

DO NIZETT'S

ELIXIR

OF

LOVE



## WELCOME ...

Gaetano Donizetti's fame was the result of the enormous success of both his serious and his comic operas. Like Mozart and Rossini, he was expert at merging elements of both, combining pure entertainment with more serious musical characterizations. He also made great use of the operatic ensemble that, since Mozart, had become a vehicle uniquely suited to combine conflicting characters and emotions into a wonderful musical whole. *Elixir of Love* is a case in point. *Dulcamara* is a throwback to street theatre and the most raucous opera buffa. *Belcore*, while a caricature, embodies elements of the earnest heroic baritone. The love interests, Nemorino and Adina, strike a balance of both. The large chorus, more common to serious grand opera provides a communal context within which the story plays out.

The cast and orchestra of our *Elixir of Love* number 65. Add those working behind the scenes and our company comes close to 100. We began in August with casting and design conversations; music and language work began in the fall, staging rehearsals in February; technical rehearsals have occupied the last two weeks.

The Opera Institute is in the business of preparing young singers for the opera profession. We are aided in this by the generous efforts of colleagues and friends who join us from the profession. I am grateful to Andrew Chown, Alan Muraoka, and Jacqueline Saint Anne for creating an *Elixir* that is so suitable to our young singers. We are all grateful to the production team led by Matthew Schroeder for making very hard work seem effortless.

Most importantly: A huge thank you and kudos go to our orchestra and to the wonderful young artists you see on stage today. Their hard work and their continued support for each other remain the heart of our success.

... Thank you!



David Anglin  
Bob Cole Conservatory of Music *Opera Institute*



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

THE OPERA INSTITUTE'S  
production of

GAETANO DONIZETTI'S

# L'ELISIR D'AMORE

*(Elixir of Love)*

Premiere: Milan (May 12, 1832)

Libretto: Felice Romani (1788-1865)

(Sung in Italian with English supertitles)

APRIL 10-12, 2015 / UNIVERSITY THEATRE

**Conductor:** Johannes Müller-Stosch

**Stage Director:** Andrew Chown

**Set Designer:** Alan Muraoka

**Costume Designer:** Jacqueline Saint Anne

**Lighting Design:** courtesy of LA Opera (Azra King-Abadi, Designer)

**Choreographer:** Jennifer Campbell

**Music and Language Preparation:** David Anglin & Brian Farrell

**Répétiteurs:** David Anglin, Clara Cheng, Brian Farrell, Guk-Hui Han

**Chorus Master:** Brian Farrell

Supertitles provided by *Oparola* © oparola.com

## CAST

APRIL 10 & 11 / 8:00PM

**Adina:** Jeannine Robertson  
**Nemorino:** Landon Shaw  
**Giannetta:** Elizabeth Queen  
**Belcore:** Timothy Hall  
**Dulcamara:** Nehemiah Chen

APRIL 11 & 12 / 2:00PM

**Adina:** Kali Hardwick  
**Nemorino:** Jonathan Knauer  
**Giannetta:** Madison Hatten  
**Belcore:** Andrew Konopak  
**Dulcamara:** Gregg Haueter



# CHORUS

## Soprano

Emily Bosetti  
Jennifer Campbell  
Vincentia Geraldine  
Saane Halaholo  
Jennifer Paz  
Hannah Penzner

## Mezzo

Molly Burnside  
Michelle Choi  
Jane Kim  
Kathleen Moriarty  
Jennifer Rentería

## Tenor

Jonathan Alvarado  
Craig Benson  
Miguel Chicas  
Blake Larson  
David Morales  
Jack Wilkins

## Baritone

Ulysses Aquino  
Kyle Chase  
Stefan Jevtic  
Malek Sammour  
Michael Valentekovic

# SUPERNUMERARIES

**Soldiers:** Morgan Davi, Jeremy Padrones

**Dulcamara assistants:** Kathleen Van Ruiten, Brandon Guzman

**Notary:** Brandon Guzman

# ORCHESTRA

## Violin I

Emma McAllister,  
*concertmaster*  
Jessica Livermore  
Laura Bedol

## Violin II

Sage Barton,  
*principal*  
Hannah Yim

## Viola

Trevor Torres,  
*principal*  
Jill Zor

## Violoncello

James Clark,  
*principal*  
Debbie Lee  
Sori Shin

## Bass

Tim Jensen

## Flute

Vanessa Fourla  
Kelly Catlin

## Oboe

Sasha Zatulokin  
Jonathan Marzluf

## Clarinet

Sarra Hey  
Kevin Sakai

## Bassoon

Emily Prather  
Brian Tuley

## Horn

Christian Siqueiros  
Liam Lacey

## Trumpet

Kurt Peregrine  
Jeremy Yeagley

## Trombone

Kaelyn Gima  
Gregory Ochotorena V  
Larry Agustin

## Timpani

Adam Lopez

## Percussion

Evan Perkins  
Matt Gilbert

## Harpsichord continuo

David Anglin

# PRODUCTION TEAM

**Production Manager:** Matthew Schroeder

**Technical Director:** Greg Sidnam

**Stage Manager:** Claire Friday

**Master Carpenter:** Carlos Lucio

**Props Master:** Sam Cloonan

**Assistant Costume Designer:** Krista Thomas-Scott

**Hair and Makeup Coordinator:** Krista Thomas-Scott

**Hair and Makeup Assistant:** Sidney Bell

**Assistant Stage Director:** Jennifer Lee

**Assistant Lighting Designer:** Jennifer Burkhardt

**Electricians:** Paul Blakely & Adam Earle

**Follow Spot Operator:** Tia Wages

**Light Board Operator:** Sophia Corona

**Stitcher:** Michele Metcalf

**Stage crew:** Chris Freeman

**Supertitle operator:** Mark Alpizar

**Scenery constructed by:** Mendenhall Productions



# SYNOPSIS

## ACT ONE

It is a hot summer afternoon and the townspeople are enjoying the midday sun. Nemorino admires Adina as she reads a book based on the legend of *Tristan and Isolde*. Adina tells everyone how Tristan won the heart of Isolde through the power of a magic love potion. As the story ends Sergeant Belcore comes onto the scene and, much to Nemorino's consternation, makes quite an impression on Adina. Belcore proposes to her and she entertains the idea in order to make Nemorino jealous. Nemorino declares his love for Adina who plays hard to get. Into the town comes Dulcamara, a traveling salesman, whose special "elixir" he boasts can cure any ailment. Nemorino asks Dulcamara if he can sell him a bottle of Isolde's love potion. Dulcamara sells him a bottle, that is, in fact just a bottle of cheap Bordeaux. He instructs Nemorino to drink the 'elixir' and within one day he will get his heart's desire. Belcore receives orders to return to his regiment. In an impulsive proclamation Adina agrees to marry him that very night. Nemorino begs her to wait one more day but Adina invites the entire village to her wedding celebration.

## ACT TWO

Adina and Dulcamara entertain the wedding guests with a barcarolle. Nemorino asks Dulcamara for another bottle of his elixir, but he has no money to pay for it. Belcore convinces Nemorino to join the army and offers him money to do so. Nemorino drinks the second bottle and quickly finds himself attractive to all the local women; he believes it's the magic of the elixir, but in fact it's because his uncle has died and left him rich. Adina also begins to care for Nemorino, not because he's suddenly wealthy, but because she now sees him as the good person he is. Nemorino, alone, sings of how she seems now to have feelings for him. Adina tells Nemorino she has bought back his contract of enlistment and returns it to him. To her surprise he is reluctant to accept it. Adina finally proclaims her love and all is well.

## CAST BIOGRAPHIES

**Nehemiah Chen (Dulcamara)** is a senior at the Bob Cole Conservatory, pursuing a degree in vocal performance with an emphasis in opera. He studies with Shigemi Matsumoto, and previously studied with Nadia Smelser at Orange Coast College. From a young age, he loved music, singing in the Pacific Children's Chorale and participating in orchestras and choirs throughout middle and high school. He has also 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, Nehemiah has had the pleasure of working with world-renowned singers such as Roberta Alexander, and performing in the Opera Institute's productions of *Don Giovanni* as Masetto and *Die Zauberflöte* as Sarastro.



**Timothy Hall (Belcore)** is a senior vocal performance major at the Bob Cole Conservatory of Music at California State University, Long Beach. He first became interested in classical music while studying at El Camino College; however, it was not until his junior year at CSULB that he discovered his love for opera. Private voice lessons with Tim MacDougall have shaped Timothy into the singer he is today. His recent performances include the role of Sarastro in Mozart's *Die Zauberflöte*, The Count in a scene from Mozart's *Le nozze di Figaro*, Jack Rance in a scene from Puccini's *La Fanciulla del West*, and the Leader in Kurt Weill's *Down in the Valley*. Tim's senior voice recital will be held at Daniel Recital Hall at CSULB on Friday, May 8th at 8pm.

**Kali Hardwick (Adina)** is a transfer student in the vocal studio of Dr. Katharin Rundus. This is her first year as a Vocal Performance major at BCCM and her first role in a full opera. She began her studies at Fullerton College, where she participated in opera scenes and sang the role of Lauretta in *Gianni Schicchi*. Kali has been a recipient of NUHS Choir Boosters Scholarship for three consecutive years, the Lucy Becker Memorial Scholarship, and Whittier New Century Singer's Scholarship. This past summer, she was given scholarship to sing in "Oberlin In Italy," a month-long opera intensive just outside of Florence where she studied with staff from American Vocal Academy, Curtis Institute, and Juilliard. Kali is an accomplished actress and musician who will be featured as the soprano soloist in Mozart's Mass in C Minor this May at BCCM.

**Madison Hatten (Giannetta)** is currently an undergraduate classical vocal performance major at the Bob Cole Conservatory of Music at CSU Long Beach. Madison was admitted to the conservatory to study music composition but soon after fell in love with performing classical art song and opera. In 2013, she was awarded the Howard Still Memorial Scholarship through the conservatory foundation. She premiered the role of Bertie Wooster in Luke Hannington's pocket opera *The Inferiority Complex of Old Sipperly* with the Four Seasons Youth Orchestra and appeared as Papagena and Spirit in The Opera Institute's 2014 production of Mozart's *Die Zauberflöte*. In 2015, she was announced the winner of the conservatory's vocal concerto competition. Madison's future engagements include the role of Micaela in Bizet's *Carmen* with Center Stage Opera this June and has been invited to attend the Russian Opera Workshop this summer in Philadelphia for the roles of Iolanta and Laura in Tchaikovsky's *Iolanta*.

**Jonathan Knauer (Nemorino)** is a transfer student from Mt. San Antonio Community College. While at Mt. SAC he had the privilege of performing as the Prince Regent in Pauline Viardot's *Cendrillon* as well as roles in two opera scenes. Beginning his vocal studies with Stephen Anastasia in 2012, he now continues at the Bob Cole Conservatory in the vocal studio of Tim MacDougall.

**Andrew Konopak (Belcore)** is ecstatic to perform his first opera role at BCCM. He began his studies at Mira Costa College with Dr. Arlie Langager in 2012. In Fall 2014, he transferred to BCCM, and now studies with Dr. Steven Kronauer. Andrew has performed solos in works ranging from Mozart's *Coronation Mass* to Fauré's Requiem and multiple Bach cantatas. Andrew has sung in multiple choirs including the San Diego Master Chorale and the San Diego Pro Arte Voices.



**Elizabeth Queen (Giannetta)** is a senior at the Bob Cole Conservatory of Music, studying vocal performance. Last spring, Elizabeth performed in the Opera Institute's *Die Zauberflöte* as Queen of the Night. She also sang in the choruses of *Le nozze di Figaro* and *Cendrillon* for the Opera Institute. This past fall, Elizabeth performed in Opera Masterpieces singing Alcina from *Alcina*, Despina from *Così fan tutte*, and Ännchen from *Der Freischütz*. In 2012 Elizabeth performed as the soprano soloist for The Mozart Requiem at Arrowbear Music Camp. She currently studies with Shigemi Matsumoto and has studied with Elisabeth Pehlivanian.

**Jeannine Robertson (Adina)** is a junior at the Bob Cole Conservatory in the vocal studio of Shigemi Matsumoto. This is her second time performing a 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. With the BCCM Opera Institute she has performed scenes from Bizet's *Carmen*, Donizetti's *L'Elisir D'amore*, Mozart's *Mitridate*, Bernstein's *Candide*, as well as chorus in Mozart's *Don Giovanni*. Jeannine sang the role of Pamina in last year's production of Mozart's *Die Zauberflöte*.

**Landon Shaw II (Nemorino)** is on scholarship to study vocal performance with a concentration in opera in the vocal studio of Tim MacDougall. Currently in his fifth year, Landon has appeared in the chorus of Massenet's *Cendrillon*, as Don Curzio in Mozart's *Le nozze di Figaro*, and in Mozart's *Don Giovanni*, in which he understudied the role of Don Ottavio. In 2014, Landon appeared as Tamino in Mozart's *Die Zauberflöte*. He will graduate in the spring of 2015 and is currently working on acting, dancing, and languages as electives in his studies. In 2009, Landon joined E.S.C.A.P.E Theater and premiered in

his first musical production as the title role in *Lil' Abner*. It was here that he discovered his passion for singing, acting, and dancing and was excited to take on the role of Captain Von Trapp in their subsequent production of *The Sound of Music*. In 2012, Landon appeared as Don Jose in *Carmen High*, an adaptation of Bizet's famous opera, directed by Stephanie Vlahos for Full Circle Opera Project.

## PRODUCTION TEAM BIOGRAPHIES

**David Anglin (coach, repetiteur, 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), Dr. Anglin and his colleagues introduced and developed a new Keyboard Collaborative Arts degree program. He was an adjunct member of the Vocal Arts Faculty at the USC Thornton School of Music from 2001 to 2007 prior to which he spent four years in Australia as Coordinator of the Opera Program at the Sydney Conservatorium of Music. While in Sydney he and his colleagues initiated the 'Encounters Program' a mentoring and professional training program with artists from Opera Australia. David conducted Benjamin Britten's *The Beggar's Opera* and the Australian premiere of Mozart's *La finta semplice* that was broadcast nationally as part of the ABC 'Young Australia' series. With Pacific Opera, Sydney, he prepared and produced scenes programs for young artists and productions of *Carmen* and *The Magic Flute*. In Los Angeles, David has produced and conducted Haydn's *L'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 Bob Cole Conservatory Opera Institute productions of Bernstein's *Candide*, Monteverdi's *L'Orfeo*, Offenbach's *Les contes d'Hoffmann*, Massenet's *Cendrillon*, as well as Mozart's *Così fan tutte*, *La clemenza di Tito*, *Le nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte*.

David has worked for Santa Fe Opera and LA 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.

**Jennifer Campbell (Choreographer)** is currently attending CSULB as a double major in Music Education and Vocal Performance in hopes of one day being a choral conductor. However, she is also very passionate about performing both song and dance performance. Her past experiences as a dancer/choreographer include lessons as well as performing in a dance group and choreographing dance numbers for parties. Having participated in last year's CSULB opera, *Die Zauberflöte*, Jennifer is incredibly grateful to join in this opera as not only a chorus member, but also as choreographer. She is thankful for all the memories, experiences and for the amazing and talented members in the cast. She would especially like to thank her assistant choreographer, Miguel Chicas, for his support, hard work and encouragement through this busy, but rewarding time.

**Andrew Chown (Stage Director)** is an acclaimed director who has worked on many of the world's leading stages. For the New York City Opera he directed *Partenope*, *Of Mice and Men*, *The Love for Three Oranges* and *Rigoletto*. Other credits include *Cendrillon* for Siena Music Festival, *Der Fliegende Holländer* (Associate Director) for the Washington National Opera, *Albert Herring* for the Intermezzo Festival, *La Boheme* for Tokyo City Opera, *Madama Butterfly* for Boheme Opera, *Amahl and the Night Visitors* and *Gianni Schicchi* for Queens Opera, *Hansel and Gretel* for Virginia Opera, *Once Upon a Mattress* for the Princeton Festival, *The Pied Piper*, and the world premiere of Marla's *Lunchbox* (a children's opera co-written with David Anglin) for LA Opera.

Equally at home on the drama stage Andrew has directed such works as *The Drawer Boy* for the ACT2 Playhouse, Richard Greenberg's *The American Plan* for the Tiffany Theatre in Los Angeles, *The Maids*, *Success*, and *God* for the Chichester Festival Theatre in England. In Boston Andrew directed the premiers of *Clay* and *Philosophy on the Side* for the Boston Playwright's Theater and *The Mouse* for the Chamber Repertory Theater. Andrew has done many productions in Toronto, Ontario including *Measure for Measure*; Actor's Lab Theater, *Jewel*; Theater Passe Muraille, *Hopscotch* and *Christie in Love*; Triune Theater and *Billy Bishop Goes to War*; Laughing Water Festival. He has also directed for many outstanding young artist programs including; Opera New Jersey, Central City Opera, Intermezzo Opera Festival and the Sienna Music Festival.



As an Adjunct Professor at Temple University's Boyer School of Music, Andrew directed Lee Hoiby's *A Month in the Country*, Mozart's *Die Zauberflöte*, Ravel's *L'heure espagnole*, Poulenc's *Les mamelles de Tirésias* and *Die Fledermaus*. For the Peabody Conservatory he directed Delibes' *Lakmé*.

**Brian Farrell (Chorus Master, coach, repetiteur)** 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 on the music faculty of the Bob Cole Conservatory of Music at California State University, Long Beach. In 2000 he held the position of Assistant Conductor with Los Angeles Opera where he worked with Placido 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 also collaborated in extensive recital performances with tenor, Robert White.

Mr. Farrell studied vocal technique intensively for six years with Fred Carama during which time he also earned a Pre-Medical degree specializing in organic chemistry, physics, anatomy, and physiology. He has been teaching and coaching a full studio of opera singers in Los Angeles since 1999 and in New York City for the five years before that. 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, vocal technique with Beverly Johnson and Edward Zambara, and vocal accompanying with the late Samuel Sanders.

**Claire Friday (Stage Manager)** has had over 10 years of experience in production and stage management for theatre, opera, dance, television, and live events while working with some of the top talent, producers, and directors in the entertainment business. She has contributed her work to many high profile venues including Dolby Theatre, Warner Brothers Studios, The Dorothy Chandler Pavilion, The Hollywood Bowl, Walt Disney Concert Hall, and The Kennedy Center. Ms. Friday has also worked closely with Boston Lyric Opera and LA Opera in managing production and artistic aspects of their seasonal opera line-ups. She is President and CEO of Friday Artists Management, Inc., a boutique artist management and development firm that represents singer/songwriters and classical artists located in Los Angeles. She holds a Master of Fine Arts Degree in stage management from the University of Illinois at Urbana-Champaign and guest lectures in Stage Management.

**Azra King-Abadi (Lighting Designer)** has been working as a designer in the Los Angeles area for the past five years. She has worked for companies such as the LA Opera, Long Beach Opera, the LA Phil and Central City Opera, as well as designing for distinguished educational programs such as The Colburn School, USC Thornton Opera, and Cal Poly Pomona. She has also acted as the resident Assistant Lighting Designer at LA Opera for the last five seasons. Prior to moving to Los Angeles she mainly designed costumes in her hometown of Montreal. She designed for exciting young companies such as Tableau D'Hote and Gravy Bath Productions. Azra trained at Concordia University, Montreal and later California State University, Long Beach where she received her MFA in Lighting Design. Her work includes: *Angeles in America*, *The Organ*, *Tchaikovsky's World*, *Tchaikovsky Secondary*, *Wing on Wing*, (LA Philharmonic); *Turn of the Screw*, *Operalia*, *The Prodigal*, (LA Opera); *Trouble in Tahiti*, *Face on the Barroom Floor*, (Central City Opera); *The Breasts of Tirésias* and *Tears of a Knife*, (Long Beach Opera); The Colburn School Gala; *The Tempest*, *Owen Wingrave*, *The Magic Flute*, (USC Thornton Opera); *I am Yours*, *PrAggression*, (Tableau D'Hote); *Gross Indecency: The Three Trials of Oscar Wilde* (Gravy Bath Productions).



**Jennifer Lee (Assistant Stage Director)** is a senior at the Bob Cole Conservatory of Music at California State University Long Beach. She grew up with an interest in classical music and decided to continue her education as a classical vocal performance major. As an opera chorus member for CSULB productions of Mozart's *Die Zauberflöte* and Kurt Weill's *Down in the Valley*, Jennifer discovered her passion for directing and decided to become assistant director for future opera performances. Her recent work includes an opera masterpieces program alongside LeRoy Villanueva as well working with LizBeth Lucca for her Opera Scenes program.

**Alan E. Muraoka (Set Designer)** worked in the entertainment industry as a production designer and art director for film and television, corporate communication as well as a theatrical set designer, having been honored with 2 Emmy nominations and 3 Art Directors' Guild Award nominations. Film production design credits include *There's Always Woodstock*, *Dirty Girl*, *BaadAsssss!* and *Edmond*. Art direction credits include *Little Miss Sunshine*, *Ghost World*, *Ace Ventura-Pet Detective*, *The Specialist*, *Washington Square*, *Liberty Heights*, and the television series *NYPD Blue*.

Splitting his time between New York and Los Angeles, Alan initially starting his career as an assistant set designer in New York on the Broadway productions of *On Your Toes*, *The Tap Dance Kid*, *The Three Musketeers*, *Smile, Jerry's Girls*, and



the ballets *Bournonville Variations* for choreographer Peter Martins and *Ives Songs* for Jerome Robbins, both at the New York City Ballet.

Theatrical projects have included the operas *Our Town*, *Dead Man Walking*, and the musical *Oklahoma!* for Central City Opera, *Thérèse Raquin* and *Fall of the House of Usher* for Chicago Opera Theater as well as critically acclaimed site-specific productions for Long Beach Opera most notably of Ricky Ian Gordon's *Orpheus and Euridice* staged in an Olympic swimming pool. [www.alanmuraoka.com](http://www.alanmuraoka.com)

**Jacqueline Saint Anne (Costume Designer)** Born in Panama and raised in Europe, Emmy Award-winning Costume Designer and former President of the Costume Designers Guild, Jacqueline Saint Anne debuts here at CSULB Opera with Donizetti's *L'Elisir D'Amore* under the direction of Director Andrew Chown. She has just completed *Thérèse Raquin* at the Chicago Opera Theatre / Long Beach Opera where she has also designed *The Fall of the House of Usher*, *Owen Wingrave*, and *The Cunning Little Vixen*. She is currently designing *Iphigénie en Tauride* for USC Thornton Opera under the direction of Ken Cazan, *La Curandera* with Stacey Fraser directing at CSUSB for whom she also designed *Candide* and *Dido and Aeneas* at the Broad Stage in Santa Monica with Janelle DeSteffano directing. Jacqueline is in her 9th year collaborating with Ken Cazan at the Thornton Opera at USC having designed *The English Cat*, *Don Giovanni*, *Gianni Schicchi*, *Three Decembers*, *The Rape of Lucretia*, *Summer and Smoke*, *I Capuletti e i Montecchi*, *Powder Her Face*, and *Miss Lonely Hearts*. In the Los Angeles city wide Wagner Festival, Jacqueline designed *Das Liebesverbot* and bowed to great success designing the West Coast Premiere of Lee Hoiby's opera, *The Tempest*.

Miss Saint Anne received her Masters Degree from the Ring Theatre at the University of Miami and has worked in many Theatres across the country designing costumes for plays, ballets, dance and musicals. She has worked in all electronic media including film, television, music videos, webisodes, commercials and IMAX. Jacqueline is a columnist for the *Costume Designers Magazine*, and *The Beverly Hills Times Magazine* and volunteers for entertainment organizations such as Women in Film, The Actors Fund and the Motion Picture and Television Fund. She is the mother of two and the mentor of many. IMDB: <http://www.imdb.com/name/nm0756613/>

**Johannes Müller-Stosch (Conductor)** serves as the Music Director and Conductor of the Bob Cole Conservatory Symphony, 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 Bob Cole Conservatory Symphony as one of the largest and finest in the region. The Bob Cole Conservatory Symphony 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.



DON'T MISS  
CELEBRATING MUSIC 2015

SATURDAY, MAY 2

The Bob Cole Conservatory Symphony Orchestra, under the direction of Johannes Müller-Stosch perform *Mozart's Mass in C minor* with the University & Chamber choirs, and Ralph Vaughan Williams' *The Lark Ascending* with professor Moni Simeonov, violin 8pm CPAC  
Tickets: \$15/10

A passionate educator, Dr. Müller-Stosch works with high school orchestras who come to the Bob 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.

**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 U.S. 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, Grand Performances, and the California State University system.

**Krista Thomas-Scott** After earning her degree in Costume and Set Design, Krista Thomas-Scott moved to NYC to work as a design assistant at the Juilliard school costume shop, later becoming a founding member of the NY-based Hipgnosis Theatre Company and resident Costume designer. Krista moved to LA with her husband in 2008, production designing several independent films while assisting Costume Designer Jacqueline Saint Anne on operas in and around LA. Currently working as a freelance Costume, Production, and Set designer, Krista has designed sets for Luisa Fernanda at the Broad Stage in Santa Monica, the 2013 WIN Awards, and was the Borrowed Dress Coordinator for the 3rd season of the TLC show *Something Borrowed, Something New*. This is Krista's first collaboration with CSULB Opera Institute.



**Greg Sidnam (Technical Director)** has spent most of his adult life working in the theater in one capacity or another. He has been lucky enough to work in over 300 different theaters around the world while touring with Diavolo, the Russian National Ballet and others. Greg has also stage managed over 1000 concerts featuring artists like Jon Bon Jovi, Ozomatli, Itzak Perlman, Mos Def, India Arie, and Melissa Etheridge. He hopes that his experience will lend organization to an inherently chaotic process.

# OPERA INSTITUTE EXECUTIVE DEVELOPMENT COMMITTEE

David Anglin  
Beverly August  
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