Hungarian name Ernő) was known as a virtuoso pianist and a composer of works in the German, late Romantic style at a time when nationalism of a younger generation of Hungarian composers was favored. A student at the Budapest Music Academy, where he would later return to direct, Dohnányi studied piano with Liszt pupil István Thomán and composition with Hans Koessler, a cousin of Max Reger and admirer of Brahms. In 1895 he had published Piano Quintet, Op.1, a work that Brahms declared he could not have done better himself. Subsequently, Dohnányi won numerous awards and embarked on a tour across Europe and in the United States as both pianist and conductor. Written in 1914, The Variations on a Nursery Song is a piano concerto in all but name, though the original subtitle “for full orchestra and piano concertante” suggests the importance of interplay between instruments. The inscription by the composer “For the enjoyment of the friends of humor, to the annoyance of others” reflects the character of the work--full of parodies, ridiculous contrasts and surprises, starting with the portentous, wagnerian introduction followed by solo entrance of the simplest theme. Today’s performance is an excerpt including an abbreviated introduction, theme, and the first seven variations. The orchestral part is divided into two pianos, as befitting a multi-piano program.

Frackenpohl *Intro & Rag*

American composer and arranger Arthur Frackenpohl (1924-2019) studied at Eastman School of Music (BA, MA) and McGill University (DM), and also with Darius Milhaud and Nadia Boulanger. He was a Professor at Crane School of Music where he taught composition, orchestration, theory, and piano. Works published during his career include over 400 instrumental and vocal compositions and arrangements. His textbook “Harmonization at the Piano” is widely used in college keyboard classes across the country. Intro and Rag for 4 Pianos, 16 Hands is a good example of Frackenpohl’s compositional approach of blending the complex and the simple, the demanding and accessible. This piece is governed by the use of imitation and polyphony making the coordination between the four pianos (8 pianists, 16 hands!) challenging. Frackenpohl wrote in a diatonic idiom, but unexpected key changes and piquant harmonies are sprinkled throughout to entertaining effect.

FACULTY BIOGRAPHIES

SAMUEL GRODIN 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 “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 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, Cincinnati 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 for more information about his film work.

CHIZUKO ASADA The BCCM welcomed **Chizuko Asada** in 1997 as a piano faculty. She holds a Master of Music degree from CSULB and won the Fine Arts Affiliates Scholarship and University Concerto Competitions twice during her studies. Under the guidance of Dr. Martin Herman, she completed her thesis on Schenkerian Analysis of Sonata Op. 68 by Scriabin. Her mentors include Edith Hirshtal, Michael Carson, and Natalie Limonick.

Chizuko is dedicated to her students and has helped them win numerous awards in various competitions. Her teaching focuses on natural techniques and physical freedom, providing her students with a solid foundation in piano performance. She also coaches Junior Chamber Music and serves as an adjudicator for piano competitions in Southern California.

In addition to her teaching responsibilities, Chizuko is a co-founder and co-manager of the Victoria Chamber Music Series, the Irvine Classical Music Series, and the Emerging Artist Competitions. She is also a founder of Hoson House Foundation, where she continues to support young talents and enrich the community with music and arts through the dedication of musicians and artists.

DR. 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. Upcoming concerto performances include the 2023 Celebrating Music series with the Cole Conservatory Symphony and a gala concert with the Formosa Philharmonic in Taiwan. **Shun-Lin Chou** is a former member of the Hawthorne Piano Trio, he has collaborated with members of the Los Angeles Philharmonic in performance.

An in-demand 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, MTNA, SYMF, SCJBE, and many others. Invitations to present master classes and lecture recitals have taken him to colleges and universities in Asia, Europe, and across the United States. A dedicated teacher and leader in music organizations, he has served as Missouri Music Teachers Association’s Conference Chair and serves as California State Chair for MTNA Performance Competitions. His former students have won national competitions, received full-tuition awards to prestigious graduate programs, and appointed to professorships at colleges and universities. A multi-faceted artist,

teacher and scholar, Chou recently presented a paper at an international symposium on Johannes Brahms entitled “Brahms’ Piano Idiom: Toward a New Virtuosity.” Dr. Shun-Lin “Sam” Chou currently serves as Associate Director at CSULB’s Bob Cole Conservatory and 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, Tunghai (Taiwan) University summer festival, and the University of Michigan. Chou earned the Doctor of Musical Arts degree in piano performance and the prestigious Performer’s Certificate from the Eastman School of Music after being awarded a Graduate Fellowship, and received a Masters in Piano Pedagogy degree from the University of Michigan. His principal teachers include Nelita True, Louis Nagel, Daniel Paul Horn, and Reginald Gerig. A naturally curious learner with wide-ranging interests, Chou has completed courses towards an M.D. degree at the University of Chicago and received an award at the 48th American Chess Open.

ALUMNI

MATTHEW ESGUERRA

Matthew Esguerra is a classical pianist and educator. He has given both solo and chamber music performances for some of the finest performing arts organizations such as the Philharmonic Society of Orange County and the Music Teachers National Association. He also performed in masterclasses given by world-renowned pianists such as Fabio Bidini from the Colburn School, Arthur Greene from the University of Michigan, and Edward Wolanin from the Chopin University in Poland.

As an undergraduate at the Bob Cole Conservatory of Music, Esguerra was selected to perform with the University’s String Quartet in their semi-annual showcase concert, at which they played Antonín Dvořák’s Piano Quintet No. 2 in A Major, Op. 81. Esguerra won top prizes at annual conservatory piano scholarship competitions at the Bob Cole Conservatory as well as the Regional Honors Competitions held by the California Association of Professional Music Teachers. After only 3.5 years of college education, he graduated Magna Cum Laude with a Bachelor of Music in Piano Performance under the tutelage of Dr. Shun-Lin Chou. Esguerra continued his post-graduate education and earned a Master of Music from the University of Missouri—Kansas City Conservatory, where he studied with Sean Chen. As a graduate assistant, he played for the Conservatory’s ballet classes and gave numerous chamber music recitals. He also accompanied soloists who won top prizes at concerto/aria competitions and later performed with the Conservatory’s orchestra.

Esguerra is currently on the faculty at the Opus119 School of Music, where his piano pedagogy is focused on pre-college students.

GRACE EUNHYE HONG

Grace Eunhye Hong is currently studying with full scholarship and doctoral graduate teaching assistant fellowship recipient under pianist Alon Goldstein for a Doctor of Musical Arts degree at the UMKC Conservatory. A native of South Korea, she attended the Kyeong-gi Arts High School and completed her Bachelor of Music degree in Piano performance at Dong-duk Women’s University in Seoul. Following that, She studied Master of Church Music at Hope International University in Fullerton and the Master of Music degree in Piano performance with Bob Cole Scholarship and the George Pelling Music Scholarship under Dr. Shun-Lin Chou at California State University, Long Beach.

In recognition of her performing abilities, She has performed Bach’s French Suite with dancer majors and collaborated with young composers who were inspired by Ravel’s music and she premiered the Shengnan Cao’s *Starry* alongside Ravel’s *Miroirs* works. In addition, she performed on the challenge of performing all 32 Beethoven piano sonatas with her studio pianists and successfully played all movements of the Mozart concerto in C major K.467 with the UMKC Quintet. In particular, She gained stage experience in Rossini’s *La cambiale di matrimonio*, Purcell’s *Dido and Aeneas*, Mozart’s *Così fan tutte* and Benjamin Britten’s *Albert Herring* while performing as accompanist for the UMKC Opera. Moreover, She has performed in a duo-piano benefit concert for the Long Beach Arts Council and the BCCM Showcase concerts at Richard & Karen Carpenter Performing Arts Center.

Grace is currently in demand as a collaborator with numerous musicians, having worked as an accompanist for Kama Children Choir and Namgajoo Fellowship Church and Belongs to Barum Music Foundation as a staff.

BCCM STUDENTS

YINLIN MA

Born and raised in China, Yinlin Ma began studying Classical piano at the age of nine. As a performer, she is the recipient of numerous scholarships for collaborative and solo awards including the Sigma Alpha Iota Chapter Music Scholarship, Shun-Lin Chou Endowed Scholarship for Keyboard Studies, Jamiesson-Pechstein COTA Scholarship, Cole Scholarship, among others, and was featured in masterclasses conducted by Steinway artists Alan Chow and Steven Vanhauwaert. An experienced teacher, Yinlin has maintained a private studio in China and the U.S. since 2011. She is currently serving as a Class Piano tutor at CSULB, and has served as a music tutor at Pasadena City College (2019-2020), and musicianship and piano teaching assistant in China (2011-2013).

Besides teaching and performing, Yinlin's interest and professional experience in singing have earned her positions at International City Theatre, Long Beach as Music Director/Vocal Coach/Accompanist of the award-winning Summer Youth Conservatory (2022), an intensive 4-week program culminating in a performance at the Beverly O'Neill Theater, and as Music Coach in the production of Athol Fugard's Valley Song. She will return to ICT this summer. An active member in professional and student organizations, Yinlin was appointed CA State Junior Performance Coordinator for the MTNA Performance Competitions, and serves as Co-President for the CSULB Collegiate Chapter of MTNA. She is currently studying under the instruction of Dr. Shun-Lin Chou as a piano performance major at the Bob Cole Conservatory of Music, CSULB.

YITONG DING

Born in China, Yitong Ding has been studying piano since the age of 4. A piano performance major in his junior year, he is a recipient of a Cole Scholarship and a Keyboard Foundation Scholarship. Yitong is a student of Dr. Shun-Lin Chou, and has previously studied with Professor Manami Kawamura in Pasadena City College. He has performed under numerous capacities, including solo, collaborative, and various chamber ensembles. He was also a member of the PCC orchestra. In 2017, he won exceptional awards including PCC Concerto Competition, first place in Bertrand's Old Town Music Award for Piano Performance Scholarship Competition, Franklin Tzeng Piano Award for Excellence in Music Studies, and the Collaborative Piano Award in Honor of Betty Dandy for Excellence in Music Studies. Yitong has a passion for chamber music and other ensembles, he attended the 2019 Credo Music summer festival in Oberlin Conservatory in Ohio for further chamber music study. In his first year studying in CSULB, he was chosen to perform in the Conservatory showcase, Piano showcase, and won 2nd place in Beverly August Piano Competition in 2019. He has attended masterclasses taught by Stewart Gordon and Angela Cheng.

TRINITY ALWOOD

Trinity Alwood, 19, is currently in the second year of her undergraduate degree in Choral Music Education at the Bob Cole Conservatory. Trinity began piano at age six and is continuing her studies under the direction of Professor Chizuko Asada. She is the recipient of the Sigma Alpha Iota Music Scholarship in memory of Judy Bohlen. Aside from her education, she enjoys teaching piano lessons and playing piano at church. Seeing her students' joy at touching the piano keys for the first time motivates her to bring music to children. Her music teaching experience also includes coaching vocalists at Act Out Theatre Company in Long Beach. Along with teaching and performing piano, she has been singing in choir since age 12 and is currently an alto in CSULB's University Choir. The experience of tackling challenging pieces and collaborating with quality instructors and peers in piano and vocal ensembles at CSULB has been an incredible experience for her. Understanding that music connects people in a way that nothing else can, she aspires to keep sharing her love for music by teaching piano lessons and becoming an elementary music teacher or high school choir director after college.

CHAN LEE

Chan Lee, 23, 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 had numerous performance opportunities as a soloist and chamber pianist in recitals and concerts, such as the Colburn Friday Night Recitals, the Colburn School Recitals, Dr. Kwon's Studio Recitals, the Honors Recital, and Young Stars of Tomorrow Gala Concerts with the LA Sinfonietta Orchestra. One of Chan's major accomplishments include his first solo recital in 2016.

Chan is a senior at the Bob Cole Conservatory of Music at CSULB, pursuing a Bachelor of Music in Piano Performance. He studies with Dr. Shun-Lin Chou, and he is a recipient of the Dramatic Allied Arts Guild (DAAG) Scholarship and the Pritchard Scholarship. He won 1st place in the George & Beverly August Piano Scholarship Competition in 2021 and 2022. Within the conservatory, Chan is an active collaborative pianist for ConChord Choir, University Choir, and students in the voice department. Outside his school, Chan holds the piano accompanist position at numerous choir groups including Bravi Choir, Kairos Singers, Levite Choir, and Kum Ran UMC Choir.

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 in 2021, where he is currently pursuing his Master's under the instruction of Craig Richey. John has participated in lessons, master classes and summer festivals with artists such as Yoheved Kaplinsky, Norman Krieger, Frederic Chiu, Suzanne Goyette, and Vitali Gavrouc. He has performed in Canada, Ireland, Germany, 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, and shared 1st Prize in the Beverly August Piano Scholarship Competition in October 2021. In September 2022, John performed 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.

CLARA NGUYEN

Clara Nguyen, 19, is a second-year undergraduate student studying Piano Performance at Bob Cole Conservatory of Music. She began studying with Alison Edwards, professor of piano at California State University Fullerton, around age 7. She has since performed in masterclasses with pianists James Bonn, Frank Weins, Han Boepple, and Samuel Grodin. She has placed in various competitions such as the Southern California Junior Bach Festival, Orange County Branch Concerto Competition, Orange County Musical Arts Competition, Orange County Theme Festival, and Southwestern Youth Music Festival.

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

THEODORE THAI

Theodore Thai is a first-year undergraduate student at the Bob Cole Conservatory at California State University, Long Beach. Raised in Mission Viejo, California, he went to school at Mission Viejo High School, where he participated in symphony orchestra, wind ensemble, symphonic band, jazz band, and marching band, playing clarinet or saxophone. He began studying piano at the age of 11 with Nuhad Eid, and later studied with Pamela Worcester, a member of the keyboard faculty at Saddleback College. At the conservatory, he is pursuing a Bachelor of Music in Piano Performance under the guidance of Dr. Samuel Grodin. In 10th grade, Theodore completed the Advanced Level of the Certificate of Merit program of the Music Teachers Association of California (MTAC) at age 16 where he received state and branch honors. He has competed in the Southern California Junior Bach Festival and has performed in many MTAC conventions and regional recitals.

UPCOMING PERFORMANCES

- **Saturday, April 15, 2023:**
Piano Con Brio! Craig Richey and Samuel Grodin, directors 4:00pm Daniel Recital Hall Tickets \$20/10
- **Thursday, April 20, 2023:**
Piano Plus! Craig Richey, director 3:00pm Daniel Recital Hall Tickets \$20/10
- **Saturday, April 29, 2023:**
Composition Faculty Recital Raymond Torres-Santos, coordinator 7:30pm Daniel Recital Hall Tickets FREE
- **Saturday, April 29, 2023:**
Piano Showcase! Shun-Lin Chou, director 3:00pm Daniel Recital Hall Tickets \$20/10
- **Saturday, May 6, 2023:**
Celebrating Music 2023! Shun-Lin Chou, piano and the BCCM Symphony Orchestra Johannes Müller Stosch, conductor and the Bob Cole Chamber Choir Jonathan Talberg, conductor 7:30pm Carpenter Performing Arts Center Tickets \$20/10

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Marcus Carline, DRH Lead Stage Technician

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Ms. Barbara Ann Scott
in memory of Pat Caba,
Classical Plunkers
Mr. John Jacob Shaak
Mr. Benjamin Shalant
Sarah Fife and Hugh Smith
Mrs. Roberta Spears-Mathews
Dr. Charles W. Spurr
Shigemi Matsumoto &
Marty Stark in memory of
Moriichi & Suki Matsumoto
Mr. Marcus Stephens
Ms. Ola Stephens and
Ms. Yolanda Harold
Dr. Johannes M. Stosch &
Dr. Clara C. Mosch
Mrs. Susan Stuhlbarg
Dr. George and Sonja Suel
Ms. Karen J. Tkaczyk
Mr. John Tobin
Mr. and Mrs. Gary C. Toops
Jeff and Sheri Tovo
Ms. Shirley Tribble
Dr. Leland S. Vail
Mr. and Mrs. William Varner
Ms. Valerie M Vera Mineer
Mr. Vincent N. Vuong
Mr. and Mrs. Garland Walter
Dr. Mike Walter and
Mrs. Arline Walter
Mr. Kevin Ward
Ms. Harriet L. Warner
Mr. Robert L. Waters and
Ms. Catherine Pannell Waters
Mr. and Mrs. John A. Weiss
Ms. Reena Whitted
Ms. Dolores Williams
Mr. and Mrs. Donald and
Alisha Wilson
Mr. Ron Wood and
Mrs. Elaine Chapla-Wood
Mr. Richard Wulff