



BOB COLE CONSERVATORY
APRIL 11-12-13

MOZART'S

DIE ZAUBERFLÖTE

... Is opera relevant? What do audiences want?

Given the challenges faced by today's opera companies these questions are not merely rhetorical. Nor are they new ...

Mozart was a master at reinvigorating opera as entertainment. In his day this meant opera in Italian, but he also aspired to make it accessible to his German-speaking public. The *Singspiel*—a combination of song and dialogue in German—was a thriving form of popular theatre but it was not welcome in the opera house. Mozart had tried his hand at Singspiel as early as 1767, when he was eleven. He worked briefly on *Zaïde* in 1779 only to abandon it to write a serious Italian opera, *Idomeneo*. *Die Entführung aus dem Serail* was met with great success in 1782 but did not change the prevailing taste; hence Mozart's great Italian operas to follow: *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*.

Die Zauberflöte, written in collaboration with the popular Viennese actor Emanuel Schikaneder, was Mozart's last opera (a Singspiel in fact) and had its premier only months before his death. It was an immediate popular success and remains one of the most performed operas in the repertoire. *The Magic Flute* appeals on various levels: it has both comedy and lofty ideas; it is a fairy tale with elements of magic; the music is as much opera as it is street theatre. These elements contribute to the opera's continued popularity and the variety of creative responses it elicits from conductors, directors and designers.

It has been a pleasure to welcome LeRoy Villanueva as our guest Stage Director. His work with the students has been imaginative, energetic and fun!

We hope you enjoy our version of Mozart's magic ...



David Anglin, Opera Institute



**DON'T MISS
CELEBRATING MUSIC 2014**

SATURDAY, MAY 3

The Bob Cole Conservatory Symphony Orchestra, under the direction of Johannes Müller-Stosch perform Durufle's *Requiem*, Op. 9 with the University & Chamber choirs, and Holst's *The Planets*, Op. 32 with the Women of the University Choir. 8pm CPAC
Tickets: \$15/10

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

THE OPERA INSTITUTE'S

production of

WOLFGANG AMADEUS MOZART'S

DIE ZAUBERFLÖTE

(The Magic Flute)

(KV620 / Vienna, September 30, 1791)

Libretto: Emanuel Schikaneder

(Sung in German with English Dialogue / English Supertitles)

APRIL 11-13, 2014 / UNIVERSITY THEATRE

Conductor: Johannes Müller-Stosch

Stage Director: LeRoy Villanueva

Set Designer: Marika Stephens

Costume Designer: Stefanie Cytron

Lighting Designer: Sohail Najafi

Video Designer: Hana Kim

Props Master: Chris Freeman

Music and Language Preparation: David Anglin & Brian Farrell

Repetiteurs: David Anglin, Clara Cheng, Brian Farrell

Chorus Master: Brian Farrell

Supertitles provided by *Oparola* © oparola.com

CAST

APRIL 11 & 12 / 8:00PM

Tamino: JJ Lopez

Three Ladies: Christine Li Scott,
Vincentia Geraldine, Jennifer Rentería

Papageno: Lyle Smith Mitchell

Queen of the Night: Grace Byeon

Monostatos: Craig Benson

Pamina: Heidi Harger

Three Spirits: Jennifer Paz,
Lamia Mazegue, Réi Legaspi

Speaker: Tim Hall

Sarastro: Nehemiah Chen

Priests: Malek Sammour, Michael Valentekovic

Papagena: Madison Hatten

Armed Men: Shawn Carrillo, Michael Valentekovic

APRIL 12 & 13 / 2:00PM

Tamino: Landon Shaw

Three Ladies: Rachel Blair,
Lamia Mazegue, Jane Kim

Papageno: Kyle Chase

Queen of the Night: Elizabeth Queen

Monostatos: Patrick Tsoi-A-Sue

Pamina: Jeannine Robertson

Three Spirits: Michaela Blanchard,
Katie Sullivan, Madison Hatten

Speaker: Nehemiah Chen

Sarastro: Tim Hall

Priests: Malek Sammour, Michael Valentekovic

Papagena: Rebecca Butkivich

Armed Men: Daniel Agee, Malek Sammour



CHORUS

Soprano

Michaela Blanchard
Jennifer Campbell
Eugenie Hossain
Jennifer Paz
Hannah Penzner

Mezzo

Kaelynn Korten
Jennifer Lee
Jordan Pettit
Kathleen Van Ruiten

Tenor

Daniel Agee
Jonathan Alvarado
Shawn Carrillo
Miguel Chicas
David Morales

Baritone

Ulysses Aquino
Nehemiah Chen
Tim Hall
Yousef Reda
Malek Sammour
Michael Valentekovic

ORCHESTRA

Violin 1

Jasmine Kim,
Concertmaster

Jaclyn Kim
Agnieszka Borzuchowski
Laura Bedol

Violin 2

Emma McAallister,
Principal
Constance Millican
Margaret Potter

Viola

Annaliese Ippolito Reed,
Principal
Trevor Torres
Amira Bennett

Violoncello

James Clark,
Principal
Debbie Lee
Sydney Moss

Bass

Daleth Caspeta

Flute

Ryan Murray
Lauren Redburn

Oboe

Spencer Klass
Alexander Zatolokin

Clarinet

Stephen Chow
Kevin Sakai

Bassoon

Adrian Fonseca Tellez
Emily Prather

Horn

Ramon Villanueva
Melisandra Teteris+
Beau Knechtel*

Trumpet

Michael Sullivan
Jackson Niebrugge

Trombone

Gregory Ochotorena
Ryan Elder
Emmanuel Rojas

Timpani

Michael King

Celesta

Clara Cheng

PRODUCTION TEAM

Production Manager:

Matt Schroeder

Production Supervisor:

Maya Rodgers

Executive Producer:

Jonathan Talberg

Master Electrician:

Joshua Cuellar

Master Carpenter / Flyman:

Carlos Lucio

Crew Chief:

Tony Roman

Followspot Operators:

Bernice Mendez and Chris Rivera

Assistant to the Director:

Danielle Samson

Assistant to the Conductor:

Mark Alpizar

Costume Design Assistant/Head of Wardrobe:

Kara Dent

Makeup Artist & Wig Technician:

Heather Roach

Wardrobe Assistant:

Kelsey Buerger

Supertitle Operator:

Mark Alpizar

Audio Technician:

Barak Weinstein



+ Fri and Sun

* Sat 2pm and 8pm

Lighting Equipment provided by: Najafi Design Group
Projections Equipment provided by: Paul Sangster of Future Lighting
Scenery constructed by: Mendenhall Productions

SYNOPSIS

ACT ONE

Tamino is pursued by a frightening monster—or perhaps by his own demons. Three Ladies in service to the Queen of the Night come to his aid. They leave to tell the Queen what has happened and Tamino assumes that he was saved by Papageno, a good-natured bird catcher who has just arrived. When Papageno accepts the credit, the Ladies seal his lips to punish him for lying. They show Tamino a picture of Pamina, the daughter of their mistress, and he falls in love with her. They also tell him that she's been kidnapped by Sarastro. The Queen appears and elicits sympathy from Tamino and his promise to rescue Pamina. The Ladies provide Tamino with a magic flute and Papageno with magic bells to protect them on their journey.

Papageno arrives at Sarastro's palace. Monostatos—who has his own demons—attempts to seduce Pamina, but is scared off by Papageno. Papageno tells Pamina that Tamino is in love with her and will rescue her. Pamina rejoices and Papageno dreams of a wife.

Three Spirits lead Tamino to the entrance of Sarastro's palace. The Speaker greets him and tells him that Sarastro is protecting Pamina from her mother, the evil Queen. Tamino leaves to find Pamina, who has escaped with Papageno. Monostatos and his minions find them, but Papageno plays his magic bells, rendering them all harmless. Sarastro tells Pamina she is free to love Tamino but not to return to her mother. Monostatos demands a reward for his loyalty, but is instead punished. Sarastro orders his priests to take Tamino and Pamina to the temple for purification.

ACT TWO

Sarastro informs his followers that Tamino and Papageno must undergo an initiation to determine their worthiness. When they are subjected to the contradictory advice of the Two Priests and the Three Ladies, they wisely listen to the Priests. The Queen commands Pamina to murder Sarastro. Horrified, Pamina refuses and begs Sarastro to forgive her mother. He agrees, declaring that only love, not vengeance, can lead to peace and happiness.

As part of their initiation, Tamino and Papageno are sworn to silence. An old woman appears to Papageno, and declares she's in love with him. Pamina arrives and is heartbroken by Tamino's silence. Papageno is promised that if he swears fidelity to the old woman, she will become his wife. When he agrees, the old woman transforms into the young Papagena but quickly disappears. Pamina, about to commit suicide using the dagger her mother meant for Sarastro, is prevented by the Three Spirits, who take her to Tamino. Pamina joins him in his final trial, and they emerge unscathed thanks to the magic of Tamino's flute.

The Three Spirits encounter Papageno also attempting suicide and urge him to play his magic bells. When he does, Papagena appears and the two declare their love. Monostatos joins forces with the Queen and her Ladies to kill Sarastro, but their plan is foiled when they are all cast into eternal night. Sarastro invites everyone to celebrate the victory of light over darkness.



CAST BIOGRAPHIES

Daniel Agee (Armed Man) is majoring in Vocal Performance and is a student of Dr. Katharin Rundus. He performed his Junior Recital in the fall of 2013 and will hold his Senior Recital in the fall of 2014. He is also involved in the University and Men's Choir. Daniel is a transfer student from Fullerton College, where he was involved in Opera Workshop productions of *Cinderella* and *H.M.S. Pinafore*. He was also an ensemble member in the musical theater productions of *Guys & Dolls* and *Anything Goes*. Daniel was a part of Eric Whitacre's Virtual Honor Choir for the *World of Color: Winter Dreams* show at Disney California Adventure. Recently, he placed third in the Junior Men's Division at NATS-LA at Chapman University. Daniel is excited to be involved in the *Magic Flute* as Armed Man and a chorus member. This is his first opera production at CSULB.

Craig Benson (Monostatos) has spent much of his life dedicated to performing. He has been singing since a young age, performing in many choirs and several renowned venues such as Carnegie Hall and Canterbury Cathedral in London. He has been in the theater and on the stage for much of his life, both in the spotlight and behind the scenes, performing in varied theatrical roles including Javert in *Les Misérables* and the Cowardly Lion in *The Wizard of Oz*. He is currently an employee of the Conservatory in the Daniel Recital Hall where he is a lighting and sound technician. He also works at ENCORE Rentals where he is involved in set construction. He would like to thank all who work backstage and in the booth for their hard work. Craig studies voice with Dr. Steven Kronauer who has encouraged him to move toward opera.

Rachel Blair (First Lady) is a senior finishing her degree in Opera Performance. Prior to her time at CSULB, Rachel spent three years studying voice with Jane Atherstone in high school, and another two years studying with Dr. Rebecca Tomlinson at Riverside City College. Rachel has appeared in scenes from *La Traviata*, *Così fan tutte*, *Madame Butterfly*, *L'elisir d'amore*, and many others. She has sung in the chorus in many productions, including *Le nozze di Figaro*, *Eugene Onegin* and *Don Giovanni*. In spring 2013 she was the understudy for Donna Anna in BCCM's production of *Don Giovanni*. Rachel has received various awards for both voice and clarinet, including 2nd place at the NATS Young Artist Competition, the Happy Harmonizers Scholarship, the Hemet Diamonaires Music Scholarship and induction into the HHS Bands "Hall of Fame." Rachel has performed in notable ensembles including the Hemet High Chamber Singers (Bonnie Pumphrey and Dr. Brent Wells), the Riverside City College Chamber Singers (John Byun), and the CSULB University Choir and Chamber Singers (Dr. Jonathan Talberg). She studies with Brian Farrell and sings with Opera on Tap LA and the CSULB University Choir.

Michaela Blanchard (First Spirit) graduated from the Orange County School of the Arts in 2013, and is loving her first year at the Bob Cole Conservatory. She is part of the Chamber Choir and Opera Institute. She has played lead roles in musicals such as *The Sound of Music*, *Oklahoma*, and *Hairspray*. Michaela has also had a supporting role in Purcell's *Dido and Aeneas*, and played the part of Gretel in Humperdinck's *Hansel and Gretel*. Michaela would like to thank her parents and teachers for all of their hard work, sacrifice, and support.

Rebecca Butkivich (Papagena) is completing her final year as a Vocal Performance major. She has been a member of the University Choir, as well as the Women's Chorus. She has studied with Dr. Steven Kronauer and is current a student of Brian Farrell. She has not only performed in numerous of the Conservatory's Beach Cafes, but she has also been a part of the Theater Department's production of *Nine: The Musical*, and the BCCM's production of *Cendrillon*.



Grace Byeon (Queen of the Night) is finishing her MM in Vocal Performance this year, studying voice with Tim MacDougall. Prior to CSULB she studied voice with Scott Farthing at Saddleback College and Maria Dean at the California Institute of the Arts, where she was awarded the CalArts Scholarship and the Dumont Foundation Scholarship. This year she won the vocal concerto competition at CSULB and was a featured soloist with the Cole Conservatory Symphony Orchestra, singing Strauss's *Brentano Lieder*. She has sung roles such as Violet in *Side Show*, Marcy Park in *Spelling Bee*, Zerlina in Mozart's *Don Giovanni*, Jennie Parsons in Weill's *Down in the Valley*, Sylvia Plath in an original CalArts opera, *A Room of One's Own*, Cathleen in Ralph Vaughan Williams's *Riders to the Sea*, Suor Dolcina in Puccini's *Suor Angelica*, and was soprano soloist in Handel's *Messiah* and Orff's *Carmina Burana*. Grace earned her Bachelor of Arts Degree in Spanish at UCLA, and has participated in numerous vocal ensembles including UCLA Random Voices A Cappella, Saddleback College's Women's Camerata, the CalArts Baroque Ensemble, and Bob Cole Conservatory's University Choir.

Kyle Chase (Papageno) is ecstatic to sing in his first full production at the Bob Cole Conservatory. His recent productions have included *A Funny Thing Happened on the Way to the Forum*, performing the role of Hero and as part of the chorus in *Chicago*. He has been a soloist in many choral concerts at Moorpark College including: Schubert's *Magnificat*, Beethoven's *Ninth Symphony*, and Mendelssohn's *Elijah*.

Nehemiah Chen (Sarastro / Speaker) is an Opera Performance major studying with Shigemi Matsumoto. He has loved music from a young age, singing in the Pacific Children's Chorale as a boy and participating in orchestras and choirs throughout middle school and high school. He has been involved in several Irvine-based choirs and a cappella groups including Men in Blaque, with whom he has competed and performed internationally. Since transferring to the Bob Cole Conservatory, he has had the pleasure of working with world-renowned soprano Roberta Alexander and performing in the Opera Institute's Opera Scenes. Nehemiah sang the role of Masetto in last years production of *Don Giovanni*.

Vincentia Geraldine (Second Lady) began her musical training in her native Indonesia with piano lessons at age four and violin at age six. By age fourteen, she was ranked in the top ten at the Bali Open Piano Competition and performed as a violinist for wedding ceremonies at the Ritz-Carlton and Bulgari hotels in Bali. At the end of high school she switch to voice because of her newfound passion for classical singing. At Santa Monica College, Ms. Geraldine studied with Gail Gordon and performed in several opera scenes as Manon, Tatyana, Juliette, and Susanna, and understudied the role of Despina in *Così fan tutte*. In 2013, Ms. Geraldine had a solo performance at The Broad Stage for the Santa Monica College Applied Benefit Concert and received a scholarship from the Santa Monica College Applied Music Program. This is Ms. Geraldine's first year at the Bob Cole Conservatory of Music in the voice studio of Shigemi Matsumoto.

Timothy Hall (Sarastro / Speaker) "I'm thankful to have grown up in a family who loves and supports music—to have been surrounded by family members playing piano, guitar, drums, or singing around the house." He grew to love classic rock and heavy metal music and played in various bands. It wasn't until he studied classical guitar and piano at El Camino College that he fell in love with classical music. This evolution continued when he transferred to the Bob Cole Conservatory and decided to concentrate on singing. "I really didn't know much about classical singing. I just wanted to continue studying music and get a bachelor's degree." Private voice lessons with Tim MacDougall have shaped Timothy into the singer he is today, and this past year has been the most significant as he realized his passion for opera. He began with the role of the 'Leader' in Kurt Weill's operetta *Down in the Valley*, and evolved to sing the role of Jack Rance in a scene from Puccini's *La Fanciulla del West*.

Heidi Harger (Pamina) is in her senior year and is a student of Shigemi Matsumoto. She also performed the role of Donna Anna in the Opera Institute production of *Don Giovanni*. Heidi transferred from the College of the Sequoias in Visalia, California where she not only performed as the featured soloist for many concerts, but also as Carlotta in *Phantom of the Opera*. She has been a returning guest soloist with the Tulare County Symphony as well as performed the roles of Annina in *La Traviata* and the Mother in *Amahl and the Night Visitors* for the California Opera Association. She is a recipient of the Martin Figoten COTA Scholarship, Caplan Scholarship, and the Pritchard Scholarship.

Madison Hatten (Papagena / Third Spirit) is in her third year as a Vocal Performance major. She began her musical training at age five and became a professional musician by the age of eleven, performing at weddings and directing weekly church services. After high school, Madison was admitted to the Bob Cole Conservatory to study composition but soon after fell in love with performing classical art song and opera. In 2013, she was awarded the Howard Still Memorial Scholarship. She sang also sang in the Opera Institute production of *Don Giovanni* as a chorus member and premiered the role of Bertie in Luke Hannington's pocket opera *The Inferiority Complex of Old Sippy* with the Four Seasons Youth Orchestra in March 2014.

Jane Kim (Third Lady) has performed in various classical and jazz settings. Past performances include *Madame Butterfly* (Suzuki), *Carmen* (Mercedes), *Faust* (Martha), *Le nozze di Figaro* (Cherubino), *Hänsel und Gretel* (Hansel), *Signor Deluso* (Rosine) and *A Hand of Bridge* (Sally). She has enjoyed performing with numerous choral ensembles in and around the greater Los Angeles area, including the Kronos Quartet, the Pasadena Pops Symphony Orchestra, the Grammy-nominated Donald Brinegar Singers, the Pasadena City College Chamber Singers, as well as the Opera Workshop and the summer Broadway Workshop there. Jane studies voice with Maria Lazarova.

Alexandré 'Réi' Legaspi (Third Spirit) is completing a double major in Vocal Performance and Choral/Vocal Education. Her musical endeavors began when she joined choir at age six, and continued with violin and voice lessons at eight and eleven. Her musical career continued with church services, wedding performances, and Filipino cultural concerts. While attending the Bob Cole Conservatory, Réi has sung in chorus for the College of the Art's *Down in the Valley* and again in the Opera Institute's production of *Don Giovanni*.



Joseph Lopez (Tamino) received his Bachelor of Music with an option in vocal performance. He is working towards a Master of Music in Opera Performance and is a student of Tim MacDougall. For five years he has been a member of the CSULB chamber ensemble and served as the tenor section leader when the group traveled twice to Europe, performing in countries such as Italy, Germany, and Austria. He has studied the role of Franz and Spalazani (*Les contes d'Hoffman*), Tanzmeister (*Ariadne auf Naxos*), Le Doyen de la Faculté (*Cendrillon*), Alfredo (*La Traviata*), and Don Ottavio (*Don Giovanni*). Joseph had the opportunity to attend the summer program Chamber Music Vienna where he studied at the Viennese Conservatory and performed in recital for the American and Austrian ambassadors. Joseph is a soloist and section leader for the First Congregational Church of Los Angeles. He has sung as a professional chorister for the Los Angeles Bach Festival for three years. He looks forward to participating in the Taos Opera Institute this summer as featured tenor soloist.

Lamia Mazegue (Second Lady, Second Spirit) is in her final year at the BCCM where she is studying Vocal Performance. These are her first roles with the Opera Institute. As a native of San Diego, Ms. Mazegue had the opportunity to sing with the San Diego Opera Chorus in *Carmen*. She has also performed in the chorus of *Tosca* with Vineyard Touring Opera. Ms. Mazegue is also interested in assistant directing and was able to use her abilities in our production of *Don Giovanni*. Currently studying with Shigemi Matsumoto, Ms. Mazegue looks forward to performing her senior recital this spring.

Lyle Smith Mitchell (Papageno) began his musical training at Fullerton College, where he earned his AA in Music. While there, he sang in ensembles under the direction of John Tebay, studied theater acting with Gary Krinke, and was given key roles in Opera Scenes programs, under the direction of Dr. Susan Ali and Heather Calvete. This spring, Lyle will complete his BM in Vocal Performance. During his time at CSULB, he has performed the title roles in Mozart's *Le nozze di Figaro* and *Don Giovanni*. He has also performed in Opera Scenes as Figaro from Rossini's *Il barbiere di Siviglia*, as Schaunard from Puccini's *La bohème*, and as Harlekin from *Ariadne auf Naxos* by Richard Strauss.

Jennifer Paz (First Spirit) graduated from Pinewood High School in Los Altos Hills, California in 2013. She is a Vocal Performance major studying with Shigemi Matsumoto. Jennifer participated in Opera Scenes last semester, and is currently singing with the Chamber Choir. She has participated in musicals and has sung lead roles in *The 25th Annual Putnam County Spelling Bee* and *The Sound of Music*. Jennifer sang in the chorus of her first Opera, *The Tales of Hoffmann* with West Valley Opera in 2012. Jennifer would like to thank her parents, sister, past vocal coach, Russell Norman, and voice teacher, Iris Fraser, for being so supportive.

Elizabeth Queen (Queen of the Night) is a senior majoring in Vocal Performance. This is her first operatic role. Elizabeth has performed as the soprano soloist for Mozart's *Requiem* at Arrowbear Music Camp. She also sang in the choruses of *Le nozze di Figaro* and *Cendrillon* for the Opera Institute. She performed in scenes from *Rigoletto* as Gilda, *The Old Maid and the Thief* as Ms. Pinkerton, *Le nozze di Figaro* as Cherubino, *L'elisir d'amore* as Adina, and *Susanna* as Ms. Gleason. In addition, she performed *Songs For a New World* in the theatre department's showcase last fall. Elizabeth studies with Shigemi Matsumoto and has studied with Elisabeth Pehlivanian.

Jennifer Rentería (Third Lady) is a transfer student from Fullerton College, where she received the Sarah McFerrin scholarship as well as 'Honors' recognition on multiple jury exams. Her first operatic role was Zita in Fullerton College's production of Puccini's *Gianni Schicchi*. As a soloist she has been featured on the television broadcast *The Hour of Power* filmed at the Crystal Cathedral in Garden Grove. She has been a featured soloist in the Crystal Cathedral's performance of Händel's *Messiah*. Since transferring to CSULB it has been her honor to participate in master classes given by Roberta Alexander and Jessica Jones. This is Jennifer's first full role with the Opera Institute.

Jeannine Robertson (Pamina) is a sophomore majoring in Vocal Performance; this is her first lead role in an opera. Jeannine has been performing since the age of six and has been a featured vocalist with the Arrowhead Arts Association, The Blue Jay Jazz Foundation, The Duke Ellington Honor Jazz Ensemble, and was the vocalist for the Rim of the World High School Jazz ensemble for five years. Some of her theatre credits include chorus in Mozart's *Don Giovanni*, Soloist in *Songs for A New World* by Jason Robert Brown, Rose in *Bye Bye Birdie*, and Chiffon in *Little Shop of Horrors*. Jeannine would like to thank her family and boyfriend for their loving support as well as her past and present voice teachers, Krystle Casey and Shigemi Matsumoto.

Malek Sammour (Priest, Armed Man) is a freshman in the studio of Tim MacDougall and is very excited to be part of this production of *The Magic Flute*. He was seen in the fall 2013 Opera Scenes and in various University Choir concerts. He is the bass guitarist for The Semiotics, and has played on stages including The Glasshouse, Chain Reaction, and the House of Blues in Anaheim. Malek is very happy to begin his scholastic career in opera and hopes you enjoy the show.



Christine Li Scott (First Lady) began her musical training in piano at age six, but it wasn't until her senior year of high school that she chose to pursue classical singing. At Fullerton College, Christine performed in multiple opera scenes as Lucia, Susanna, Mercedes, and was cast as Nella in Puccini's *Gianni Schicchi*. She has performed as Mustardseed in Britten's *A Midsummer Night's Dream* and Cercatrice in Puccini's *Suor Angelica*. During her time at CSULB, she has had the opportunity to sing in the opera chorus for Mozart's *Le nozze di Figaro* and *Don Giovanni*. In 2012, Christine sang as soprano soloist for Handel's *Messiah* at the Crystal Cathedral in Garden Grove. Christine studies voice with Dr. Katharin Rundus.

Landon Shaw II (Tamino) is excited to sing his first lead role in an Opera Institute production. A fourth-year opera student, he has appeared in the chorus of Massenet's *Cendrillon* and as Don Curzio in Mozart's *Le nozze di Figaro*. Landon was understudy for the role of Don Ottavio in our production of Mozart's *Don Giovanni*. This summer Landon will attend the Aspen Opera Theater Center at the Aspen Music Festival and School. With one year left until graduation, Landon will continue his study of voice with Tim MacDougall for a fifth year. He will also continue to study language and acting, which have become passions of his, as well as finishing his music degree in Opera Performance. Landon thanks his parents for always supporting him.

Katie Sullivan (Second Spirit) is a native to Southern California. Katie began performing at an early age and has been involved in areas of performing arts including dance, acting, and music for many years. Before coming to Long Beach, Katie performed numerous featured roles in musicals such as *The Secret Garden*, *Sweeney Todd*, and *Thoroughly Modern Millie*. In addition to her experience on stage, Katie worked as a dance teacher and musical director for local productions in Riverside and San Diego counties. Katie earned her BM in Vocal Performance from CSULB in 2012, and will complete her MM in Vocal Performance this May. After graduation, she plans to take a year for intensive language study in Italian, German, and French before moving on to pursue her doctorate.

Patrick Tsoi-A-Sue (Monostatos) is a native of the Caribbean's sister Islands, Trinidad and Tobago. Patrick is working towards a bachelor's degree in Music Education and Vocal Performance. He also has a deep passion for dance and has been taught professionally in modern, jazz, and tap. His credits include Muñoz in *City of Angels*, TeJean in *Petit Rouge*, Tom Thumb in *Barnum and Bailey's Circus* at the Gary E. Goodson Theatre, ensemble in *Fiddler on the Roof* at the Auditorium Mainstage Theatre, ensemble in *Pippin*, ensemble in *Cabaret* at the Met Theatre with DOMA Theatre Company, a Corny Collins Show Kid in *Hairspray*, Barigoule in *Cendrillon* by Pauline Viardot at Mount SAC, and Jacey Squires in *The Music Man* with the Louise K. Taylor Performing Arts Center.

Michael Valentekovic (Priest, Armed Man) is in his third year and has studied with Brian Farrell and Marvellee Cariaga. Michael is a bass whose previous roles include Don Bartolo in *Le nozze di Figaro*, Count des Grieux in *Manon*, and Masetto in *Don Giovanni*. Michael is thankful to be a Bob Cole Scholar and also thanks David Anglin, Leroy Villanueva, his voice teachers, and everyone who guided and mentored him this year.

PRODUCTION TEAM BIOGRAPHIES

David Anglin (Associate Director of Opera and Vocal Studies) joined the faculty of The Bob Cole Conservatory of Music in 2005. His responsibilities include running the Opera Institute, the Diction and Repertoire curriculum as well as seminars in Music History.

As a member of the Keyboard faculty at the University of California, Santa Barbara (2001-2005) he and his colleagues introduced and developed a new Keyboard Collaborative Arts degree program. He was an adjunct member of the Vocal Arts Faculty at the USC Thornton School of Music from 2001 to 2007 prior to which he spent four years in Australia as Coordinator of the Opera Program at the Sydney Conservatorium 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'infelto delusa*, Mozart's *Zaide*, 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. Theatre credits include musical direction and assistant conductor duties in Los Angeles for the Ahmanson and Taper, Too theatres and Off Broadway with John Housman and The Acting Company.



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*, Massenet's *Cendrillon*, as well as Mozart's *Le nozze di Figaro* and *Don Giovanni*.

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.

Clara Cheng (Repetiteur), a native of Taiwan, is a collaborative pianist and has worked extensively in recitals, master classes and studios with renowned musicians, including pianists Malcolm Martineau, Martin Katz, Michael Boyd, and Walter Ponce, violinists William Fitzpatrick, Kurt Sassmannhaus, Paul Kantor, Mark Kaplan and Earl Carlyss, violists Donald McInnes and Robert Becker, tenor Robert White, baritone Vladimir Chernov, bass Eric Halfvarson, among others. She has played as an orchestral pianist and opera répétiteur under the batons of Maestri Jane Glover, Richard Bado, Josep Caballé-Domenech, Brent McMunn, and John Williams. Cheng has performed both solo repertoire and chamber music in prestigious venues such as Zipper Hall in Los Angeles, Irvine Barclay Theater, and Alice Tully Hall at Lincoln Center in New York City, as well as international venues in Italy, Japan and Taiwan. She had also received various awards, the Lucrezia Bori Grant, first prize in the Benno Rubiny Competition, and Gluck Fellowship.

A much sought-after collaborative pianist in Southern California, Cheng currently serves as the vocal coach at Fullerton College, opera coach at California State University, Long Beach, and faculty pianist at Chapman University. She has worked with the LA Opera outreach program since 2011. During summers since 2011, Clara serves on the faculty of the Art Song Festival in Toledo, Ohio, and Idyllwild Summer Arts Programs in California as faculty pianist in both the orchestra program and chamberfest. In 2013, Clara joined the faculty of OperaWorks in both its 1st winter intensive program as well as its 27th summer season of Emerging Artists Program. Cheng was invited to Aspen Opera Theater Center in summers of 2009 and 2010 as a fellowship coach where she worked with prominent figures such as soprano Dawn Upshaw, and stage directors Edward Berkeley and Garnett Bruce. Cheng also participated in the Music Academy of the West 2007 as a collaborative piano fellow. In summers of 2005 and 2006 and 2012, Cheng joined *Operafestival di Roma* as a vocal coach and recital pianist, in which she worked closely with sopranos Elizabeth Dodd and Beverly Hay in preparing young participants for public performances in central Rome.

Cheng received her DMA in Keyboard Collaborative Arts from the University of Southern California, the MM in Collaborative Piano from The Juilliard School, and BM from University of California in Los Angeles. Teachers with whom she studied include Dr. Alan Smith, Jonathan Feldman, Brian Zeger, Margo Garrett, and Walter Ponce.

Stefanie Cytron (Costume designer) is a freelance costume designer based in Los Angeles. She specializes in costume design, illustration, and costume craftwork for theatre, film, and music. She enjoys opera, and has several years experience working with LA Opera, Washington National Opera, University of Florida Opera Theatre, and New Jersey Opera Theatre. She holds a BFA in Costume Design and Construction from the University of Florida, where she designed costumes for a number of productions, ranging from opera to dance. This is her first production at CSULB.



Brian Farrell (Chorus Master) currently holds the position of Music Director and Conductor of Repertory Opera Company of Los Angeles, which produces four operas per season. He is also part of the music faculty of the Bob Cole Conservatory of Music.

In 2000, he held the position of Assistant Conductor with LA Opera where he worked with Plácido Domingo, Carol Vaness, and Rodney Gilfry among many others. Praised for his “powerful and moving” solo performances and “imaginative and sensitive” accompaniment, Mr. Farrell has performed with such artists as violinist Chao-Liang Lin, cellists Fred Sherry and James Kreger, and pianist Samuel Sanders. He

has collaborated extensively in recital with tenor, Robert White. Mr. Farrell is a native of Pennsylvania and holds both Bachelor's and Master's Degrees from The Juilliard School where he studied piano with Jerome Lowenthal, opera with Diane Richardson and Randall Behr, vocal technique with Beverly Johnson and Edward Zambara, and vocal accompanying with the late Samuel Sanders.

Chris Freeman (Props Master) grew up in the theatre department at Occidental College in Los Angeles. He acted in his first play at the age of five and started as a scenic carpenter for the Occidental Summer Theatre Festival at the age of sixteen. He is grateful to be a part of *The Magic Flute*, and to have the opportunity to work with this team of really good people. Chris lives and trains horses in Lake View Terrace, CA.

Hana Kim (Video Designer) Recent design credits include: Scenery and projection for *The Ugly One* directed by Gates McFadden (EST/LA), production design for *Emille* at Baryshnikov Arts Center NY, scenery and projection for *Venus* directed by Lydia Fort (CCNY), scenery for *Empanada for a Dream* directed by Alex Levy (LATC), scenery and projection for *Orpheus in the Underworld* directed by Peter Kazaras (Opera UCLA), and *The Other Place* directed by Loretta Greco and (The Magic Theatre). Hanna received a BFA in Graphic Design from Seoul National University in Korea and an MFA in Entertainment Design from UCLA. She is a member of United Scenic Artists Local 829 and recipient of the 2012 Princess Grace Award in Theater Design.

Dr. Johannes Müller-Stosch (Conductor) serves as the 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.

The Holland Symphony has seen unprecedented growth in size and quality of performances as well as record numbers of season subscriptions during Müller-Stosch's tenure. It has become one of Michigan's healthiest arts organizations. In California, Müller-Stosch established the Cole Conservatory Orchestra as one of the largest and finest in the region. The Cole Conservatory Orchestra toured in South Korea in 2013.

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. 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. 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 frequent 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 *Così 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. His 2013/14 engagements include dates in Korea, Beijing, Vancouver and Eugene, Oregon.

A passionate educator, Dr. Müller-Stosch works with High School orchestras who come to the Cole Conservatory for ensemble clinics. He is in demand also as an adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). 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, all of which have been played on Public Radio.

Sohail e. Najafi (Lighting Designer) is thrilled to present his debut design with the Bob Cole Conservatory of Music. He would like to thank the Director, LeRoy for this opportunity to help craft a new world for this venerable opera to live. Selected lighting design credits include: *Dates and Nuts* by Gary Lennon and directed by Wilson Milam at The Bootleg Theater; *Falling for Make Believe* at The Colony Theater; *Darius: Los Angeles 2013* at the Gibson Amphitheater at Universal Studios, Hollywood; *Trog and Clay* at the 2011 Edinburgh Fringe Festival; *Rebel* presented by James Franco and The Museum of Contemporary Art, Los Angeles; and *The War Cycle: Gospel According to First Squad* at the Powerhouse, which received Production of the Year nominations from both the LA Stage Alliance Ovation Awards and the LA Weekly Theater Awards. Sohail currently serves as the technical director for both A Working Theater and CASA 0101 Theater companies. He studied stage design and directing at the UCLA School of Theater, Film, and Television. Additional information available at www.najafidesign.com.



Danielle Samson (Assistant Director) is thrilled to work with such a talented group of students and is proud to be part of this production. Danielle graduated from CSU, Northridge as a musical theater major, and has spent most of her time performing all over Southern California and in New York City. Danielle has been seen most recently performing in *The Rocky Horror Picture Show* monthly at a venue in Hollywood with stars such as Megan Hilty, Nicole Parker, Peter Vogt, and other seasoned Broadway performers.

Matthew Jay Schroeder (Production Manager) earned his Bachelor of Science in Theatre Design and Technology and his Associate degree in Art from the University of Evansville. Before moving to Los Angeles, he worked as Head Carpenter for VEE Corporation's *Sesame Street Live!* touring the US and Central and South America. He then worked for three years as Technical Director for the Oxford Shakespeare Festival in Oxford, MS, where he also served as Master Electrician for the University of Mississippi's Gertrude C. Ford Center. He currently works as a freelance artist/designer with several LA clients, including LA Opera's Education and Community Engagement Program.

Marika Stephens (Set Designer) is grateful to be working with such a wonderful creative team and is excited to be returning to Opera! Marika's previous opera credits include *The Medium*, and *Dido and Aeneas* for the Herb Alpert School of Music at UCLA. Theater credits include: *Trog and Clay* which performed at the Edinburgh Fringe Festival, *The Bluest Eye* at La Mirada Theater for the Performing Arts, and *House Full of Letters* at the Kennedy Center.

In addition to her career as a designer for live performance, Marika has worked in the Art Department on several network television series including *The Event* and *Awake* on NBC, HBO's *The News Room*, and most recently a new show called *Gang Related* which premieres on Fox May 20th.

Dr. Jonathan Talberg (Executive Producer) serves as Director of Choral, Vocal, and Opera Studies and Associate Director of the Conservatory, where he is conductor of the nationally renowned CSULB Bob Cole Conservatory Chamber Choir. He has twice conducted at the Music Educator's National Conference regional honor choir, at the 2008 and 2012 American Choral Directors Western Convention and 2009 and 2013 National Collegiate Choral Organization Conferences, 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 at 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 80th anniversary in October.

LeRoy Villanueva (Stage Director) After winning the Metropolitan Opera National Auditions, American baritone LeRoy Villanueva went on to win the First Prize Schwabacher Memorial Award and an Adler Fellowship at the San Francisco Opera. He was awarded the Robert M. Jacobson Study Grant from the Richard Tucker Foundation, and was also the first recipient of the prestigious Lotos Foundation Award that resulted in his recital debut at Carnegie Hall. Mr. Villanueva has sung principal roles in major opera houses and theater venues around the world, including San Francisco, Houston, Philadelphia, Los Angeles, Montreal, Toronto, Michigan, Austin, New York, Geneva, Israel, Miami, Dresden, Santiago de Chile, Lisbon, Paris, Moscow, St. Petersburg, Rome, Monte Carlo, and Auckland, New Zealand.

Mr. Villanueva's American and World premieres include principal roles in *Ghost Sonata* and *Das Verratene Meer* at the San Francisco Opera, the title role of Phillip Glass' *Orphée* at the American Repertory Theater in Boston, *Le Chevalier Imaginaire* at the Chatelet in Paris, *Salammbô* at the Paris Opera, and *Concierto para Mendez* at LA Opera. Mr. Villanueva has sung with the Los Angeles Philharmonic, San Francisco Symphony, Chicago Symphony, Detroit Symphony, Minnesota Orchestra, Orchestre de la Suisse Romande, Accademia Nazionale di Santa Cecilia Rome and Tokyo Symphony. He has sung under such eminent conductors as James Conlon, Sir Charles Mackerras, Gary Bertini, Valery Gergiev, and Christoph von Dohnanyi. He has toured in recital throughout 34 cities across the United States, and has sung in festival venues around the world including the Italian Festa Musicale Siena, Ojai, Ravinia, Shanghai, and Lisbon Festivals. Mr. Villanueva has recorded under the Erato and Nuova Era labels, including the title role in Monteverdi's *Il Ritorno d'Ulisse in Patria*. He also appeared in the BBC film of Menotti's *Amahl & the Night Visitors* directed by Francesca Zambello.

LeRoy is Teaching Artist for LA Opera Community Outreach Programs and has been commissioned to write librettos for several children's operas, one of which is soon to be published by Cherry Lane Music Company, NY NY. LeRoy makes his directorial debut with this production of *The Magic Flute*.



Barak Weinstein (Audio Technician) took classes in music and theater in college, while pursuing a degree in history. These interests combined to become a career that took him from assisting with Grammy-nominated songs at a recording studio in Austin, to independent theaters in San Francisco, the Dollywood theme park, and then to Long Beach. Since moving here, Barak has run live sound for various theaters and bands in and around Los Angeles and composed sound designs for acting companies and solo artists. His most recent work has focused on live sound for opera, and has included mixing everyone from middle and high school students to Plácido Domingo. In his spare time, Barak is an avid organic gardener.

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