CELEBRATING MUSIC
GIUSEPPE VERDI’S
REQUIEM

JOHANNES MÜLLER-STOSCH, CONDUCTOR

MARINA HARRIS, SOPRANO  JESSIE SHULMAN, MEZZO-SOPRANO
JOSEPH LOPEZ, TENOR  TYLER ALESSI, BARITONE

BOB COLE CONSERVATORY SYMPHONY
UNIVERSITY & CHAMBER CHOIRS
‘49er CHORUS, WOMEN’S CHORUS & MEN’S CHORUS

JONATHAN TALBERG, BRIAN DOKKO, REGAN MACNAY, & STACY OH, CHORAL PREPARATION

SATURDAY, APRIL 30, 2016 8:00PM

CARPENTER PERFORMING ARTS CENTER
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
OUR DISTINGUISHED HONOREES

TIM MACDOUGALL

“Life-long mentor. Dear friend. Life coach. A survivor. An extraordinary human being.” These are the descriptors Tim’s students used to extol his virtues when I asked, “Tell me about Tim MacDougall.”

I had actually heard of Tim years before I met him, as we had accepted several fine students, who had studied with him in high school. Singer for singer, they came with healthy technique, a great attitude, and a deep love of singing. Those first students of his—Maria Lazarova, Kenny Stavert, and Erin Miller—are now, respectively, a professional performer and Director of Classical Voice at the Orange County High School of the Arts, a professional Opera Singer, and a professional singer and Ph.D. Candidate in Musicology at UC Riverside.

This is typical of Tim’s stable of singers—they are artists and scholars. They do many things, but they keep singing. They give back to the community.

It was Dr. Lazarova who first suggested I meet Tim; we went to lunch and I asked him, “Why don’t you teach at a university?” He responded, “No one has asked.” I asked him that day and it was one of the best decisions I’ve ever made.

His impact at Bob Cole has been extraordinary. His alumni—three of whom are singing solos in this evening’s concert—are working from Los Angeles Opera to Broadway (and at nearly every opera house and touring company in between). Tim and I taught CSULB’s weekly voice master class together for many years; last year I took the freshman and the sophomores and he has continued to guide the juniors, seniors, and graduate students in weekly classes. He does this as a gift to our students.

Tim attends as many recitals as he can—those of his students and those of students in other studios. He loves great singing and he loves singers. He expresses that love with his time—the greatest gift any teacher can give his students.

Like our students, I have learned an incredible amount from Tim over the years. One of his favorite expressions is, “What you’re thinking about is what you’re singing about.” It’s true; if you’re worried about technique, you’ll sing about technique. If you don’t know the meaning of a song in a foreign language, you’ll sing about syllables you don’t understand. If you’re afraid of a high note, you’ll be singing about the fear that high note instills even before you get there. “What you’re thinking about is what you’re singing about” has become a mantra for me in my life. Like many of our students, I’ve learned from Tim that you have to make the most important thing the most important thing. For those of us who sing every day, we must learn to sing about truth and beauty, poetry, and the human condition. By giving so freely of himself for so many years, Tim has taught the entire voice area to sing like today is the most important day of your life... because it is. Congratulations, Tim. We’re thrilled for you.

—Dr. Jonathan Talberg
Director, Choral, Vocal and Opera Studies

DR. KRISTINE FORNEY

Tonight we also honor Dr. Kristine K. Forney—a distinguished teacher, acclaimed scholar, and treasured colleague. An expert in the music of the Renaissance, Dr. Forney has taught courses in music history, music appreciation, and musicology at CSULB for the last thirty-seven years. Throughout her career Dr. Forney has been passionate about involving students in all aspects of music studies. A performer of historical instruments, she served as the director of the early music ensemble, Collegium Musicum, for fifteen years and was responsible for adding period instruments to our collection and engaging students in performance practice research.

Dr. Forney’s love for music and her dedication to students and learning have made her the most sought-after mentor. For over a decade she was the graduate advisor in the music department, shepherding hundreds of students through our MM and MA programs. In recognition of her work with students, she was named a Most Valuable Professor in the College of the Arts at CSULB in 1993.

While at CSULB she has taught thousands of undergraduate students. Her pedagogical insights drew the attention of the music editor at W.W. Norton, publishers of the premier music appreciation textbook, The Enjoyment of Music. The author of this textbook since 1988, Dr. Forney has since published seven revisions in multiple formats and in more than thirty languages. Always looking to include her students and colleagues in her work, she has commissioned several CSULB faculty members to contribute to the ancillary materials and campus ensembles to record works for use in her textbook.

Dr. Forney’s scholarship has been published widely and she is well-regarded in the discipline for her contributions ranging from music printing, musical guilds, and the musical education of women in Belgium and the Netherlands during the Renaissance to the ultramodernist compositions of Californian composer, Mildred Couper.

Because of her research prowess, Dr. Forney has been awarded several prestigious grants from the National Endowment for the Humanities, the Fulbright Association (two awards), The Gladys Krieeble Delmas Foundation, and the American Philosophical Society. In 1996 she was an inaugural member of the University of Kentucky School of Music Hall of Fame, and in 2005 she was awarded the Distinguished Faculty Scholarly and Creative Achievement Award at CSULB. Dr. Forney plans to continue her research and publications after retirement.

—Dr. Alicia M. Doyle
Graduate Advisor, Professor of Musicology
PROGRAM
OPENING REMARKS
PRESENTATION OF THE CELEBRATING MUSIC HONOREE
Dr. Carolyn Bremer—Director, Bob Cole Conservatory Of Music

GIUSEPPE VERDI (1813–1901)
REQUIEM

Bob Cole Conservatory Symphony—Johannes Müller-Stosch, conductor
Marina Harris—soprano
Jessie Shulman—mezzo-soprano
Joseph Lopez—tenor
Tyler Alessi—baritone

1. Requiem and Kyrie—Marina Harris, Jessie Shulman, Joseph Lopez, Tyler Alessi, Chorus

2. Sequence
   Dies Irae—Chorus
   Tuba Mirum—Tyler Alessi, Chorus
   Liber Scriptus—Jessie Shulman, Chorus
   Quid Sum Miser—Marina Harris, Jessie Shulman, Chorus
   Rex Tremendae—Marina Harris, Jessie Shulman, Joseph Lopez, Tyler Alessi, Chorus
   Recordare—Marina Harris, Jessie Shulman
   Ingemisco—Joseph Lopez
   Confutatis—Tyler Alessi, Chorus
   Lacrymosa—Marina Harris, Jessie Shulman, Joseph Lopez, Tyler Alessi, Chorus

3. Offertorio—Marina Harris, Jessie Shulman, Joseph Lopez, Tyler Alessi

4. Sanctus—Double Chorus

5. Angus Dei—Marina Harris, Jessie Shulman, Chorus

6. Lux Aeterna—Jessie Shulman, Joseph Lopez, Tyler Alessi

7. Libera Me—Marina Harris, Chorus
I. REQUIEM AND KYRIE

Chorus:
Requiem aeternam dona eis, Domine;
et lux perpetua lucent eis.
Te decet hymnus Deus in Zion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Soloists and Chorus:
Kyrie eleison.
Christe eleison.
Kyrie eleison.

2. SEQUENCE

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibyllo.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

Chorus:
Tuba mirum spargens sonum,
per sepulcrum regionem,
coget omnes ante thronum.

Bass:
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:
Liber scriptus proferetur,
in quo totum continetur;
unde mundus judicetur:
Judex ergo cum sedebit,
quidquid latet apparebit:
il inultum remanebit.

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibyllo.

Soprano, Mezzo-soprano, and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Soloists and Chorus:
Rex tremendae majestatis,
qui salvandos salvus gratis:
salva me, fons pietas.

Chorus:
Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Soloists and Chorus:
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.
How great will be the terror,
when the Judge comes
who will smash everything completely!

Chorus:
The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:
Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:
A written book will be brought forth,
which contains everything
for which the world will be judged.
Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano, and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Soloists and Chorus:
King of dreadful majesty.
who freely saves the redeemed ones,
save me, O font of pity.
Soprano and Mezzo-soprano: 
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Soprano and Mezzo-soprano: 
Recall, Jesu pie,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Soloists and Chorus:
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.

Huic ergo parce, Deus.
Pie Jesu Domine:
dona eis requiem. Amen.

Soloists:
O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the deep pit;
deliver them from the mouth of the lion;
that hell may not swallow them,
and that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham
and his descendents.
We offer to you,
O Lord, sacrifices and prayers.
Receive them on behalf of those souls.
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.
Libera animas omnium fidelum defunctorum
de poenis inferni;
fac eas de morte transire ad vitam.

4. Sanctus

Double Chorus:
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Dominii.
Hosanna in excelsis!

5. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

6. Lux Aeterna

Mezzo-soprano, Tenor and Baritone:
Lux aeterna luceat ei, Domine,
cum sanctis tuis in saeculum; quia pius es.
Requiem aeternam dona ei,
Domine, et lux perpetua luceat ei,
cum sanctis tuis in aeternam; quia pius es.

7. Libera Me

Soprano and Chorus:
Libera me, Domine,
de morte aeterna in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et teneo,
dum discussio venerit atque ventura irae,
quando coeli movendi sunt et terra.
Dies irae, dies illa calamitatis et miseriae;
dies magna et magna vale de.
Requiem aeternam, dona ei,
Domine, et lux perpetua luceat ei.
Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me, Domine,
quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.
Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me.

whom we commemorate today.
Grant, O Lord, that they might pass
from death into that life
which you once promised to Abraham
and his descendents.
Deliver the souls of all the faithful dead
from the pains of hell;
Grant that they might pass from death into that life.

Double Chorus:
Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

Soprano, Mezzo-soprano, and Chorus:
Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest everlasting.

Mezzo-soprano, Tenor and Baritone
Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.
Grant them eternal rest, O Lord, and may
perpetual light shine upon them
with your saints forever; for you are merciful.

Soprano and Chorus:
Deliver me, O Lord,
from eternal death on that awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.
I tremble, and I fear the judgment
and the wrath to come,
when the heavens and the earth shall be moved.
The day of wrath, that day of calamity and misery;
a great and bitter day, indeed.
Grant them eternal rest, O Lord,
and may perpetual light shine upon them.
Deliver me, Lord, from eternal death on that awful day.
Deliver me, O Lord,
when the heavens and the earth shall be moved; when
you will come to judge the world by fire.
Deliver me, Lord, from eternal death on that awful day.
Deliver me.
Prior to reaching international fame in the 1850s with his operas Rigoletto (1851), Il Trovatore (1853), and La Traviata (1853), Giuseppe Verdi (1813-1901) was already a national figure in Italy, whose populace adopted “Va, pensiero,” the chorus of exiled Jews from his opera Nabucco (1842), as a patriotic song while Italy fought to gain independence from Austrian Hapsburg rule. In all, Verdi composed twenty-eight operas, but his sole large choral work is the Requiem. A setting of the Roman Catholic Mass for the Dead, the Requiem is a liturgical choral work; the scope and depth of the musical expression, however, make it closer to a grand Romantic-era opera—sung without costume or staging—that travels through the intensely human emotions of terror, hope, fear, joy, and ultimately, salvation.

The inception of the work occurred after Giaochino Rossini died in 1868. Verdi considered Rossini one of the greatest Italian composers and wanted to honor his life and memory with a choral composition. He asked his Italian publishing house, Ricordi, to invite twelve noted Italian composers to create a twelve-movement composite Requiem. Verdi composed “Libera Me” for this Requiem, but since none of the other movements was ever completed, the project was abandoned and Ricordi returned the movement to Verdi in 1873. Verdi’s decision to write a complete Requiem Mass was precipitated by the death of noted Italian poet and novelist Alessandro Manzoni (1785-1873), a man Verdi greatly admired. Manzoni’s sole novel, The Betrothed (1827), became a symbol of the Italian unification movement not only because of its patriotic message but also because its publication was a milestone in the development of a modern, unified Italian language. Verdi completed the remaining six movements of the Requiem in time for the first anniversary of Manzoni’s death in May 1874.

Among the most notable features of the Requiem is the music of the “Dies Irae,” which calls to mind the apocalyptic destruction of the Day of Judgement and features an iconic bass drum solo, tonight played on two bass drums to ensure the drama of the notes is heard. Other significant moments include the massive brass fanfare including four off-stage trumpets that begins the call to judgement in “Tuba Mirum,” the double-chorus double fugue in “Sanctus,” and, of course, the final movement, “Libera Me,” which showcases the soprano soloist in an operatic role of beleaguered heroine as she pleads one final time for succour in the face of impending doom.

Met with tremendous acclaim at its premiere in Milan’s church of San Marco, Verdi’s Requiem has become one of most widely performed choral masterworks today.

—Regan MacNay
MM Choral Conducting
Johannes Müller-Stosch serves as Director of Orchestral Studies and Associate Chair of the Bob Cole Conservatory of Music at CSULB. He has established the Bob Cole Conservatory Symphony as one of the largest and finest in the region. The conservatory orchestra toured in South Korea in 2013.

Müller-Stosch also serves as Music Director and Conductor of Holland Symphony Orchestra in Michigan which has seen unprecedented growth in size and quality of performances, as well as record numbers of season subscriptions. It has become one of Michigan's healthiest arts organizations.

During his doctoral studies he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra and won Eastman's prestigious Walter Hagen Conducting Prize. He has held conducting positions with the Cincinnati Symphony Orchestra, the Brockport Symphony (New York), Tri State Players (Ohio), and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A concert tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima's 2006 Peace Festival. Müller-Stosch 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. Since then he has been an active proponent of works by early 20th century composer Franz Schreker and, most recently, Joseph Marx. He conducts several US premieres of their works annually.

In 1997, after winning the coveted Strader Organ Competition in Cincinnati, Ohio, Müller-Stosch received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music on full-tuition scholarship. Since then he has been a guest conductor for new opera productions at the Cincinnati College-Conservatory of Music, including the fall 2013 mainstage of Britten's Owen Wingrave. Previous engagements have included Mozart’s Cosi fan tutte, the world premier of Joel Hoffman’s The Memory Game, and Virgil Thomson’s The Mother of Us All. For these he received outstanding reviews in the American Record Guide. He worked repeatedly as visiting opera conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000 he served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany. 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. 2013/14 engagements came from Korea, Beijing, Vancouver and Eugene, Oregon. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS).

Concert tours as soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. He is married to pianist Clara Cheng Stosch, and they live in Long Beach with their Amazon parrot Papageno and Yorkshire terrier Honey.

Marina Harris

Praised in the San Francisco Chronicle for her “knockout combination of vocal power and expressive eloquence,” soprano Marina Harris is exciting critics and audiences alike.

A recent graduate of the Adler Fellowship program at the San Francisco Opera, Ms. Harris sang in three world premieres with the company: as Susan Sowerby in Nolan Gasser’s The Secret Garden, Tamar in Mark Adamo’s The Gospel of Mary Magdalene, and a Maid in Tobias Picker's Dolores Claiborne. Recently, Marina garnered national attention as a last minute replacement for Patricia Racette in the role of Elena in Boito’s Mefistofele, the season opener for the San Francisco Opera. Her diverse repertoire includes the title role in Puccini's Madama Butterfly, which she covers this season with the Los Angeles Opera, Tatiana in Eugene Onegin, Ariadne in Ariadne auf Naxos, Miss Jessel in The Turn of the Screw, Arminda in La Finta Giardiniera, Cupid/Samantha in the world premiere of Jack Perla’s Love/Hate, Elsa in Lohengrin, and many more. Upcoming engagements include the world premiere of Neely Bruce’s oratorio Circular 14 (based on the heroic acts of Aristedes de Sousa Mendes during WWII), Mathilde in Guillame Tell with the Southern Illinois Music Festival and Beethoven’s Symphony No. 9 with the Eureka Symphony.

In 2015, Ms. Harris received international acclaim after winning the Dorothea-Glatt-Förderpreis in the triennial International Wagnerstimmten Competition, judged by an international panel of judges including Eva Wagner-Pasquier, head of the famed Bayreuth Festival in Germany and great-granddaughter of Richard Wagner himself. In 2014, she won the George London Leonie Rysanek Award.

Ms. Harris resides in Los Angeles. She studies with Shigemi Matsumoto and Jeremy Frank.
JESSIE SHULMAN  Mezzo-soprano Jessie Shulman holds a master’s degree in Voice from the University of Cincinnati College-Conservatory of Music (CCM), where she studied with Ken Shaw. While at CCM, Jessie performed the roles of Kate Julian in Britten’s Owen Wingrave, and Marcellina in CCM Opera d’arte’s Le nozze di Figaro. Jessie received her bachelor’s degree in Opera Performance from the Bob Cole Conservatory of Music at California State University, Long Beach, where she studied with Tim MacDougall. Performance highlights include Cherubino in Le nozze di Figaro, Nicklausse in Les contes d’Hoffmann, Annio in La clemenza di Tito, and Dorothée in Cendrillon. At BCCM, she won the 2011 Howard Still Memorial Scholarship for Opera, and the 2010 Dramatic Allied Arts Guild Scholarship for Vocal Music.

Jessie sang with the Cincinnati Opera Chorus for their 2013-2015 seasons, including performances of Turandot, Don Pasquale, Il Trovatore, Madama Butterfly, Carmen, Aïda, and Don Giovanni. She debuted with the company in 2013 as Third Noble Orphan in Der Rosenkavalier. Also in 2013, Jessie was the featured soloist for Berlioz’s Les nuits d’été in Bristol, UK with the Brandon Hill Chamber Orchestra.

Jessie is also a member of the Chicago Symphony Chorus, where she has sung Berlioz’s Roméo et Juliette, Beethoven’s Symphony no. 9, Prokofiev’s Alexander Nevsky, and Scriabin’s Symphony No.1 under the baton of famed maestro Riccardo Muti. Jessie performs regularly with Music of the Baroque in Chicago. She will be relocating to Los Angeles in June, and joining the LA Master Chorale for their full upcoming season.

JOSEPH LOPEZ  Joseph Lopez received his BM in voice and MM emphasizing in opera performance from the Bob Cole Conservatory of Music, at Cal State Long Beach. He currently studies with Tim MacDougall. His past roles include Franz and Spalazani (Les contes d’Hoffman), Tanzmeister (Ariadne auf Naxos), Le Doyn de la Faculté (Cendrillon), Don Ottavio (Don Giovanni), Alfredo (La traviata), Tamino (Die Zauberflöte), and Foresto (Attila). Joseph received an Encouragement Award in 2013 and advanced in the 2015 Nevada district Metropolitan Opera National Council competition. He has participated as a member of the Cantos de Taos quartet for the Taos Opera Institute under the direction of Mary Jane Johnson and Linda Poetschke. Joseph was also a festival artist with the Utah Opera Music Festival where he covered Rodolfo.

This fall he will be returning to LA Opera for his second season as a chorister and begin his first season with the Los Angeles Master Chorale.

TYLER ALESSI  Tyler Alessi has been seen most recently at Madison Opera, where he sang the role of Schlemil in Offenbach’s Les Contes d’Hoffmann. Tyler has also been seen in many venues in the greater Cincinnati area. He has been a frequent participant of Opera Fusion New Works collaboration between Cincinnati Opera and the Cincinnati College-Conservatory of Music. As a result of this, he has been able to workshop new and exciting operas composed by Jack Perla, Daniel Catán, Ricky Ian Gordon and Jake Heggie.

Professionally, Tyler has been a member of Cincinnati Opera’s esteemed young artist program. While at Cincinnati Opera, Tyler has sung many small and featured roles, the most recent being William Dale in Kevin Puts and Mark Campbell’s Pulitzer Prize-winning opera, Silent Night. Last summer, Tyler participated in Des Moines Metro Opera’s esteemed young artist program, where he performed the role of Bello in Puccini’s La Fanciulla del West. He will return to Des Moines this summer to cover the role of Ford in Verdi’s Falstaff. Equally at home in Musical Theatre, Tyler recently performed the role of Prince Charming and the Wolf in Stephen Sondheim’s Into the Woods with Cincinnati Landmark Productions. In 2015, Tyler sang the role of Count Almaviva in Kentucky Opera’s concert tour of Le Nozze di Figaro, as well as playing the role of Steve Baker in Kentucky Opera’s production of Show Boat.

Tyler received his Bachelor of Music in Voice at California State University, Long Beach, his Masters of Music in Voice at the University of Cincinnati College-Conservatory of Music and is currently finishing his Doctorate of Musical Arts at the University of Cincinnati College-Conservatory of Music.
Bob Cole Conservatory Chamber Choir
Dr. Jonathan Talberg—conductor, Dr. Guk Hui Han—accompanist

SOPRANO
Clare Bellefeuille-Rice
Michaela Blanchard
Emily Bosetti
Jennifer Campbell
Marisa DiCamillo
Kali Hardwick
Kathleen Moriarty
Jennifer Paz*
Hannah Penzner
Jeannine Robertson
Kathleen Van Ruiten

ALTO
Attia Arenas
Molly Burnside
Courtney Burroughs
Reyna Calvert
Saane Halaholo
Bekka Knauer
Brittany Logan
Regan MacNay*
Vasken Ohanian
Jennifer Renteria
Pauline Ofa Tamale

TENOR
Ulysses Aquino
Jake Asaro
Miguel Chicas
Morgan Davi*
Jonathan Knauer
Blake Larson
David Morales
Justin Tillit
Patrick Tsoi-A-Sue
Jack Wilkins

BASS
Mason Allred
Gregory Fletcher
Brandon Guzmán
Zachary Haines
Timothy Hall
Gregg Haueter
Andrew Konopak
Fernando Muñoz
Jae Park*
Jesse Tebay
Emilio Valdez

* section leader

CSULB University Choir
Dr. Jonathan Talberg—conductor, Dr. Guk Hui Han—accompanist

SOPRANO
Julia Chapman
Sarah Conniff
Symphonie Constant
Anastasia Gastelum
Gracie Gray
Lea Guardado
Nagel Martinez
Amanda Mitton*
Christine Patrikian
Nicole Peppe1
Tiffany Reyes
Kelsey Reynolds
Katie Romero
Samantha Stapish-Higa
Abigail Wyatt

ALTO
Chloe Billings
Lianne Bremer
Elizabeth Chavez*
Mandy Chen
Michelle Choi
Kaytie Holt
Genie Hossain
Abby Huesmann
Jasmine Khorsandi
Jennifer Lee
Jordan Rupp
Sammy Sohn
Milan Stachelek

TENOR
Jonathan Alvarado
Harlee C. Balajadja
Christian Castillo
David Dumond
Jared Freiburg
Ricardo Martinez
Thomas Murphy O’Hara
Matthew Oca
Jeremy Pardones
Emilio Peña*
Michael Rothbart
Christian Valdez

BASS
Justin Baptista
Dorian Bonner
John Carroll
Tim Cervenka
Kyle Chase
Stefan Jevtic
Isaac Kang
Yousef Reda
Nathan Rice
Louis Rosen
Malek Sammour
Jordan Tickner
Conrad Zimmer

*section leader

‘49er Chorus
Brian Dokko—director, David Galvan—accompanist

SOPRANO
Anna Alonso
Merlyn Arostegui
Kelsie Christensen
Danielle Dong
Victoria Duffy
Daniela Fajardo
Kathy Fitzsimmons
Maria Garcia Silva
Stephanie Gilman
Jessica Gomez
Leilanie Gonzalez
Ariel Grigoleit
Niko Murakami
Thien-Loc Nguyen
Nicole Peppel
Terra Perrone
Alice Reid
Alyssa Southworth
Kristen Speir
Nicole Swayne
Anneke Thompson
Chanelle Varner
Maria Viloria

ALTO
Adriana Barreto
Erika Cervantes
Victoria Cimo
Jade Cortez
Isabel Cuevas
Hope Daley
Charlene Dethlefsen
Annalise Diadema
Carina Henry
Hollynn Hinds
Tyff Hoefl
Clara Kim
Cindy Leung
Sianna Macy
Michelle Ruggiero
Kirsten Tablizo
Teri Uyohvievbo
Katie Whiteaker

TENOR
Joshua Beauchamp
Johnny Cao-Nguyen
Soupie Dethlefsen
Luke Candless
Elvin John Mabborang
Ray Quinones
Paul Smith
John Stouras
Zachary Zaret

BASS
Adrian Adofina
Matthew Esguerra
David Hamann
Christopher Hill
Lanz Kim
Anthony Lynn
Rodel Manalo
Tyler Martinez
Michael Phillips
Christopher Phillips
Armando Rosales
Hunter Skrzypek
Zachary Taburaza
Aaron Tran
Joe Tuiteeleapaga

*section leader
**CSULB Women’s Chorus**
Regan MacNay—director, Malila Hollow—accompanist

**SOPRANO**
Merlyn Argostui
Julia Chapman
Mandy Chen
Madeline Greiner
Desirae Hafer
Kelsie Handley
Lisa Harings
Niko Murakami
Nico Peppel
Paige Rogers
Sofia Svensson

**ALTO**
Emi Allen
Chloe Billings
Ella Burnett
Annalise Diadema
Jennifer Renteria
Michelle Ruggiero
Jordan Rupp
Milan Stachelek
Rebecca Yi

**CSULB Men’s Chorus**
Stacey Oh—director, Grace Hong—accompanist

**TENOR**
Johnny Cao-Nguyen
James Davidson
David Dumond
Tyler Martinez
Luke McCandless
Jeremy Padrones
Eli Perez
Michael Rothbart*

**BASS**
Jacob Brand
Kenny Giles
Gerry Hernandez
Austin Kebely
R.J. Manalo
Brian Nguyen
Jae Park*
Daniel Pacheco
Tim Struven
Victor Tran
Daniel Walls

*section leader

**Bob Cole Conservatory Symphony**
Dr. Johannes Müller-Stosch—conductor, Erin Hobbs assisant—conductor, Connor Bogenreif—orchestra manager

**VIOLIN I**
Jessi Livermore
Concertmaster
Sam Lorenzini
Emma McAllister
Kenichi Kiyama
Hannah Yim
Crystaline Tran
Margaret Potter
Jackson Sneed
Ricardo Rios
Emmeline Cosman

**VIOLIN II**
Korina Davis*
Iliana Bohinova Nedialkova
Sage Barton
Angela Borlasa
Esheyde Sanchez
Alicia Rubio
Jorge Vazquez
Joseph Ceman
Donghyun Kim

**VIOLONCELLO**
Caroline Chien*
Connor Bogenreif
Christopher Brown
Debbie Lee
Benton Castillo-Preciado
Sara Park Kim
Eileen O’Neill
Keili Eddow
 Roxanne Kieme
Natalie Do
Lily Middleman

**DOUBLE BASS**
Tim Jensen*
Felix Mares
Alexis Luter
Alejandro Navarro
Anne Marie Runco

**CLARINET**
Carrie Johnston*
Nick Cotter

**BASSOON**
Emily Prather*
Shannon O’Neill
Jeff Wassik
Antonio Davila

**TROMBONE**
Zach Jacobs*
Olivia Aoki
Gabriel Roque

**HORN**
Katy Robinson*
Christian Siqueiros
Rachel Spidell
Jennifer Ornelas

**TUBA**
Joseph Mora

**TIMPANI**
Benjamin Irons*

**PERCUSSION**
Michael King*

* Principal

**TRUMPET**
Dillon Parker*
Vincent Sciaccia
Gordon Pettigrew
Elin Hobbs

**OFFSTAGE TRUMPET**
Cameron Reeves
Nick Wees
Tatiana Giesler
Tony Belletti

**FLUTE**
Kelly Catlin
Elizabeth LaCoste

**PIBBO**
Catherine Hirabayashi

**OBOE**
Spencer Klass*
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