

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



CELEBRATING MUSIC

RACHMANINOFF'S
THE BELLS

WALTON'S
BELSHAZZAR'S FEAST

FEATURING THE CHAMBER CHOIR,
THE UNIVERSITY CHOIR, THE 49ER CHORUS,
THE UNIVERSITY ORCHESTRA

JOHANNES MÜLLER-STOSCH, CONDUCTOR
CHORUSES PREPARED BY JONATHAN TALBERG AND LELAND VAIL

SATURDAY, MAY 5, 2012 8:00PM
CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

PRESENTATION OF THE CELEBRATING MUSIC HONOREE

John A. Carnahan, Director, Bob Cole Conservatory Of Music
Jonathan Talberg, Director of Choral, Vocal, and Opera Studies

SERGEI RACHMANINOFF (1873-1943)

THE BELLS

- I. Silver Bells
- II. Wedding Bells
- III. Alarm Bells
- IV. Funeral Bells

Johannes Müller-Stosch, conductor
University Orchestra
Chamber Choir
University Choir

Daniel Favela, tenor
Sashell Beck, soprano
Eric Castro, baritone

INTERMISSION*

WILLIAM WALTON (1873-1943)

BELSHAZZAR'S FEAST

Johannes Müller-Stosch, conductor
University Orchestra
Chamber Choir
University Choir
49er Chorus

Stephen Salts, baritone

* 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.

(Disclaimer: You may incur texting or internet usage fees by your cell phone provider)

THE BELLS

I.

Listen, hear the silver bells!
Silver bells!
Hear the sledges with the bells,
How they charm our weary senses with a sweetness that compels,
In the ringing and the singing that of deep oblivion tells.
Hear them calling, calling, calling,
Rippling sounds of laughter, falling
On the icy midnight air;
And a promise they declare,
That beyond Illusion's cumber,
Births and lives beyond all number,
 See, the stars bow down to hearken, what their melody foretells,
 With a passion that compels,
And their dreaming is a gleaming that a perfumed air exhales,
 And their thoughts are but a shining,
 And a luminous divining
Of the singing and the ringing, that a dreamless peace foretells.

II.

Hear the mellow wedding bells,
 Golden bells!
What a world of tender passion their melodious voice foretells!
 Through the night their sound entrances,
 Like a lover's yearning glances,
 That arise
On a wave of tuneful rapture to the moon within the skies.
 From the sounding cells upwinging
 Flash the tones of joyous singing
Rising, falling, brightly calling; from a thousand happy throats
 Roll the glowing, golden notes,
 And an amber twilight gloats
While the tender vow is whispered that great happiness foretells,
To the rhyming and the chiming of the bells, the golden bells!

III.

Hear them, hear the brazen bells,
Here the loud alarm bells!
In their sobbing, in their throbbing what a tale of horror dwells!
How beseeching sounds their cry
'Neath the naked midnight sky,
Through the darkness wildly pleading
In affright,
Now approaching, now receding
Rings their message through the night.
And so fierce is their dismay
And the terror they portray
That the brazen domes are riven, and their tongues can only speak
In a tuneless, jangling wrangling as they shriek, and shriek, and shriek,
Till their frantic supplication
To the ruthless conflagration
Grows discordant, faint and weak.
But the fire sweeps on unheeding,

And in vain is all their pleading
 With the flames!
From each window, roof and spire,
Leaping higher, higher, higher,
Every lambent tongue proclaims:
 I shall soon,
Leaping higher, still aspire, till I reach the crescent moon;
Else I die of my desire in aspiring to the moon!
 O despair, despair, despair,
 That so feebly ye compare
With the blazing, raging horror, and the panic, and the glare,
 That ye cannot turn the flames,
As your unavailing clang and clamour mournfully proclaims.
 And in hopeless resignation
 Man must yield his habitation
 To the warring desolation!
 Yet we know
 By the booming and the clanging,
 By the roaring and the twanging,
How the danger falls and rises like the tides that ebb and flow.
And the progress of the danger every ear distinctly tells
By the sinking and the swelling in the clamour of the bells.

IV.

 Hear the tolling of the bells,
 Mournful bells!
Bitter end to fruitless dreaming their stern monody foretells!
What a world of desolation in their iron utterance dwells!
 And we tremble at our doom,
 As we think upon the tomb,
Glad endeavor quenched for ever in the silence and the gloom.
 With persistent iteration
 They repeat their lamentation,
 Till each muffled monotone
 Seems a groan,
 Heavy, moaning,
 Their intoning,
 Waxing sorrowful and deep,
Bears the message, that a brother passed away to the endless sleep.
 Those relentless voices rolling
 Seem to take a joy in tolling
 For the sinner and the just
That their eyes be sealed in slumber, and their hearts be turned to dust
 Where they lie beneath a stone.
But the spirit of the belfry is a somber fiend that dwells
 In the shadow of the bells,
 And he gibbers, and he yells,
 As he knells, and knells, and knells,
 Madly round the belfry reeling,
 While the giant bells are pealing,
 While the bells are fiercely thrilling,
 Moaning forth the word of doom,
 While those iron bells, unfeeling,
 Through the void repeat the doom:
There is neither rest nor respite, save the quiet of the tomb!

Sergei Rachmaninoff composed his Choral Symphony *The Bells* in 1913, which was inspired by a Russian translation of four poems by Edgar Allan Poe. An anonymous admirer of his music submitted a Russian translation by Konstantin Balmont to Rachmaninoff in the hopes that he would set it to music. Tickled and a little intrigued, Rachmaninoff took on the task and composed a Symphony with the conventional four movements, scored for Soprano, Tenor, and Baritone Soloists, a mixed choir and large orchestra. Although this piece is not as well known as many of his piano works, it was one of Rachmaninoff's personal favorites. *The Bells* is a secular work but it is also rooted in religion with the frequent use of the Gregorian *Dies Irae* theme, a chant for death. Rachmaninoff dedicated *The Bells* to the Royal Concertgebouw Orchestra of Amsterdam and its conductor of the time, Willem Mengelberg. The premiere took place in Russia on December 13, 1913.

The texts of Poe's poems describe different aspects of human life such as birth, death, marriage, and terror symbolized by four different bells: Silver Bells, Golden Bells, Brazen Bells, and Iron Bells. Balmont with his loose translation, added extra words and altered complete stanzas, and is the actual model of *The Bells*. In Rachmaninoff's work, the text, in Russian, and the music in each movement are attempting to evoke those four stages of human life. Aside from the third movement that is performed by orchestra and choir only, each soloist performs one movement.

Rachmaninoff was influenced by early 20th century Rome as well as another Russian composer: Tchaikovsky. He settled in Rome during the winter of 1912/1913 and worked on *The Bells*, inspired at the sight of the Piazza di Spagna. About composing *The Bells* he said that "In the drowsy quiet of a Roman afternoon, with Poe's verses before me, I heard the bell voices, and tried to set down on paper their lovely tones that seemed to express the varying shades of human experience. And there was the added stimulus of working in the room where Tchaikovsky had worked, of writing on the table on which he had written." It is known that Rachmaninoff admitted that the final slow movement of *The Bells* "had the precedent of Tchaikovsky's *Adagio lamentoso* of his *Pathétique* Symphony."

In the first movement, subtitled *The Silver Sleigh Bells*, the tenor soloist makes his appearance. Rachmaninoff is able to create great contrast in the music within this first movement. From upbeat and exciting he quickly moves to sadness.

Known for his frequent use of the *Dies Irae* in his other works, we can find evidence of this in the second movement. In a movement subtitled *The Mellow Wedding Bells* we hear the soprano soloist representing the bride. The music should evoke the mere bliss of a new marriage, but nothing could be further from the truth. Rachmaninoff's use of the *Dies Irae* theme suggests something darker. The dramatic vocal line sounds mournful and grim instead of celebratory, and we leave the movement with a feeling of discomfort.

The feeling of discomfort the audience experienced in the second movement continues in the third movement. *The Loud Alarm Bells*, is evoking fear and terror, and the fast tempo of the movement is therefore well chosen by Rachmaninoff. As the only movement without a soloist, the choir and orchestra engage in a loud extravaganza, creating a sense of chaos. The choir, easily overpowered by the dominant orchestra, is occasionally struggling to be heard. From the beginning to the end of the movement the listener is sitting on the edge of the seat, uncomfortable and, indeed, alarmed with a sense of terror.

Rachmaninoff was fascinated with the theme of death and he uses the first three movements to work up to the last one in which he almost transcends a morbid obsession with death. In *The Mournful Iron Bells* the *Dies Irae* theme returns and is even more powerful. With all the instruments playing in their lowest registers and the striking Baritone solo, Rachmaninoff creates a grim and dark atmosphere. As Rachmaninoff stated, this movement is most closely associated with Tchaikovsky's *Pathétique* Symphony. Rachmaninoff ends the work with a warm and rich sound, marking redemption, and the acceptance of death.

Influenced by bells and fascinated with death, Rachmaninoff is able to create a work of art in an effort to describe the stages of life through music and poetry. Perhaps the anonymous letter is what prompted him to compose this piece, but his youth and his love for Church bells is what made this work one of his favorite pieces he ever wrote. "If I have been at all successful in making bells vibrate with human emotion in my works, it is largely due to the fact that most of my life was lived amid vibrations of the bells of Moscow..."

BELSHAZZAR'S FEAST

I.

Thus spake Isaiah—
Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!
By the waters of Babylon,
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.
For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.
How shall we sing the Lord's song
In a strange land?

II.

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.
By the waters of Babylon
There we sat down: yea, we wept.
O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

III.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.

IV.

In Babylon, Belshazzar the King ,
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.
Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.
He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.
Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again,
Yea, drank from the sacred vessels,
And then spake the King:

V.

Praise ye The God of Gold
Praise ye The God of Silver
Praise ye The God of Iron
Praise ye The God of Wood
Praise ye The God of Stone
Praise ye The God of Brass
Praise ye the Gods!

VI.

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.
Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.
After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear,
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever...

VII.

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.
And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.
Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon the Great is fallen, fallen.
Alleluia!

VIII.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgement come.

IX.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

X.

Then sing aloud to God our strength.
Make a joyful noise to the God of Jacob.
For Babylon the Great is fallen.
Alleluia!

Sir William Walton is considered the third major English composer of the 20th Century after Ralph Vaughn Williams and Benjamin Britten. Born into a musical family, he became a chorister in the Christ Church Cathedral in Oxford as a young boy. He initially attended Oxford University to study music at age 16, but he was more interested in his own curriculum. In 1920, he decided to leave the institution without a degree. He moved in with the Sitwell family, an influential literary family, who encouraged him to explore his own musical identity. To make a living, he worked as a Jazz arranger and performer. The Sitwell family was the source of inspiration for his first compositions and he later collaborated with them. Slowly, Walton developed into a young and promising composer.

Belshazzar's Feast was commissioned by the BBC in 1930, and was intended for radio broadcast. Walton, eager to write his first major work, struggled with it, but worked on it with excitement. When he finished the piece it was significantly larger than the BBC intended. With its exceptionally large brass section, it was decided that it was too large for broadcasting. In October 1931 the London Symphony Orchestra premiered the piece on the Leeds Festival and it was a major success. The American premiere took place in Boston in March 1933, performed by the Boston Symphony Orchestra. Walton, who was 29 at the time, had already proven to be an upcoming composer with his *Façade*. His first attempt to compose an Oratorio was with *Belshazzar's Feast*, which was a major accomplishment for someone who had never written vocal music.

Belshazzar's Feast is an Oratorio that follows the tradition of the 18th century English Oratorio, as defined by G.F. Händel. He invented the Oratorio form and described it as a “dramatic musical work that is not staged or acted out.” Although it is characterized as an Oratorio, Walton himself rather thought of his work as a Choral Symphony. The piece is scored for only one Baritone soloist, mixed choir, and a large orchestra with brass bands placed on both side of the stage. Walton was very much influenced by 20th century composers. Considering his Jazz background, the syncopated rhythms and the addition of the unusual saxophone to the orchestration suggest influences of Jazz as well. The libretto, written by Osbert Sitwell, depicts the story of King Belshazzar of Babylon and the Jews who were held in captivity. The text is taken from the Old Testament, primarily from chapter V of the Book of Daniel, but we also find texts from the Books of Isaiah and Revelations. Sitwell claimed that the libretto “is almost wholly taken from the Bible, with added words in order to assist the music and poetic flow.” This story was chosen because of its familiarity, which was important considering many people would hear it on the radio. The work has 10 movements that are divided into 3 main sections: 1) The prediction and coming to pass of Israel's subjugation; 2) Belshazzar's feast and the fall of Babylon; and 3) A song of praise to God.

The first section begins with an outburst from a trombone followed by the chorus. The chorus represents the Jews and, reciting a text from Isaiah, announces the end of the Babylonian Empire in a defiant mood.

The second section is considered the most important part, and revolves around King Belshazzar's banquet “for a thousand of his lords.” The King uses sacred Jewish vessels in a disrespectful manner, and the Jews are outraged. After this provocative act, a message suddenly appears on the walls: “Mene, mene, tekel upharsin” which translates into “Thou art weighed in the balance, and found wanting.” Daniel was certain that this message was an indication of the end of Babylon and claimed it to be both a premonition of the end of the Babylonian Empire, and the end of Jewish slavery and oppression.

The final section is dominated by a celebration, which indicates that the Empire has fallen. The piece is concluded with Jews celebrating and rejoicing the end of the Babylonian Empire with songs of praise to God.

Belshazzar's Feast is generally regarded as Sir William Walton's compositional highlight. With the successful adaptation of this Biblical story, he proved to be an exceptional composer. In the 30-minute Oratorio, the audience is taken on the journey of the 4000 Jews who were once exiled to Babylon. We feel their sorrows, their anger, and pain but we also feel their rejoicing moments of freedom. Musically, we witness the culmination of excitement, great passion, and immense talent. Walton is able to do what many aspire but only a few actually achieve: creating a masterpiece.

—Program notes by Nicolette van den Bogerd

ABOUT JOHANNES MÜLLER-STOSCH

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, which surveyed all four symphonies by early 20th century Viennese composer Franz Schmidt.

Hereceived 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 Philhamonic. 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-Operafestival in Berlin, Germany.

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 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). His residency also included a concert with Dong-A University as well as conducting classes.

Concert tours as a soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. Müller-Stosch has several commercial recordings to his credit, some of which have been featured on NPR's *With Heart and Voice*. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).

ABOUT JONATHAN TALBERG

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.

ABOUT LELAND VAIL

Dr. Vail has taught in the choral/vocal area at CSULB since 1976. He holds a DMA in conducting from the Claremont Graduate University and Masters and Bachelors degrees from CSULB. He has been honored with a Distinguished Artist Award from the Public Corporation of the Arts, and is a frequent clinician and guest conductor for choral festivals. He is the Artistic Director of the Mozart festival, City of Long Beach, and has served on the faculty of the Classical Music Festival in Eisenstadt, Austria.

During his career at Long Beach, he has conducted each of the choirs, and has taught choral repertoire, choral organization and literature, and choral conducting. In addition to teaching, he serves as the Undergraduate Advisor for the Music Department.

ABOUT TONIGHT'S SOLOISTS

Daniel Favela, Tenor

Daniel Favela 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 John Talberg and Steven Kronauer. Daniel has performed all over Southern California in such venues as the Redlands Bowl, Ramona Bowl, San Diego's Globe Theater, Riverside's Fox Theater, Disney Concert Hall, and was a core chorister with the San Diego Opera in 2008. This year at the Bob Cole Conservatory of Music, Daniel has been seen on stage of the Carpenter Center and the University Theater in Act 2 of *La bohème* as Rodolfo and as Don Basilio in *The Marriage of Figaro*. Daniel's ability has garnered him scholarships from the Dramatic Allied Arts Guild and a grant from the Opera Buffs organization to help him along in his career, as well as the Foundation scholarship from Cal State Long Beach. He would like to thank everyone for their love and support, especially his fiancée who has put up with his busy schedule.

Sashell Beck, Soprano

Sashell Beck is a senior completing her final semester of her performance degree at the Bob Cole Conservatory. She is known for her warm and shimmering tone and natural stage presence. Recently, she performed the role of Musetta in *La bohème* with Center Stage Opera, and was the first place winner of the Rio Hondo Young Artist's Competition for voice. Last spring at BCCM she performed the role of Le Prince Charmant in Massenet's *Cendrillon*. Notable portions of roles include Sophie in *Der Rosenkavalier*, Manon in *Manon*, Leila in *Les Pêcheurs de Perles*, Fiordiligi in *Così fan tutte*, Magda in *La Rondine* and La Contessa in *Le nozze di Figaro*. Summer programs include CoOPERative at Westminster Choir College in Princeton NJ, OperaWorks' Advanced Artist Program in Northridge CA, and this summer she'll be singing the role of Donna Anna in *Don Giovanni* for the Opera Academy of California in San Francisco.

Eric Castro, Baritone

Eric Castro's performances in March 2012 as the King in *The Woman In The Wall*, produced by Overtone Industries, were highly praised: "...impressive was Eric Castro as The King, who had a commanding presence ..." *Culture Spot LA*, by David Maurer, March 28, 2012; "... Eric Castro (King) has an undeniably powerful presence ..." *Stage and Cinema*, by Sarah Taylor Ellis, March 28, 2012.

He performs the role of Don Alfonso in *Così fan tutte* with Pacific Opera Project on May 13 and May 19, 2012. He recently soloed in Faure's *Requiem* with LA Lawyers Philharmonic, and sang the Toreador song with that orchestra at Shrine Auditorium on April 1, 2012.

Eric was guest baritone soloist at Walt Disney Concert Hall three times during 2011: with CalPhil Orchestra as Marcello (and at the L.A. Arboretum); with LA Lawyers Philharmonic in Beethoven's 9th Symphony; and with CalPhil in Borodin's *Polovetzian Dances*.

During the last year, Eric also performed the title role of *Don Giovanni*; as Sam in Bernstein's *Trouble In Tahiti*; and as Sharpless, Lescaut, the Count, Marcello, and Escamillo; with Nevada Opera Theatre in Las Vegas, Palisades Symphony, and Opera Royale. Eric is a regular baritone soloist at the annual Handel's *Messiah* (chez Dr. Sloan, featured in a front page *LA Times* article, December 27, 2010). He also recently performed as baritone soloist in two Christmas Oratorios by Bach and by Saint Saens with the orchestra and chorus of Camerata of Los Angeles.

Internationally, Eric Castro has performed in Prague, Czech Republic as Marcello; at the Baja California Cultural Institute as Simon in Enrique Gonzalez-Medina's *Las Poquianchis*; and in concert at the Nomikos Concert Hall on the Isle of Santorini, Greece. In Providence, Rhode Island he originated the role of Austin Dickinson in Eva Conley Kendrick's opera *Emily* at the Mary K. Hail Music Mansion.

Eric studied music and drama at Yale University where he earned his Bachelor of Arts degree, and has a Juris Doctorate from University of Southern California Law School. He is a corporate transactions partner at the law firm of Lewis Brisbois Bisgaard & Smith LLP in Los Angeles.

Stephen Salts, baritone

Stephen Salts graduated Magna Cum Laude from the Florida State University College of Music in 2011 and is currently working toward his Master of Music degree at the Bob Cole Conservatory of Music, California State University Long Beach.

During his time at Florida State University, he sang with four ensembles including the University Singers, with whom he also performed as a soloist. With the Florida State Opera, Stephen sang roles in *The Barber of Seville*, *The Elixir of Love*, *Gianni Schicchi*, *Les Mamelles de Tirésias*, *The Pirates of Penzance*, and Mozart's *The Impresario*. With the University Symphony Orchestra, he sang works by Beethoven, Bruckner, Prokofiev, Stravinsky, Verdi, and appeared as bass soloist in a performance of Bach's *Magnificat*.

Here in southern California, Stephen is proudly singing with the Bob Cole Conservatory of Music Chamber Choir and Opera Institute, the Horizon Chamber Choir, the Choir of St. James' Anglican/Episcopal Church and the Schola Cantorum of St. James'. With the BCCM Opera Institute, he sang the title role in Mozart's *The Marriage of Figaro* in April.

UNIVERSITY SYMPHONY ORCHESTRA

Johannes Müller-Stosch—conductor

VIOLIN I

Madeleine Eaton,
—*Concertmaster*
Nina Kang
Kiyoe Matsuura
Lucy Lu
Jasmine Kim
Jaclyn Kim
Nicolette van den Bogerd
Laurann Estevez
Kaija Hansen
Laura Bedol
Kayvon Sesar
Jennifer Rim

VIOLIN II

Nicholas Weis,
—*Principal*
Kendra Springsted
Agnieszka Borzuchowski
Rebekah Lopez
Eun Cho
Joseph Chung
Mona Ghodsi

VIOLA

Adrian Grijalva,
—*Principal*
Trevor Torres
Amira Bennett
Bianca Lara
Edwin Moran
Allan Petker

VIOLONCELLO

Minna Im,
—*Principal*
Lucia Cahuantzi
Josie Boyer
Callie Galvez
Hyunji Yi
Jason Cosman
Anthony Polcari
Jeffrey Westcott
Songhee Bae
Daniel Cropp
Jacqueline Dennis
Rochelle Nieblas
Irene Kang
Sydney Moss

DOUBLE BASS

Barbara Kramer,
—*Principal*
Katherine Findlay
Louis Conway
Anthony Xanthos
Daleth Caspeta
Corey O'Neill

FLUTE

Nancy Gray,
—*Principal*
Anna Monsma
Sarah Gibson

PICCOLO

Melissa Hulett

OBOE

Andrew van der Paardt*
Melissa Carrington~
Brian Mitchell
Michelle Oh

ENGLISH HORN

Melissa Carrington

CLARINET

Monica Cummins*
Hiroshi Ikeda~
David Meyer
Mathieu Girardet

BASSOON

Sarah Widner,
—*Principal*
Adrian Fonseca Tellez
Harmony Drumm

CONTRABASSOON

Eric Wood

ALTO SAXOPHONE

Jeffrey de Seriere

HORN

Danny Thibodeaux*
Emalina Thompson~
Beau Knechtel
Ramon Villanueva
Melisandra Teteris
Estepan Jimenez
Bradley Davis

TRUMPET

Gabriel Garnett*
Casey Martin~
Kurt Peregrine
Jackson Niebrugge
Devin Henderson

TROMBONE

Bobby Frey*
Dan Ridgway~
Kaelyn Gima
Emmanuel Rojas
Paul de la Rosa

TUBA

Jeffrey Joyce—*Principal*

OFF-STAGE BANDA

TRUMPET

Kurt Peregrine
Gabe Garnett
Esther Hood
Michael Sullivan
Sabrina Rogers
Morgan Berliner

TROMBONE

Bobby Frey
Taylor Covey
Tyler McGeough
Ryan Day
Daniel Leodones
Emmanuel Rojas

TUBA

Jeffrey Joyce—*Principal*

TIMPANI

Patrick O'Konski

PERCUSSION

Ryan Denney
David MacEwan
Michael Malinowski
Jazper Saldana
Matthew Williams

HARP

Linda-Rose Hembreiker

CELESTA

Taylor Chan

PIANO

Taylor Chan~
Dennis Frayne*

* *Principal on Rachmaninoff*
~ *Principal on Walton*

CHAMBER CHOIR

Jonathan Talberg—director, Steven Berlanga—assistant conductor

SOPRANO

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

ALTO

Emily Grandpré
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,
—Assistant Conductor
John Herceg
Luc Kleiner*
Anthony Moreno
Marcus Perea
Stephen Salts
Joe Sanders
Leeav Sofer
Jake Tickner
Riley Wilson

*section leader

UNIVERSITY CHOIR

Jonathan Talberg—director

SOPRANO

Rachel Blair
Maggie Boles
Rebecca Butkivich
Grace Byeon
Andria Coyne
Hannah De Los Reyes
Katie Elledge
Alannah Garnier
Bianca Henry
Maegan Holman
Lisa Horikawa
Kelsey Knipper
Katrina Kochevar
Alexandre Legaspi
Christine Li
Jennifer Lee
Rachel One
Elizabeth Queen
Abby Sherrill
Miko Shudo
Sara VandenBroek

ALTO

Kristina Abella
Alexa Rae Agustin
Emi Allen
Rebecca Bishop
Desiree Gonzalez
Kaitlyn Gricar
Madison Hatten
Bianca Henry
Emily Jackson
Jaqi Janacua
Elaina Jardini
Shannon Johnson
Michelle Lang
Elaine Lay
Sarah Len
Molly McBride
Lamia Mazegue
Devin LeeAnn Short
Lauren Smith
Sabrina Ware
Sabrina Wong

TENOR

Arend Jessurun
Bradley Allen
Cristian Carbajal
Dennis Dyck
David Kaufmann
Austin Kebely
Kyle McNeill
Vince O'Connell
Zach Pagter
Emilio Tello
Michael Ushino
Chris Yeschenko
Zachary Zaret

BASS

Brad Allen
Stephen Amie
Jake Asaro
Marcus Carline
Dennis Frayne
Lyle Smith Mitchell
Magnum Nadal
Bryant Nguyen
Kurt Roudebush
Michael Valentekovic
Ryan Pitcher
Kevin Yokotake

*section leader

FORTY-NINER CHORUS

Leland Vail—conductor

SOPRANO I

Courtney Cowin
Laura Kibbey
Candace Lamoreaux
Marjorie McMillin
Mary Obray
Jamie Parsons
Jordan Pettit
Ashley Christine Wall
Dillon Westfall

SOPRANO II

Carolyn Dingle
Karina Halim
Jennifer Hernandez
Kaitlin Hodgdon
Cynthia Holt
Elizabeth Kim
Florence Kocis
Erin Leonard
Denise Marquez
Roberta McClain
Lindee McTigue
Jennie Nguyen
Kelsey Ohl
Alyse Thompson

ALTO I

Megan Crayne Beall
Elena Benefield
Jeanette Deutsch
Kim Fonseca
Katherine Landreth
Megan LaPointe
Sara Neufeld
Anne Oshiro
Joanne T. Pham
Kalie Sabajo
Asma Wahab

ALTO II

Sharon Burgess
Ella Burnett
Caroline Chow
Deshá Dunnahoe
Sung Sil Hong
Ichiko Kazama
Jessica Jihye Kwon
Chia-Jung Lee
Crystal Orduz
Silje Berg Rodal
Jan Rossen
Brenda Soriano
Man Sze
Geneva Trelease
Rachel Weick

TENOR I

Daniel Chavez
Brian Douglas
Andrew Dyquanga
Lester Fernandez
Yoon Tak Han
Matthew Lourtie
Elliott Park
Manuel Pulido
Yvonne Sa Marion
Michael Solan

TENOR II

Daniel Agee
Mark Cano
Jorge Castro
Thomas Harker
David Landon
Josué Orozco
Julian Syga

BASS I

David Algozzini
Daniel Cropp
Cain German
Elisha Jaynes
Zachary Kenefick
Peter Melton
Andrew Reyes
J. Michael St. Clair
Jeffrey Wu

BASS II

Taylor Calderone
Edgardo Guzman
Chris Hwang
F. Joseph Jarne
Daniel Kim
Ian King
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