The Bob Cole Conservatory of Music at California State University, Long Beach and the College of the Arts proudly present:

Cole Conservatory Symphony Orchestra

Johannes Müller-Stosch, Music Director

Friday, November 18, 2011 // 8:00pm

Carpenter Performing Arts Center

Please silence all electronic mobile devices.
Ein Heldenleben (A Hero’s Life) ......................................................................................................................... Richard Strauss 
\(1864-1949\)

- The Hero
- The Hero’s Adversaries
- The Hero’s Companion
- The Hero’s Battlefield
- The Hero’s Works of Peace
- The Hero’s Retirement from this World and Fulfillment

Lorenz Gamma—violin solos

INTERMISSION *

La bohème, Act II ........................................................................................................................................................................

Giacomo Puccini 
\(1858-1924\)

Cast:
Mimi—Heidi Harger
Rodolfo—Daniel Favela
Musetta—Nicola Said
Marcello—Anthony Moreno
Schaunard—Lyle Mitchell
Colline—Simon Barrad
Alcindoro—Michael Gallup (guest artist)
Parpignol—Landon Shaw

featuring the Cole Conservatory Opera Institute and Chamber Choir
Stephanie Vlahos—stage director

* You may text: 
\(562\)-774-2226 or email: csulborchestra@gmail.com a question about the orchestra or today’s program during intermission. Three of the incoming questions will be addressed before beginning of the second half of the program.

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PROGRAM NOTES

Ein Heldenleben

Richard Strauss’ tone poem Ein Heldenleben (A Hero’s Life) was composed in 1898. Although he dedicated the work to Willem Mengelberg and the Royal Concertgebouw Orchestra of Amsterdam, he chose to conduct the premiere himself. The premiere took place on March 3, 1899, in Frankfurt with the Frankfurter Museumsorchester. The American premiere was a year later with the Chicago Symphony.

Strauss’ earlier tone poems such as Don Juan, Till Eulenspiegel, and Don Quixote were written with literary works in mind. Regarding A Hero’s Life, Strauss declared that a literary work was not necessary for this piece. “There is no need for a program; it is enough to know there is a hero fighting his enemies.” Indeed, the piece describes the life of a hero and this is also where the controversy of this work lies. Although it commonly accepted that Strauss referred to himself as the hero in this piece, Strauss “insisted that this was only partially true.” In the program note for the premiere he wrote that in Ein Heldenleben there was “not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism.” This idea can be linked to Beethoven who, in his Eroica Symphony, had a generalized view of a hero in mind, namely Napoleon Bonaparte, but certainly not himself. Strauss referred to Beethoven’s Symphony when he started working on Ein Heldenleben. He said that because the Eroica Symphony had been forgotten, he started composing a tone
poem “to fulfil a pressing need, without a funeral march, but still in E-flat, with many horns to represent the symbol of heroism.” However an individual chooses to look at this, the music speaks for itself. The music evokes the story of his life, and the difficulties he had to encounter as an artist. Critics and other obstacles are like a battle to him and, apart from his wife's support, he mostly struggled with it by himself. In this sense he was a hero because he succeeded despite of the obstacles. He dedicates parts of the work to his wife and he specifically portrays her character, describing the section as the “Hero's Companion.” The Hero's efforts to secure inner peace, lead to quotations of previous tone poems such as Till Eulenspiegel and Also Sprach Zarathustra. Strauss ultimately admits that he sees himself “as no less interesting than Napoleon.” This comment and the music lead one to believe that the work, indeed, is based on the composer.

There are six clearly identifiable sections in Ein Heldenleben:

The Hero: We are introduced to the hero immediately with the opening theme. The unison horns and cellos, appearing as an arpeggio, portray the hero swaggering and plunging. The theme is in three octaves against a pounding rhythm. The arpeggio serves as a leitmotif for the hero and it reappears many times throughout the work. Small notations in the score reveal that the themes evoke the hero's complex personality. The following themes follow those notations and the music portrays a more gentle side of his character. Trumpets announce the hero's departure to adventure, followed by a clear pause.

The Hero's Adversaries: The adversaries represent the music critics Strauss encountered. Strauss had many issues with the music critics and it was hard for him to deal with them. They are “personified in carping woodwinds, and characterized in the score as a “shrill and biting” flute, “snarling” oboe and “whining” English horn.” The tuba here is said to “be a caricature of one of Munich's critics disliked by many, but especially by Strauss.” We hear a brief return to the hero's theme which concludes this section.

The Hero's Companion: This is the longest section of the piece. According to Strauss, this section portrays his wife, soprano Pauline da Ahna, whom he married in September 1894. She is represented in a beautiful violin solo. Just as Strauss described the hero's characteristics in the score, also her characteristics are revealed in the score markings. “Hypocritically gushing,” gaily, “somewhat sentimentally,” furiously,” tenderly and lovingly,” are examples. She seems quite the character, but she is the source of a passionate section with a magnificent violin solo. The section ends when distant trumpets call for a battle.

The Hero's Battlefield: This is a battle on a massive scale. Fanfares are crashing in from on and off the stage, and after the battle has ended the hero's theme reappears grandly to show he has won. The magnificent unison horn theme from Don Juan announces the next section.

The Hero's Works of Peace: In this section we hear the many quotations of Strauss’ previous tone poems. We hear fragments from Don Juan, Till Eulenspiegel, Tod und Vermächtnis, Also Sprach Zarathustra, Macbeth and Don Quixote. There are also references to two of Strauss' songs: Befreit and Traum durch die Dämmerung. This is also the section where the critics claim that the work is based on Strauss himself; he is a hero that can bring peace with his music.

The Hero's Retirement from this World and Fulfillment: Here, the hero's theme takes a different direction. It sounds more like an elegy, and that is especially clear in the harp, bassoon, English horn and strings. Beethoven's Eroica is vaguely quoted and battles are recalled. The violin solo appears again to highlight the hero quietly retreating from life. This is followed by a brass fanfare reminding us of Also Sprach Zarathustra and it serves as a reminder of all of the accomplishments of the hero.

Ein Heldenleben is a brilliant masterpiece written by a composer who, although not characterized by modesty, knew exactly what he was doing. Perhaps, rather than the commonly accepted perception that he was an egocentric individual, he saw himself as an artist who survived the hardships of his craft. Of course the music critics were merely an example, but maybe he was trying to convey that we all have obstacles that stand in the way of reaching our goals. Perhaps he meant that support from those we love, and inner creativity and artistry are the best tools to fight those battles. Ein Heldenleben may not bring the peace that Strauss had hoped for but, at least tonight, the music conveys the message that, with the right tools, anyone can be a hero. In musical poetry, the audience is taken on a moving journey of a man who, once upon a time, composed music in an effort to “fight the enemies” of his world.

La bohème Giacomo Puccini’s La bohème is one of the most popular, and most often performed Italian operas. Based on Henri Murger’s novel Scènes de la vie de bohème (scenes of Bohemian life), Puccini composed this four-act opera in 1896, with libretto by Luigi Illica and Giuseppe Giacosa. The premiere took place at the Teatro Regio, Turin, on February 1, 1896. La bohème, one of the last great nineteenth century operas, was received with mixed reactions. Critics, who were most impressed with Puccini's previous opera Manon Lescaut, were expecting a continuation of a dark and dramatic storyline. They were disappointed by the sweetness of the storyline, and by the fact that it ended so sadly. The public, however, was less skeptical and, although most people favored act one and four, Puccini described the public’s reaction at Turin as “a splendid reception.” The opera, set in Paris in the 1840’s, depicts a story of four young struggling Bohemian
Johannes Müller-Stosch serves as Music Director and Conductor of the Cole Conservatory Orchestra, Chamber and Opera Orchestras and coordinator of String Studies. He is also the Music Director and Conductor of the Holland Symphony Orchestra in Michigan. Additionally, he is founder and director of the Michigan Conducting Institute, a summer conducting training workshop with the Holland Symphony Orchestra.

He received his Doctorate from the Eastman School of Music where he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra. He has been Music Director of the Brockport Symphony (New York), Tri State Players (Ohio), Conducting Assistant at the Cincinnati Symphony Orchestra, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima’s 2005 Peace Festival. He received much acclaim for his doctoral project and concert with the Eastman Philharmonia Orchestra. He has been Music Director of the Brockport Symphony (New York), Tri State Players (Ohio), Conducting Assistant at the Cincinnati Symphony Orchestra, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima’s 2005 Peace Festival. He received much acclaim for his doctoral project and concert with the Eastman Philharmonia Orchestra.

A passionate educator, Dr. Müller-Stosch works with dozens of high school orchestras who come to Cal State Long Beach for ensemble clinics. He is in demand also as adjudicator and conductor for All-State...
comes to the directing profession with the experience of a former career as a professional singer. As a singer, Stephanie has worked in solo performance in diverging musical arenas with such luminaries as Pierre Boulez, Andre Previn, Van Dyke Parks, John Adams, and Ry Cooder, Sir Peter Hall, Heinz Holliger, Paul Katz, Ronald Leonard, Donald McNees, Tsuyoshi Tsutsumi, Michelle Zukowski and many others.

Mr. Gamma's students have won numerous prizes and gone on to continue their studies at such schools as Indiana University, Manhattan and Eastman Schools of Music, University of Southern California and others. Having performed internationally a large part of the string quartet repertoire of more than fifty composers, as well as most of the other standard chamber music repertoire of over eighty composers, Lorenz Gamma dedicates himself with passion to coaching chamber music in addition to teaching violin.

Mr. Gamma is a frequent guest at various summer festivals and serves since 2002 as first violinist of Southwest Chamber Music. The ensemble's recordings of the complete chamber works of Carlos Chávez have been nominated for six GRAMMY Awards and received two in 2004 and 2005. The ensemble work Auraby Grawemeyer Award winning composer Chinary Ung, commissioned, premiered and recorded by the ensemble in 2006, was nominated for a Pulitzer Prize. Lorenz Gamma was born in Switzerland, where he received his initial training as a violinist. His further studies took place in the United States, with Franco Gulli, Steven Staryk and Mark Kaplan.

As former co-leader of the Amar Quartet of Switzerland Mr. Gamma performed a full-time concert schedule touring through many of Europe's most important chamber music venues, including the Tonhalle in Zurich, the Victoria Hall in Geneva, the Residence in Munich, the Stefaniensaal in Graz, the Cologne Philharmonic, as well as in many other cities such as London, Paris, New York, Teheran etc. From 1999-2007, the Amar Quartet has been one of just two groups worldwide performing permanently on a set of four Stradivari instruments. Prior to his activity with the Amar Quartet Lorenz Gamma served as concertmaster of the Northwest Sinfonietta in Seattle and later as Principal of the Zurich Opera Orchestra.

As a soloist Lorenz Gamma has performed over twenty different concertos by Bach, Beethoven, Berg, Bruch, Lutoslawski, Mozart, Mendelssohn, Piazzolla, Schumann, Spohr, Tartini, Vivaldi, Wieniawski. He also holds an extensive record of appearances on radio, both in Europe and in the United States. His radio broadcasts and CD recordings include Schubert's String Quintet and Piano Trio in E-flat, the Quartet for the End of Time by Messiaen, the complete String Quartets as well as works for Violin and Piano and the Piano Sextet by Carlos Chávez, the Dvorák Piano Quintet, the Mozart Clarinet Quintet, sonatas and partitas by Bach, Lazarof, Mozart and Ravel, as well as string quartets by Brahms, Debussy, Dvoráè, Haydn, Hindemith, Ives, Janáèek, Mozart, Ravel, Shostakovich, Smith, Ullmann and Verdi. Musicians he collaborated with include Heinz Holliger, Paul Katz, Ronald Leonard, Donald McNees, Tsuyoshi Tsutsumi, Michelle Zukowski and many others.

Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS). His residency also included a concert with Dong-A University as well as conducting classes.

Concert tours as a conductor, soloist and collaborative artist have taken him throughout Germany, Italy, Chile, Russia, Korea and Japan. Müller-Stosch has several commercial recordings to his credit, several of which have been featured on National Public Radio. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).

LORENZ GAMMA GUEST CONCERTMASTER Violinist Lorenz Gamma is internationally active as soloist, recitalist, chamber musician and teacher. He has given master classes in the United States, Europe, and Asia and has taught violin first as visiting professor at University of California, Los Angeles before joining the faculties at California Institute of the Arts (CalArts) and California State University, Long Beach. In the Fall of 2008, Mr. Gamma also served as visiting professor at Indiana University in Bloomington, where he taught interim a full class of violinists.

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STEPHANIE VLAHOS STAGE DIRECTOR A graduate of Yale University and the Juilliard School, Stephanie Vlahos comes to the directing profession with the experience of a former career as a professional singer. As a singer, Stephanie has worked in solo performance in diverging musical arenas with such luminaries as Pierre Boulez, Andre Previn, Van Dyke Parks, John Adams, and Ry Cooder, Sir Peter Hall, and Gordon Davidson. Her voice has been featured in film and commercials. A recipient of the Chanel Diva Award, Stephanie is best known in Los Angeles for her work as an opera singer with L.A. Opera in roles such as Nicklausse in Tales of Hoffmann and Hermia in A Midsummer Night's Dream. She has sung internationally in a number of critically-acclaimed performances of operas and concerts. In addition to her classical engagements, Stephanie established herself as a recognized performance artist earning the monicker of the “Moonlighting Diva” by the Associated Press for her direction of and performances in cabaret-influenced showcases devoted to the music of European cabaret and music hall. Her cabarets have been performed in the States and in Europe. In 2002, she starred in a film by acclaimed Greek film director, Nicholas Triandafyllidis, entitled, Mavro Gala. As a stage director, recent projects include: Tristan und Isolde
at the Pasadena Playhouse which just received a StageScene LA Award for Best Opera 2010. A passionate advocate of outreach, Stephanie established the Full Circle Opera Project at the LA County High School for the Arts; a unique experience in opera for teens, hailed by the L.A. Board of Supervisors as groundbreaking. It is a proud recipient of a grant from the Thornton Foundation. Stephanie is currently theater coach and stage director for the Domingo-Thornton Young Artist’s Program at LA Opera as well as Director-In-Residence at the Cole Conservatory Opera Institute at Cal State Long Beach. In 2007, Stephanie was among 30 other artists, nationwide, to be nominated for the prestigious United States Artists Grant in directing. Stephanie was recently honored with the request to sit on the USC Thornton School of Music Board of Councilors. Upcoming productions include Amahl and the Night Visitors at the Pasadena Playhouse in December 2011, Old Wicked Songs at the Colony Theater in February of 2012, and A Streetcar Named Desire for OPERA POSSE. For more info visit www.stephanievlahos.com or www.operaposse.com.

Jonathan Talberg Chorusmaster Dr. Jonathan Talberg Professor of Music and Director of Choral, Vocal, and Opera Studies at the Bob Cole Conservatory of Music at California State University, Long Beach, is conductor of the University and Chamber Choirs. He has twice conducted at the Music Educator’s National Conference regional honor choir, at the 2008 ACDA Western Convention and 2009 NCCO Conference, at numerous All-State choir concerts, and in various venues throughout Europe and Asia, including the Sistine Chapel, St. Peter’s and St. Mark’s Basilicas in Italy, the Karlskirche in Vienna, the Matyas Templom in Budapest, and at the Great Hall of the People in China. In constant demand as a guest conductor, he has worked with all levels of singers—from elementary to professional—throughout the United States and Europe. He has prepared choirs for the Cincinnati Symphony, the Long Beach Symphony Orchestra, the Los Angeles Master Chorale, the Pacific Symphony and the Pasadena Pops. Dr. Talberg is Music Director of First Congregational Church of Los Angeles, where he conducts both the Cathedral Choir and the Cathedral Singers, a 16-voice professional chamber choir that sings weekly in service. He also serves as director of the Los Angeles Bach Festival, which celebrated its 78th anniversary in October with 6 concerts in 7 days, culminating in a performance of the B-Minor Mass.

Prior to his appointment at CSULB in 2000, Dr. Talberg served as Conducting Assistant to the Cincinnati Symphony and the Cincinnati Pops and as principal choral conductor at Arrowbear Music Camp. Before graduate school, he taught high school choir in Orange County and at the Los Angeles County High School for the Arts. A nine-year member of the California ACDA board, he is currently serving as President. He is an editor at Pavane Music Publishing, where a choral series is published under his name.

David Anglin Vocal Coach David Ives Anglin joined the faculty of The Bob Cole Conservatory of Music in 2005 as Associate Director of Opera and Vocal Studies. As a member of the Keyboard faculty at the University of California, Santa Barbara he and his colleagues introduced and developed a new Keyboard Collaborative Arts degree program. He was an adjunct member of the Vocal Arts Faculty at the USC Thornton School of Music from 2001 to 2007 prior to which he spent four years in Australia as Coordinator of the Opera Program at the Sydney Conservatorium, where he and his colleagues initiated the ‘Encounters Program’ a mentoring and professional training program with artists from Opera Australia. While in Australia, he conducted Benjamin Britten’s Beggars Opera and the Australian premiere of Mozart’s La finta semplice that was broadcast as part of the ABC Young Australia’s series. With Pacific Opera, Sydney, he prepared and produced scenes programs for young artists and productions of Carmen and The Magic Flute. In Los Angeles, he has produced and conducted Haydn’s L’infedelta delusa, Mozart’s Zaide, and Rossini’s La scala di seta, the latter two performed at the Ford Theatre as part of the LA County Performing Arts Council ‘Summer Nights’ festival. He conducted the Cole Conservatory Opera Institute productions of Bernstein’s Candide in 2007, Monteverdi’s L’Orfeo in 2008 and Offenbach’s Le contes d’Hoffmann in 2010. David has worked for Santa Fe Opera and Los Angeles Opera as a translator and coach and for San Francisco Opera as coach and assistant conductor in the Merola Program. He has prepared and accompanied young singers in Master Classes with Dolora Zajick, Frederica von Stade, Warren Jones and Larissa Gergieva among others. Recent concert engagements include recitals of Russian and Operatic repertoire with Vladimir Chernov and Mlada Khudojel. David received undergraduate degrees in Music History and piano from the Marseille Conservatoire and The San Francisco Conservatory of Music. He holds an MFA degree in Performance Practice from UCLA and a DMA in Keyboard Collaborative Arts from the USC Thornton School of Music.

Christopher Luthi Répétiteur Christopher Luthi received his Master’s Degree in Music at the University of Southern California in 1999, majoring in Keyboard Collaborative Arts. He has been a top prizewinner in such competitions as the Young Keyboard Artists International Competition, and
the Matthay Association National Piano Competition. In his last year at USC, Christopher held a Teacher’s Assistantship position, accompanying and coaching singers, instrumentalists, and two choruses. In 1999, he was inducted into the Music Honor Society Pi Kappa Lambda, and he received the Keyboard Collaborative Arts Departmental Award. During the summer of 1999, Mr. Luthi was one of six vocal pianists to participate in a fellowship at Tanglewood Music Center, in Massachusetts, studying with such coaches as Emmanuel Ax, Phyllis Curtin, Warren Jones, and Dawn Upshaw (to name a few). In 2000, a recording of Mr. Luthi’s live performance of Beethoven’s *Eroica Variations* was aired on 91.5 KUSC’s *Thornton Center Stage*.

Mr. Luthi is the full-time Staff Piano Accompanist for the music department at California State University of Long Beach. He also currently works in Los Angeles as a freelance accompanist, coach, and conductor. In January 2001, Mr. Luthi was hired as Musical Director for Opera Nova, an opera company in Santa Monica. He has been involved in preparing various productions such as *Marriage of Figaro*, *Hansel and Gretel*, *Suor Angelica*, *Il Tabarro*, and *Magic Flute*, along with four Opera Scenes Galas. Mr. Luthi was Conductor for the orchestral production of *Suor Angelica*.

**CAST BIOGRAPHIES**

**Simon Barrad (Colline)** is a fourth year double major in Vocal Performance and French Language. He regularly performs in a wide variety of genres including opera, jazz, musical theater and pop, and he can be seen performing both at CSULB and professionally in the LA and Orange County areas. He currently holds a position as a baritone soloist at First Congregational Church of Los Angeles. Also an experienced arts educator, Simon works for the Carpenter Performing Arts Center as a “Classroom Connections” teacher and teaches vocal technique and voice lessons to the choirs at Marina High School in Huntington Beach. Simon will present his junior recital this December and will sing the role of the Count in the Cole Conservatory Opera Institute production of *Le nozze di Figaro*.

**Daniel Favela (Rodolfo)** started his singing career at Riverside City College under the direction of John Byun. While there he obtained his performance certificate in music and transferred to Cal State Long Beach to study under the direction of Jonathan Talberg and Steven Kronauer. Daniel has performed all over Southern California in such venues as the Redlands Bowl, Romona Bowl, Riverside’s Fox Theater, Disney Concert Hall, as well as a core chorister for the San Diego Opera. Besides classical music, Daniel has been seen with the Royals of San Diego, a doo wop group based out of San Diego; and sung with such legends as The Drifters, The Flamingos, The Tokens, The Teenagers, and countless others. Daniel’s ability has garnered him scholarships from the Dramatic Allied Arts Guild as well as the Foundation scholarship from Cal State Long Beach. He is very thankful for the support of his family and friends and would like to thank everyone that has given him the opportunity to share his gift.

**Michael Gallup (Alcindoro)** was recruited to our campus by Dr. Hans Lampl to be part of a burgeoning opera program. It was here that he learned to prepare a role and dissect an aria in order to perform with meaning and attention to detail. He also sang many roles for the first time, including Don Pasquale, Dr. Dulcamara, Kecal, and Gianni Schicchi. Michael learned much from Frank Pooler about choral singing and literature and speaks highly of the positive influence of Charles Neisweinder (head of Voice) and Ronald Sindelar (Theory and Composition). We are proud to have had some part in Michael's successful career and are delighted to feature him today. A versatile singing actor, Michael Gallup earned praise for more than two decades as a regular guest of a number of opera companies throughout the United States, including the Los Angeles Opera, Dallas Opera, New Jersey State Opera, Michigan Opera Theatre, Opera Pacific, Portland Opera, Seattle Opera, San Diego Opera, Long Beach Opera, Arizona Opera, Anchorage Opera, Dayton Opera, Orlando Opera and Palm Beach Opera. He has also performed opera at the Hollywood Bowl under Michael Tilson Thomas, Sir Charles Groves and Leonard Slatkin.

**Heidi Harger (Mimi)** is in her first semester at the Bob Cole Conservatory of Music where she is a member of the Opera Institute and Chamber Singers. Ms. Harger transferred from the College of the Sequoias in Visalia, California where she not only performed as the featured soloist for many concerts, but also as Carlotta in their production of *Phantom of the Opera*. As part of the vocal department scene work there, she performed as The Secretary in *The Consul* and Dido in *Dido and Aeneas*. Ms. Harger was a full scholarship recipient for the California Opera Association Summer Arts Program in 2009 where she performed the role of Annina in *La Traviata* and was also in the chorus of *Madame Butterfly*. She has also performed as the Mother in *Amahl and the Night Visitors* for both Billissimi Opera and the California Opera Association. Heidi is studying with Shigemi Matsumoto and looks forward to her next year’s personal and vocal growth at the Bob Cole Conservatory.

**Lyle Mitchell (Schaunard)** began his musical training at Pioneer Baptist School in Norwalk, CA, performing in Christmas and Easter programs and singing gospel music at his church. Following graduation, Lyle
enrolled at Fullerton College where he earned his AA in Music, and sang in both the Concert and Chamber Choirs under the direction of Professor John Tebay. He has studied Theater Acting with Gary Krinke, Opera Workshop with Susan Ali and Heather Calvete, and is currently a student of Dr. Katharin Rundus, who has been his voice teacher for the past two years. Lyle’s plans include graduating from CSULB with a Vocal Performance Degree, and then pursuing a Masters Degree with an emphasis in Opera. Recent awards include winning 1st Place at NATS-LA 2011, and 1st place at SAI’s Community College Competition 2011.

Anthony Moreno (Marcello) began studying music at El Camino College (ECC) under the vocal guidance of Professor Hedley Nosworthy. Having made great strides there, Mr. Moreno was able to perform solos with the ECC Symphony Orchestra, Community Choir, and Chorale under Dr. Joanna Nachef with whom he performed at Carnegie Hall in 2010. Mr. Moreno has also performed solos in Austria and Italy with Ars Nova Sinfonia, a chamber orchestra run by Dr. William Doyle. Very passionate about music, Mr. Moreno served as President of the ECC Society of Music, an organization created by students to raise funds in support of the music program at El Camino. A student of Shigemi Matsumoto, Anthony recently made his CSULB Opera Institute debut in Jules Massenet’s Cendrillon and was the baritone soloist in the Brahms Requiem. He will sing the Count in the Opera Institute production of Le nozze di Figaro.

Nicola Said (Musetta) is a senior in Opera Performance and a student of Shigemi Matsumoto. Nicola began her musical education studying piano and theory of music with Denise Sullivan, and voice with Gillian Zammit and later Alice Horme, in her native Malta. In 2006 she was awarded the Ian Tomlin Scholarship of Music to begin her Bachelor of Music studies at the Ian Tomlin School of Music, Napier University Edinburgh, Scotland, where she was taught by Joan Busby. She placed first in the Oratorio, Mélodie, and Lieder contests of the Edinburgh Festival of Music, Speech and Dance 2007. She sang the roles of the Sandman and Dew Fairy in the Humperdinck’s Hansel and Gretel, and the role of Atropos in “Interchanging Idioms,” a world premier Chamber Opera preview performance by American composer, Chip Michael Clark, It Must be Fate. Since beginning her studies in California in 2009, Nicola has been awarded the Alfred H. Caplan Opera Scholarship and the President’s Honor Award (2010/2011). She has appeared as La Fée in Massenet’s Cendrillon, and Olympia in Offenbach’s Les contes d’Hoffman. She has appeared in Opera Masterpieces in the roles of Madame Mao (Nixon in China), Zerbinetta (Ariadne auf Naxos) and Carolina (Il matrimonio segreto). Nicola will sing the role of Barbarina in the Opera Institute production of Le nozze di Figaro. She is supported by the Janatha Stubbs Foundation and by Mrs. Frieda Caplan.

BCCM OPERA INSTITUTE SINGERS

Freshman: Michael Valentekovic; Sophomore: Lyle Mitchell; Landon Shaw; Junior: Daniel Favela; Heidi Harger; Rebecca Hasquet; Anthony Moreno; Ilana Summers; Beth Wightwick; Senior: Simon Barrad; Sashell Beck; Lindsey Gonzalez; Nicola Said; Jessie Shulman; Amy Joy Stephens; Maayan Voss De Bettancourt; Alyssa Wills; Graduate: Amalia Francalangia; Christina Liem; Stephen Salts; Rachel Smiley

PERSONNEL Cole Conservatory Chamber Choir

Jonathan Talberg, Conductor
Bryant Nguyen, Assistant Conductor
Christopher Luthi, Accompanist

Soprano
Sashell Beck
Ashlyn Grover
Heidi Harger
Becky Hasquet
Kathryn Shuman
Amy Joy Stephens
Jenny Swoish
Bethanie Wightwick
Alyssa Wills

Alto
Emily Grandpre
Melia Pavloff
Jessie Shulman
Rachel St. Marseille
Ilana Summers
Ann Louise Thaiss
Melody Tibbits
Maayan Voss de Bettancourt
Angel Yu

Tenor
Nathan Bailey
Hunter Boaz
Ian Brekke
Daniel Favela
Alex Jordan
Ryan Newton
Emilio Sandoval
Landon Shaw II

Bass
Simon Barrad
Grant Gordin
Luc Kleiner
Anthony Moreno
Marcus Perea
Stephen Salts
Joe Sanders
Leeav Sofer
Jake Tickner
Riley Wilson
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PERSONNEL Cole Conservatory Symphony Orchestra

Johannes Müller-Stosch, Music Director

Violin I
Lorenz Gamma*+, Concertmaster
Madeleine Eaton^, Associate Concertmaster
Nina Kang
Kiyoe Matsuura
Lucy Lu
Nicolette van den Bogard
Jasmine Kim
Rebekah Lopez
Kayvon Sesar
Laurann Estevez
Kaija Hansen
Laura Bedol

Violin II
Nicholas Weis*
Kiyoe Matsuura^ Kendra Springsted
Agneszka Borzuchowski
Jaclyn Kim
Eun Cho
Elizabeth Chavez
Abigail Creager
Joseph Chung
Jennifer Rim
Ashlie Bonser
David Galant
Emily Lyons

Viola
Adrian Grijalva, Principal
Erica Solano
Trevor Torres
Amira Bennett
Bianca Lara
Edwin Moran

Violoncello
Sean Fischer, Principal
Minna Im
Lucia Cahuantzi
Josie Boyer
Jason Cosman
Hyunj Eon Yee
Irene Kang
Songhee Bae
Jeffrey Westcott
Michelle Packman
Jacqueline Dennis
Anthony Polcari
Rochelle Nieblas
Sydney Moss
Esther Yin

Double Bass
Katherine Findlay, Principal
Barbara Kramer
Louis Conway
Victor Fernandez
Sadoc Garcia
Anthony Xanthos
Daleth Caspeta
Corey O’Neill

Piccolo
Melissa Hulett

Flute
Nancy Gray, Principal
Anna Monsma
Sarah Gibson

Oboe
Melissa Carrington*
Andrew van der Paardt^ Brian Mitchell
Michelle Oh

English Horn
Brian Mitchell*
Melissa Carrington^ Clarinet
Monica Cummins, Principal
Hiroshi Ikeda
David Myer

Bass Clarinet
Mathieu Girardet

Bassoon
Sarah Widner, Principal
Adrian Fonseca Tellez
Harmony Drumm

Contrabassoon
Eric Wood

Horn
Eralinna Thompson*
Beau Knechtel^ Danny Thibodeaux
Melisandra Teteris
Ramon Villanueva
Glen Gray
Bradley Davis
Elyse Woodruff
Esteban Jimenez

Trumpet
Casey Martin*
Kurt Peregrine^ Esther Hood
Jackson Niebrugge
Gabriel Garnett

Trombone
Daniel Ridgway*
Kaelyn Gima^ Paul de la Rosa
Emmanuel Rojas

Tuba
Jeffrey Joyce

Harp
Ellie Choate

Timpani
Patrick O’Konski

Percussion
Ryan Denney
David MacEwan
Michael Malinowski
Jake Nilson
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