Mozart’s Le nozze di Figaro
Welcome...

Mozart’s *Figaro* is a miracle! We are delighted to share this great work with you and to feature our talented singers and orchestra.

We have had a wonderful time discovering and preparing *Figaro*—thanks to our Guest Stage Director, Stephanie Vlahos and her creative team. We in ‘opera’ truly appreciate having Johannes Müller-Stosch as a colleague who values ‘our’ genre as an essential part of the orchestral repertoire.

We are grateful to our colleagues in the Department of Dance, who—for a fifth year running—have offered us the use of their beautiful rehearsal facilities.

Mostly, thanks to all of you for coming today and for your continued interest in us!

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

The Opera Institute's
production of

Mozart's Le nozze di Figaro

(Sung in Italian with English supertitles)

Wolfgang Amadeus Mozart
Le nozze di Figaro
(The Marriage of Figaro)
(K. 492 / Vienna, 1786)

Conductor: Johannes Müller-Stosch
Stage Director: Stephanie Vlahos
Music and Language Preparation: David Anglin
Chorus Master: Jonathan Talberg
Set Designer: Adam Flemming
Costume Designer: Nancy Wei
Lighting Designer: Jared A. Sayeg
Wig and Makeup Designer: Vicky Carrington Tajeb
Movement Consultant: Brian Moe

Figaro Music Staff:
Vocal Coach, Repetiteur: Christopher Luthi
Repetiteurs: David Anglin, Brian Farrell, Na-Young Moon, Mark Salters,
Lukas Swidzinski

Supertitles provided by Oparola © oparola.com

April 20-22, 2012
University Theatre

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
Cast

April 20 & 21 @ 8pm / April 21 & 22 @ 2pm

**Figaro:** Stephen Salts / Lyle Mitchell  
**Susanna:** Beth Wightwick / Christina Liem  
**Cherubino:** Jessie Shulman / Amalia Francalangia  
**Contessa:** Alyssa Wills / Amy Joy Stephens  
**Conte:** Anthony Moreno / Simon Barrad  
**Marcellina:** Rebecca Hasquet / Rachel Smiley

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**Basilio:** Daniel Favela  
**Curzio:** Daniel Favela / Landon Shaw  
**Bartolo:** Michael Valentekovic  
**Antonio:** Simon Barrad / Anthony Moreno  
**Barbarina:** Lindsey Gonzalez / Nicola Said

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**Chorus**

**Soprano**  
Rachel Blair  
Grace Byeon  
Alannah Garnier  
Christine Li

**Mezzo-Soprano**  
Maayan Voss de Bettancourt  
Elizabeth Queen  
Devin Short  
Ilana Summers

**Tenor**  
Bradley Allen  
Dennis Dyck  
Alexander Jordan

**Bass**  
Jacob Asaro  
John Herceg

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**Orchestra**

**Flute**  
Nancy Gray  
Anna Monsma

**Oboe**  
Melissa Carrington  
Brian Mitchell

**Clarinet**  
David Myer  
Mathieu Girardet

**Bassoon**  
Adrian Fonseca Tellez  
Harmony Drumm

**Trumpet**  
Gabe Garnett  
Kurt Peregrine

**Horn**  
Ramon Villanueva  
Danny Thibodeaux

**Tympani**  
Patrick O’Konski

**Violin I**  
Nicholas Weiss, *concertmaster*  
Jasmine Kim  
Jaclyn Kim  
Laura Bedol

**Violin II**  
Madeleine Eaton, *principal*  
Jennifer Rim  
Laurann Estevez

**Viola**  
Trevor Torres, *principal*  
Bianca Lara  
Kendra Springsted

**Violoncello**  
Minna Im, *principal*  
Callie Galvez  
Jeff Westcott  
Daniel Cropp

**Bass**  
Barbara Kramer  
Katherine Findley

**Harpischord continuo:**  
David Anglin  
**Assistant to the Conductor:**  
Brandon Faber

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**Production Team**

**Production Supervisor:**  
Maya Rogers

**Technical Director:**  
Andrew ‘Bilbo’ Braggins

**Production Electrician:**  
Chris Osborne

**Followspot Operators:**  
Eric Marleau, Bernice Mendez

**Deck Crew / Dressers / Assistants:**  
Yola Charbel, Ana Garibay, Brenda Rosero, Maria Uribe, Ivy Wilson

**Assistants to the Director:**  
Maayan Voss de Bettancourt, Heidi Harger

**Supertitle Operator:**  
Lukas Swidzinski

**Properties Shop Manager:**  
Jimmy Oh

**Audio / Video Coordinator:**  
Rychard Cooper

**Costume Design Assistant:**  
Mary Elizabeth Danner

**Stitcher:**  
Susan Uçak

**Scenery constructed by:**  
The Set Shop / Lidderdale Enterprises

**Lighting equipment provided by:**  
Olesen / Hollywood Rentals
The Genesis of Figaro

When Le nozze di Figaro premiered at the Burgtheater in 1786, the Viennese—including Mozart—were already crazy about Figaro. The opera's genesis is something of a tale of two cities...

In 1778 Mozart was in Paris with his mother while the first of Beaumarchais' three 'Figaro plays', Le barbier de Séville, was still all the rage. During the summer he wrote a set of keyboard variations based upon incidental music from the play. His mother died in July, of an illness brought on by a combination of lack of heat and her mistrust of French doctors, leaving him alone and running out of money. Mozart thus lost his mother just as he first encountered Figaro who didn't know who his mother was! He returned home to Salzburg and subsequently sought his fortune when he moved to Vienna in 1781.

The second Beaumarchais play, Le mariage de Figaro, premiered in Paris in 1784 and quickly appeared in German versions. The Viennese, however, had to settle for reading this next installment, Emperor Joseph II and his royal censors having deemed the play morally unsuitable to appear on the stage. Antonio Paisiello's comic-opera version of the first play, Il barbiere di Siviglia, had been enormously popular in Vienna from its first appearance there in 1776; would it not seem at least a good business move to produce Figaro as an Italian opera? Mozart thought so, and once his librettist—and court poet —Lorenzo Da Ponte persuaded the Emperor that he had 'taken out any passage which might offend', their operatic collaboration was allowed to proceed.

- 1775: The first of the Beaumarchais 'Figaro plays', Le barbier de Séville, première in Paris. German versions of the play remain popular in Vienna from 1776 to 1783.
- 1776: Giovanni Paisiello's operatic version, Il barbiere di Siviglia, comes to Vienna and receives no less than 70 performances at the Burgtheater.
- 1778: While in Paris Mozart is captivated by Beaumarchais first play and composes his Keyboard variations K. 354 (12 variations on 'Je suis Lindor' from Baudron's incidental music to the play). Mozart played these variations often in Vienna.
- 1783: Lorenzo Da Ponte and Antonio Salieri appointed by Joseph II to supervise Italian repertoire at the Burgtheater. Joseph II had attempted a reform of the Viennese theaters to encourage opera in German; the public continues to favor Italian. Revivals and revisions of popular repertoire include so-called 'insertion arias' by Mozart, leading to his collaboration with Da Ponte.
- 1784: Beaumarchais second play La folle journée ou Le mariage de Figaro (The Crazy Day, or The Marriage of Figaro) debuts in Paris. The play promptly appears in German translation but is banned from production in Vienna.
- October 1785 – April 29, 1786: composition of Le nozze di Figaro.
- May 1, 1786: Le nozze di Figaro debuts at Vienna’s Burgtheater with Mozart as conductor.

—David Anglin
**Figaro Synopsis**

*A castle—the home of the Count and Countess Almaviva, near Seville. Late 1700’s.*

**Act One:**

It is the wedding day of Figaro and Susanna. Susanna tells Figaro that their philandering employer, the Count, intends to seduce her, claiming his right—the droit du seigneur—to take his manservant’s place on his wedding night. Figaro vows to outwit him. Dr. Bartolo enters with his former servant, Marcellina. She is determined to collect on an old loan made to Figaro, the terms of which require him to pay her back or to marry her. Bartolo vows to help her.

The young page Cherubino begs Susanna to plead with the Countess on his behalf; the Count has banished Cherubino after finding him alone with the gardener’s daughter, Barbarina. They hear the Count approaching, and Cherubino hides. The Count presses his affections upon Susanna, but hides when Don Basilio, the music teacher, arrives. Basilio gossips with Susanna about Cherubino’s crush on the Countess and the jealous Count steps forward. As he describes finding Cherubino with Barbarina, he discovers Cherubino in yet another compromising situation. Figaro arrives with a gathering of townspeople to urge a prompt wedding ceremony. The Count withdraws Cherubino’s banishment but instead orders him to enlist in the army, leaving Figaro to cheer him up.

**Act Two:**

The Countess laments the state of her marriage and Susanna sympathizes with her. Figaro enters and divulges his scheme. He has sent the Count an anonymous note telling him the Countess will meet a lover in the garden that evening. He also asks Susanna to arrange a rendezvous in the garden with the Count; Cherubino, dressed as a girl, will go in her place. Once his philandering is exposed the Count will be forced to mend his ways and allow Figaro’s wedding to proceed. The Countess and Susanna practice disguising Cherubino. Susanna steps out for a moment. The jealous Count arrives only to find that his wife has locked her door. The Countess hides Cherubino in the closet and then lets the Count in. Susanna re-enters, unnoticed. The Countess refuses to unlock the closet, so the Count leaves, taking her with him, in search of tools to break down the door. Susanna helps Cherubino escape from a window, and then hides in the closet, surprising both the Count and Countess when she emerges. Figaro arrives to encourage everyone to get on with the wedding festivities. When Antonio enters and claims someone has jumped from the window, the quick-thinking Figaro takes the blame. Marcellina bursts in with Bartolo and Basilio to press her case against Figaro.

**Act Three:**

The Countess embellishes Figaro’s plan: Susanna will ask the Count to meet her in the garden, but the Countess will go in her place. The Count eagerly agrees to meet Susanna, but when he hears her tell Figaro they have already “won the case” he suspects his servant is up to something. Don Curzio, a magistrate, declares that Figaro must either pay Marcellina or marry her. When Figaro tells the story of his childhood abduction, Marcellina realizes that she is Figaro’s mother and that his father is Dr. Bartolo. Susanna—enraged at first to see Figaro embracing Marcellina—is ultimately delighted to embrace his new family. The Countess dictates a note for Susanna to give to the Count, specifying the location of their supposed rendezvous. During the double wedding (of Figaro to Susanna and Bartolo to Marcellina), Susanna slips her note to the Count; he is to return a pin used to seal it as acknowledgment that he will meet her. He gives the pin to Barbarina to return to Susanna.

**Act Four:**

Barbarina has lost the pin. She tells Figaro what has happened, leading him to believe that Susanna plans to betray him. Jealous and confused, he hides in the garden. Susanna and the Countess have switched cloaks to exchange identities but their scenario to chasten the Count is disrupted by the arrival of Cherubino who promptly flirts with the woman he thinks to be Susanna. Figaro eventually realizes what is going on and gets even with Susanna by wooing her in her Countess disguise. Mistaking Susanna for his wife, the Count attempts to “expose” her, but when the real Countess appears, it is he who must ask for forgiveness.
Cast Biographies

Simon Barrad (Count) performs regularly at CSULB and professionally in the LA and Orange County areas in a multitude of genres including opera, musical theater, jazz, and pop. He has received many music awards and scholarships and most recently was selected as a finalist in the Long Beach Mozart Festival vocal competition. 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 is on staff at Marina High School as a vocal coach. He will be attending the Operaworks Advanced Artist Program this summer.

Daniel Favela (Basilio, Curzio) obtained his performance certificate in music from Riverside City College under the direction of John Byun before transferring to Cal State Long Beach, where he studies with Steven Kronauer. Daniel has performed in such venues as the Redlands Bowl, Ramona Bowl, Riverside's Fox Theater, Disney Concert Hall, as well as a core chorister for the San Diego Opera. Daniel performed the role of Rodolfo, from the 2nd Act of La Bohème in our Fall 2011 Opera Scenes on the stage of the Carpenter Center. As part of this spring’s Celebrating Music series, Daniel is thrilled to be performing the tenor solo in Rachmaninoff’s The Bells along with the Chamber Choir of which he is also a member. 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 thankful for the support of his family, friends, and his wonderful fiancée.

Soprano Amalia Francalangia (Cherubino) is a native of Massachusetts, where she earned her Bachelor’s degree in Music from Smith College. Amalia began studying voice with Karen Smith Emerson at Smith College, where she also had the opportunity to perform for Lucy Shelton and Joan Tower. She attended the Songfest Young Artist program in Malibu, CA in 2007 where she performed in scenes from Die Zauberflöte and West Side Story. During her senior year participated in the Opera Scenes Workshop at the University of Massachusetts in Amherst where she performed in scenes from Cosi fan tutte and Eugene Onegin. She also participated in the Opera Workshop with the Intimate Opera Company and the Student Artist program with the Celestial Opera Company in 2009. In fall 2010, she performed the final trio from Der Rosenkavalier, Marguerite in a scene from Gounod’s Faust and in June 2011, sang the role of Pamina in a full production of Die Zauberflöte at Pasadena City College. This past fall, she performed in a scene from Benjamin Britten’s Peter Grimes as Ellen in BCCM’s Opera Masterpieces. Amalia is currently studying with Shigemi Matsumoto and finishing her first year as a Master’s of Music in Opera Performance.

Lindsey Gonzalez (Barbarina) is from the Los Angeles area and transferred from Fullerton College to finish her bachelors of music in vocal performance. Lindsey studies with Tim MacDougall. This is her first year participating in the BCCM Opera program. During her time at Fullerton College she sang in several opera scenes, which included the roles of Clorrisinda in Gypsy, Lady Sophia in L’opera Limited and Musseta in La Bohème. Lindsey has performed in master classes with soprano Roberta Alexander, soprano Delores Ziegler, and tenor Christopher Johnstone. She has also participated in rigorous summer programs such as Songfest and workshops under Ziegler and MacDougall. After graduation Lindsey plans to continue her Studies, working towards her Masters in vocal performance.

Rebecca Hasquet (Marcellina) is excited to be making her opera debut. Rebecca is a junior and studies voice with Brian Farrell. She is also soprano section leader of the Chamber Choir, under the direction of Jonathan Talberg. Last year Rebecca was a member of one of our vocal jazz ensembles, Jazz ‘n’ Tonic. Before transferring from College of the Canyons in Fall 2010, she remained involved with musical theater in Santa Clarita, performing in various productions such as RENT (2010) and Les Misérables (2006). She was a soprano in the Santa Clarita Master Chorale from 2007-2009, directed by Allan Robert Petker. At COC, as a member of Chamber Choir, she participated in a musical theater master class held by Susan Egan, performing scenes for an opera workshop from Daniel Catán’s La Hija de Rappaccini. She also sang the National Anthem for the commencement ceremonies and other events. During the summer, she is a staff member at Idyllwild Arts Academy, working as a section leader for the Summer Festival Choir. Rebecca plans on graduating in Spring 2013 and to continue to gain experience in the musical world.

Completing her Master’s in Music this year, Christina Liem (Susanna) studies with Shigemi Matsumoto. Ms. Liem has been part of the Opera Institute since her arrival at the conservatory in 2010. That same year, she won the conservatory’s vocal concerto competition and performed Berg’s Seven Early Songs with the University Symphony Orchestra under the direction of Dr. Johannes Müller-Stochs. In 2011, she played the role of Noémie in the production of Massenet’s Cendrillon (Cinderella). Ms. Liem intends to continue to pursue her passion for teaching voice by obtaining a doctorate in music.

Lyle Smith Mitchell (Figaro) began his musical training at Pioneer Baptist Church and School in Norwalk, performing in Christmas and Easter programs and singing gospel music. Lyle attended Fullerton College where he earned his AA in Music, singing in the Concert and Chamber Choirs under the direction of Professor John Tebay. He has studied theater with Gary Krinke, opera workshop with Susan Ali and Heather Calvette, and has been studying voice for three years with Dr. Katharin Rundus. Lyle’s plans include completing his Vocal Performance Degree from CSULB, and then pursuing a Master’s Degree with an emphasis in Opera. During Lyle’s first semester here, he performed the roles of Harlequin in Strauss’ Quintet from Ariadne auf Naxos, and as Schaunard in the concert version of La Bohème. Among Lyle’s awards are his 1st place at NATS-LA 2011, and 1st place at SAI’s Community College Competition 2011.

Anthony Moreno (Count) began studying music at El Camino College (ECC) under the guidance of Professor Hedley Nosworthy. Having made great strides there, he was able to perform solos with the ECC Symphony Orchestra, ECC Community Choir, and ECC Chorale. 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, Anthony was President of the ECC Society of Music, an organization created by students to fundraise and support the music program at El Camino. Now a Bob Cole Scholar and under the tutelage of Shigemi Matsumoto, Anthony is eager to continue his studies. He has recently made his opera debut in our production of Jules Massenet’s Cendrillon as Pendorle and was the baritone soloist in Johannes Brahms’ Ein Deutches Requiem. He was also recently awarded the Torrance Performing Arts Consortium’s “Making a Difference” Award and received the California State Senate Certificate of Recognition in Performing Arts.
Nicola Said (Barbarina) is a senior Opera Performance major and studies voice with Shigemi Matsumoto. Nicola comes from the island of Malta and began her musical education studying piano and theory. In 2006 she was awarded the Ian Tomlin Scholarship of Music where she began Bachelor of Music at Napier University, Edinburgh. During her studies at Napier she placed first in the Oratorio, Melody, and Lieder contests of the Edinburgh Festival of Music, Speech and Dance 2007, singing 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 Chip Michael Clark, It Must be Fate.) In 2008 Nicola attended the International Lyric Academy where she was invited by Ms. Matsumoto to apply to the BCCM in the Spring of 2009. Nicola is part of the Opera Institute and has sung the role of La Fée in Massenet's Cendrillon. Last year she sang the role of Olympia in Offenbach’s Tales of Hoffman, and the roles of Zerbinetta (Ariadne auf Naxos) and Carolina (II Segreto Matrimonio) in the Opera Scenes. Nicola studied with Alison Horne during her time in Malta.

Stephen Salts (Figaro) graduated Magna Cum Laude from the Florida State University College of Music in 2011 and is currently working toward his Master of Music degree, studying voice with Brian Farrell. With the Florida State Opera, he sang roles in The Barber of Seville, The Elixir of Love, Gianni Schicchi, Les Mamelles de Téréisias, The Pirates of Penzance, and Mozart’s The Impresario. He also sang as soloist with four ensembles at FSU including the University Singers. With the University Symphony Orchestra, he sang works by Beethoven, Bruckner, Prokoviev, Stravinsky, Verdi, and appeared as bass soloist in a performance of Bach’s Magnificat. In Southern California, Stephen sings with the Bob Cole Conservatory of Music Opera Institute and Chamber Choir, the Horizon Chamber Choir, the Choir of St. James, and the Schola Cantorum of St. James. During the summers, he works for the Royal School of Church Music in America organization as a chorister and proctor to younger singers. He attends the course at King’s College, Wilkes-Barre, PA.


Landon Shaw II (Curzio) is in his sophomore year and is a student of Tim MacDougall. Prior to his acceptance to the Conservatory, he starred in the title role of the Musical Lil‘ Abner in 2009. Immediately following this role, the same performing group, E.S.C.A.P. Theater, handed Landon the role of Captain Von Trapp in the Musical The Sound of Music in 2010. Landon has performed in scenes from Louisa Fernanda and Ariadne auf Naxos in 2010, as well as Auf nach Mahagonny and Ariadne auf Naxos in 2011.

Mezzo-soprano Jessie Shulman (Cherubino) is a senior and studies with Timothy MacDougall. Previous roles include Nicklausse in Les contes d’Hoffmann, Dorothée in Cendrillon, and Annio in La clemenza di Tito. In the Opera Scenes productions, highlights include Octavian in Der Rosenkavalier, Maddalena in Rigoletto, Cenerentola in Cenerentola, Fidalma in Il Matrimonio Segreto, Mercédès in Carmen, and the Second Lady in Die Zauberflöte. Last summer Jessie was awarded a scholarship to the American Institute of Musical Studies in Graz, Austria, where she sang with Maestro Gerrit Priessnitz of the Wiener Volksoper in the Operettenzauber concerts. She also had the pleasure of working with renowned soprano Barbara Bonney. Jessie won the Harold Heiberg Liedersänger Preis at the culmination of this six-week program. While attending the Aspen Music Festival and School during the summer of 2010, she played the role of Annio in a scene from La clemenza di Tito and Dorabella in a scene from Così fan tutte. She also sung in the production of Corigliano’s Ghosts of Versailles. Recent awards include the 2011 Howard Still Memorial Scholarship for Opera, and the 2010 Dramatic Allied Arts Guild Scholarship for Vocal Music. Jessie is also a member of the Chamber Choir under the direction of Dr. Jonathan Talberg. After graduating, she plans to complete her Masters Degree in Voice at the University of Cincinnati College-Conservatory of Music.

Finishing her Master’s in Music this May, Rachel Smiley (Marcellina) studies with Tim MacDougall and has been part of the Opera Institute since beginning her studies at the Bob Cole Conservatory of Music. In spring 2011, she performed the role of Dorothée in the Conservatory’s production of Cendrillon by Massenet. After graduating, Rachel intends to move to New York to pursue her operatic career.

Amy Joy Stephens (Countess) has enjoyed being apart of the Opera Institute the last four years. Her previous Roles include: Antonia in Tales of Hoffmann, Mabel in Pirates of Penzance, Rapunzel in Into the Woods, Cendrillon in Cendrillon, Constanza in Abduction from the Seraglio for Opera Scenes 2008 and Donna Anna in Don Giovanni for Opera Scenes 2009 & 2010. Awards she has include: 1st place in Opera 100, 1st place in the CWC Scholarship Auditions, Leni Fe Bland scholarship recipient, the Matsumoto Scholarship, and she is also a Bob Cole Scholar. Amy Joy studies with Shigemi Matsumoto.

Michael Valentekovic (Bartolo) is in his first year and is making his opera debut. He is a bass, studying under the guidance of Marvelle Cariaga. Michael graduated last year from Palos Verdes Peninsula High School, where he sang for four years with Dan Doctor. Michael is thankful to be a Bob Cole Scholar and also thanks David Anglin, Stephanie Vlahos, and everyone who guided and mentored him this year.

Beth Wightwick (Susanna) grew up in Melbourne, Australia. She began violin lessons at age 4, and bassoon at age 8. At 15 she was accepted into the Victorian College of the Arts Secondary School on a full scholarship where she was granted the rare opportunity to be a double major in both voice and bassoon. After graduating from VCASS, she obtained a degree in Theatre and Screen performance at the National Theatre. The same year she auditioned and became one of Australian Music Events 2007 Vocal Scholars. In June 2008 she was accepted into the International Lyric Academy of Rome where she met her current teacher Shigemi Matsumoto. Inspired to pursue her studies overseas, she moved to Long Beach, where she currently is studying with Ms. Matsumoto to complete her Bachelor of Music-Opera Performance. Beth has interned with the Long Beach Opera, as well as performing throughout Los Angeles and Orange County. In 2010 she was awarded the Shaak Memorial Scholarship for Opera and in 2011 was awarded the Richard and Janet Baker Art Scholarship.

Alyssa Wills (Countess) is a graduating senior and a student of Timothy MacDougall. Recently, she was awarded first place in the Opera 100 Competition and 2nd place in the Long Beach Mozart Festival Vocal Competition along with their People's Choice Award. Last year, she performed the role of Madame de la Haltière in Massenet’s Cendrillon and was featured as the soprano soloist in Brahms’ Ein Deutches Requiem. Other recent awards include the Theodore Presser Scholarship in Music, the SAI Scholarship Award, and the Martin Figoten Performing Arts scholarship.
Production Staff Biographies

David Anglin joined the faculty of The Bob Cole Conservatory of Music in 2005 as Associate Director of Opera and Vocal Studies. His responsibilities include running the Opera Institute, the Diction and Repertoire curriculum as well as seminars in History. As a member of the Keyboard faculty at the University of California, Santa Barbara (2001-2005) Dr. Anglin 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 of Music. While in Sydney he and his colleagues initiated the ‘Encounters Program’ a mentoring and professional training program with artists from Opera Australia. David conducted Benjamin Britten's The Beggar's Opera and the Australian premiere of Mozart's La finta semplice that was broadcast nationally as part of the ABC 'Young Australia' 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, David has produced and conducted Haydn's L'infedelta delusa, Mozart's Zalade, and Rossini's La scala di seta, the latter two of which were performed at the Ford Theatre as part of the LA County Performing Arts Council ‘Summer Nights’ festival. He has prepared and/or conducted the Cole Conservatory Opera Institute productions of Bernstein's Candide, Monteverdi's L'Orfeo, Mozart's Così fan tutte and La clemenza di Tito, Offenbach's Les contes d'Hoffmann, and Massenet's Cendrillon. 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, Cheryl Studer, Warren Jones, and Larissa Gergieva among others. Concert engagements include recitals of Russian and Operatic repertoire with Vladimir Chernov and Mlada Khudoley.

David received undergraduate degrees in Music History and piano from the Marseille Conservatoire National 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.

Andrew ‘Bilbo’ Braggins (Technical Director/ Head Flyman) is a veteran to theatre and has been seen onstage and backstage at many venues throughout Southern California and worked with such artists as Big Bad Voodoo Daddy, Stephen Schwartz, Jason Robert Brown, Robert Goulet, the Citrus Singers, Pat Benatar, the cast and crew of Glee, MET2; Milt Larsen, and Richard Sherman. Andrew has written and directed for the YMCA in Los Angeles, Stage Managed for the Citrus College Dance Department where he also acted as Technical Director, Producer, and Production Manager; and has taught theatre classes at various centers throughout Southern California. Andrew is the Resident Assistant Stage Manager at the Haugh Performing Arts Center when he is not operating his very successful company, AF Braggins.

Adam Flemming (Set Designer) is a projections and scenic designer based in Los Angeles. He has collaborated with South Coast Repertory, Long Beach Opera, Pasadena Playhouse, East/West Players, Defa West, The Theater @ Boston Court, Noise Within, Laguna Playhouse, Odyssey Theater, and Santa Barbara Theater among others and has had productions in New York City, San Francisco, Miami, Austin, Edinburgh, and Guadalajara. He is an artistic associate with Son of Semele and holds an MFA in design from CalArts. www.adamflemmingdesign.com

Johannes Müller-Stosch (Conductor) 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, which surveyed all four symphonies by early 20th century Viennese composer Franz Schmidt.

He received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music. Since then he has been visiting guest conductor for new opera productions at CCM, including Mozart’s Così fan tutte, the world premier of Joel Hoffman’s The Memory Game, and Virgil Thomson’s The Mother Of Us All. Apart from his busy regular conducting engagements with his two orchestras, Müller-Stosch keeps an active guest conducting schedule. Most recently he was invited to Russia to conduct the Karelia Philharmonic. He served repeatedly as conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000 he served as Music Director of the Museumsinsel-Operaestival in Berlin, Germany.

Jared A. Sayeg (Lighting Design) continues his long collaboration with Stephanie Vlahos, after recently designing Old Wicked Songs for her at the Colony Theatre. His designs for theatre, opera, and dance have been seen throughout the U.S., on Broadway, Off-Broadway, in London’s West End, Spain, Edinburgh, Las Vegas, theme parks, and on international tours. Regionally he’s designed for Pasadena Playhouse, ART, Blues for An Alabama Sky, Opera Posse’s Amandh and the Night Visitors, International City Theatre, 3D Theatricals, The El Portal, Shakespeare Theatre of New Jersey, LA Opera (4 Seasons), Civic Light Opera of South Bay, and Reprise Theatre Company: Cabaret (Garland Award Winner), Kiss Me Kate (Ovation Nomination), GIGI, They’re Playing Our Song, and Forum. Notable projects include designing the LA production of The Who’s Tommy at Ricardo Montalban Theatre starring Alice Ripley, Queen of Spades with Placido Domingo in Madrid, and in London’s West-End Rolling with Laughter at Her Majesty’s Theatre. Broadway design credits: Bravo Bernstein, Hudson Theatre and Gotham Glory at Carnegie Hall. Jared was the US Assistant Designer for the Broadway productions of PRIMO, Andrew Lloyd Webber’s The Woman in White and the Radio City Christmas Spectacular. Off-Broadway: Humble Boy, FAME, Nobody Don’t Like Yogi, and Ministry of Progress. Jared has served as designer to such artists as Barbara Cook, Sutton Foster, Betty Buckley, Martin Short, and Jason Alexander. Other design affiliations include: the 2011 NBA All Star Game, 2009 Neil Diamond world tour, and in 2008 had the honor of lighting Pope Benedict XVI in NY for the Papal Rally. In 2010 Jared was appointed principle designer of the prestigious Olympic USA International Ballet Competition held every four years. His architectural designs are seen regularly in restaurants and exhibits as well as the Long Beach Aquarium of the Pacific. Jared became the youngest member of the United Scenic Artists-Local 829 and serves as a trustee to the executive board. www.jaslighting.com
Vicky Carrington Tajeb (Wig and Makeup Designer) is in her sophomore year at CSULB where she is a double major in Finance and Technical Theatre. Her theatre emphasis is scenic and theatrical makeup design. Vicky has designed both sets and theatrical makeup for numerous showcases while simultaneously designing makeup and hair for main stage productions. In the fall of 2011, Vicky designed makeup and hair for the musical Sideshow. She is involved in Theatre Fest, teaching high school students about stage makeup as well as being a teacher’s aide for Gayle Baizer’s makeup class. “Vicky approaches all her theatre projects with great attention to detail, creativity, and a passion to learn all that she can. She endears everyone working with her with a professional and positive attitude. Vicky is what the process of making theatre come alive is all about!” — Gayle Baizer, Head of Theatrical Makeup Design

Jonathan Talberg (Chorus Master) is Professor of Music and Director of Choral, Vocal, and Opera Studies at the Cole Conservatory, and 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 and 2012 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. Dr. Talberg earned his BM in Choral Conducting from Chapman University and his MM and DMA in Choral Conducting from the University of Cincinnati’s College-Conservatory of Music. He completed a post-doctoral fellowship, graciously underwritten by the Oliver Family Foundation, with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the May Festival Chorus. His teachers include Roger Wagner, William Hall, Earl Rivers, John Leman and Elmer Thomas.

Stephanie Vlahos (Stage Director) is 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 Hermin in A Midsummer Night’s Dream. She has sung internationally in performances of operas and concerts such as John Adams’ Nixon in China and was featured narrator for the premier of Aaron Jay Kernis’ Goblin Market with the St Paul Chamber Orchestra. In addition to her classical engagements, Stephanie established herself as a recognized performance artist earning the moniker 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. Although best known as a Kurt Weill interpreter, her whimsical tribute to our love of film noir, The Gangster Hour, was hailed by Variety as a “Cotton Club meets the Maltese Falcon...but what really sells is Vlahos and her incredible voice...” Her cabarets have been performed in the States and in Europe, most notably a sold-out concert tour in Greece where she also starred in a film by acclaimed Greek film director, Nicholas Triandafyllidis, entitled, Mavro Gala. Stephanie’s experience as a performer as well as her background in theater have lead her to her keen interest in directing where she regards herself as a performer’s director. Alan Rich of the LA Weekly wrote of her production of Street Scene “…a lively, beautifully staged, stark and vigorousfacsimile of both drama and music...” Most recently, Stephanie directed Old Wicked Songs at The Colony Theater which received rave reviews from the press. “The Colony's director, Stephanie Vlahos, is a former professional opera singer herself, and her knowledge of the interplay between teacher and student is probably more authentic than you’ll encounter in most revivals of Marans’ work... This is a remarkable revival of a play that appears to be close to achieving classic stature.” — LA Stage Times. Stephanie is currently Artistic Director for OPERA POSSE, directing a critically-acclaimed production of Amahl and the Night Visitors with Suzann Guzman at the Pasadena Playhouse which 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 Guest Director at the Cole Conservatory Opera Institute at CSULB. 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 directorial events include Carmen High in June at the JAT, Cooperstown; a jazz Opera (Fall of 2012) and The Morini Strad at the Colony in November 2012.

Nancy Wei (Costume Designer) Nancy’s early studies and work involved neuroscience research and psychology at UCLA, where she received a BS in Psychobiology. Upon her first official experience with costume design, she discovered her true passion and embraced the arts by completing an MFA in costume design degree at CSULB. She has designed costumes for film, TV, theater, opera and commercials. She designed for the feature films Out West, Death and Cremation, starring Brad Doufr (Lord of the Rings) and Jeremy Sumpter (Peter Pan). She has worked on the feature film productions of White Frog, Yellow (directed by Nick Cassavetes) and On The Road (directed by Walter Salles) as a costumer. Her TV experience consists of designing 1920’s-60’s costumes for James Ellroy’s L.A.: City of Demons (Discovery Network), 1980's re-enactments for Homicide Hunter (Discovery Network), and wardrobe supervising for She's Got the Look 3 (TV Land Network’s reality TV show). In addition to films, Nancy has also worked on some notable theatrical productions, such as writer/director Brian Alan Lane’s The Caterer, which starred Emmy Award nominee LeVar Burton (Star Trek) and Emmy winner Cynthia Watros (Guiding Light). Her commercial and PSA work include Direct TV, Disney Universe, Semir Tee, Operation Gratitude, Toy Loan, Wise & Healthy Aging, Sophia+Sam, the City Ballet of Los Angeles, and the California Science Center.
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