

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



CELEBRATING MUSIC

RALPH VAUGHAN WILLIAMS'

THE LARK ASCENDING

WOLFGANG AMADEUS MOZART'S

MASS IN C MINOR

MONI SIMEONOV, VIOLIN

BOB COLE CONSERVATORY SYMPHONY
UNIVERSITY & CHAMBER CHOIRS

JOHANNES MÜLLER-STOSCH & JONATHAN TALBERG
CONDUCTORS

SATURDAY, MAY 2, 2015 8:00PM
CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

PRESENTATION OF THE CELEBRATING MUSIC HONOREE

Dr. Carolyn Bremer—Director, Bob Cole Conservatory Of Music

RALPH VAUGHAN WILLIAMS (1872–1958)

THE LARK ASCENDING

Moni Simeonov—violin

INTERMISSION

WOLFGANG AMADEUS MOZART (1756–1791)

MASS IN C MINOR

Kyrie *Kali Hardwick—soprano*

Gloria

Gloria in excelsis

Laudamus te *Michaela Blanchard—soprano*

Gratias agimus tibi

Domine Deus *Kali Hardwick—soprano; Rachel One—mezzo-soprano*

Qui tollis

Quoniam tu solus *Kali Hardwick—soprano, Rachel One—mezzo-soprano,
Jack Wilkins—tenor*

Jesu Christe

Cum Sancto Spiritu

Credo

Credo in unum Deum

Et incarnatus est *Kali Hardwick—soprano*

Sanctus

Benedictus *Kali Hardwick—soprano, Rachel One, mezzo—soprano,
Jack Wilkins—tenor, Fernando Muñoz—bass*

Bob Cole Conservatory Symphony
Johannes Müller-Stosch, conductor

TEXTS AND TRANSLATIONS

MASS IN C MINOR

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.*

Glory be to God in the highest.
And in earth peace
to men of good will.

*Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam*

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.*

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus.*

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high.

*Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

Credo

*Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines,*

I believe in one God;
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father;
by Whom all things were made.
Who for us men

*et propter nostram salutem
descendit de coelis.*

and for our salvation
descended from heaven.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

PROGRAM NOTES

THE LARK ASCENDING

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, England, and received his first musical training at the age of six. While he initially studied piano and music composition with his aunt, he later studied violin, viola, and organ. His formal professional training was at the Royal College of Music in composition under the tutelage of Charles Villiers Stanford. Vaughan Williams was one of several English composers of the early 20th century who “wanted to establish a tradition of distinctively English music written by English composers.” These composers, including Gustav Holst and Edward Elgar, are often considered English nationalists. Much like 19th century European nationalist composers, they studied folk music and dance and incorporated these elements in their compositions.

It took six years for Vaughan Williams to complete *The Lark Ascending*. He started working on the “little romance,” as he endearingly called it, on the eve of World War I. The original score for violin and piano was completed in 1914, but the premier was postponed to 1920 because Vaughan Williams enlisted in the Royal Army. In 1921 he completed an orchestral version, which was premiered the same year.

Inspired by a poem by George Meredith (1828-1909) with the same title, the work evokes the extraordinary image of the English countryside in the spring and the courting flight of the skylark. “The lark ascends in steps, while singing continuously, hovers for a while and rises vertically to a new point of pause and then on up until almost lost from sight.” Vaughan Williams used only a portion of the poem, which he noted in the score:

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instills,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
To lift us with him as he goes.

Till lost on his aerial rings
In light, and then the fancy sings.

The work opens with sustained chords in the strings, after which the violin enters with a beautiful cadenza representing the rising and the falling of the lark. Because the cadenza is written without bar lines, it gives the soloist “improvisatory freedom” to portray the flight of the lark. A contrasting middle section, preceded by a shorter cadenza, is idyllic, romantic, and the melodies “mimic the qualities of English folk music.” The work ends with another occurrence of the cadenza in which tranquility prevails. The violin, as the lark, lifts the listener higher and higher until it disappears into a transcending silence.

—*Nicolette van den Bogerd*

MASS IN C MINOR

The genesis of **Wolfgang Amadeus Mozart’s** Mass in C Minor occurred in 1777 when he met and fell in love with Aloysius Weber, an emerging soprano star. She, however, had no interest in the young musician. When Mozart and the Weber family next crossed paths in 1781, Aloysius was married. Not wanting to miss an attachment with such a well-known figure, Frau Weber encouraged a relationship between Mozart and Constanze, her third daughter who was an equally talented soprano. The marriage took place on August 4, 1782, when Mozart was 27 years old, much to Leopold Mozart’s consternation. In part to celebrate his marriage and in an effort to reconcile with his father, Mozart vowed to write a mass for performance in Salzburg when he brought his new bride home to meet his father.

Mozart completed the “Kyrie” and “Gloria” movements for the premiere on October 23, 1783. At the time of composition, Mozart was studying Baroque music, specifically J.S. Bach and George Frederic Handel. Bach’s influence is reflected in the four-voice fugue “Osanna,” while the “Gloria” contains an homage to Handel’s “Hallelujah” chorus. In addition, both the “Gratias” and “Qui Tollis” movements contain Baroque French overture double-dotting, in which the dotted note is held longer than its notated value creating a rhythmic, energized feel in the movements. The challenging soprano solo “Laudamus Te,” with its agile runs, chains of trills, large intervallic leaps, and passages spanning a three-octave range, was composed to showcase Constanze’s talent as a singer.

The “Kyrie,” the only movement actually in C Minor, contemplates the enormity of marriage, while the “Gloria” is a triumphant trumpets-and-drums celebration of a man deeply in love. Mozart sketched outlines for the “Credo,” “Sanctus,” and “Benedictus,” which were performed, but failed to complete the orchestration before his death. If an “Agnus Dei” movement existed, it has since been lost. In all likelihood, Mozart recycled an “Agnus Dei” from a previous mass for the 1783 performance because it would have been inadmissible to perform an incomplete mass in a liturgical setting. Had he completed the “Credo” and “Agnus Dei” movements, this work would have stood as one of the largest sacred masses. While publishers have hired composers and scholars to complete Mozart’s sketches for the “Credo,” “Sanctus,” and “Benedictus,” no attempt has ever been made to create the missing “Agnus Dei,” thus the mass remains incomplete.

—*Regan MacNay*

ABOUT OUR DISTINGUISHED HONOREE DONALD J. PARA

Donald J. Para was named interim president of California State University, Long Beach in May 2013 and retired following a successful year, handing the reins to President Jane Close Conoley. He previously served as provost and senior vice president for academic affairs after serving as interim provost for nearly a year.

As provost, Dr. Para successfully led the Division of Academic Affairs during a period of severe state budget cuts. Despite significant fiscal challenges, Para provided support for faculty workload, mentoring, and research, scholarly and creative activity. During his tenure as provost, CSULB received national recognition for its diversity, value and efforts to ensure student success. The University also saw the opening of the Hall of Science, the School of Nursing Building and the Bob Cole Conservatory of Music Pavilion and Plaza.

Dr. Para served as dean of the College of the Arts (COTA) for eight years. Under his leadership, the college raised more than \$30 million, including CSULB's largest donation – a \$16.4 million donation from the Bob Cole Trust to provide scholarships for student musicians.

Prior to becoming dean, Dr. Para served a year as associate dean and 12 years as chair in the Department of Music at CSULB. In his second year as chair, the 120-ton roof of Daniel Recital Hall collapsed. Fortunately, no one was in the hall at the time. Campus officials shut down most of the other music buildings for inspection. It took three years to rebuild the hall; during that time Para negotiated the difficult task of finding rehearsal and performance space. For a time, the orchestra and bands rehearsed at the Marina Pacifica shopping mall in an empty fitness club. Students performed Mozart's opera *Così fan tutte* on the Queen Mary. Para told the faculty and students, "If you have the right faculty and the right students making the right kind of music, you can do it in a tent and it doesn't matter."

Before his appointments at CSULB, Dr. Para served as chair of the Department of Music at California State University, Los Angeles and was on the faculty at Western Michigan University. Para received a B.M. in music education and a M.M. in music composition from Western Michigan University, and his Ph.D. in music composition from Michigan State University. His compositions, which include works for chamber ensembles, large instrumental and vocal ensembles, chamber opera, theater and the electronic medium, have been supported by various granting agencies. He served the National Association of Schools of Music (NASM) as chair of Region One from 1994–97 and as a visiting evaluator for accreditation for 15 years. In addition to his academic duties, he served on the Arts Council for Long Beach Board of Directors.

ABOUT MONI SIMEONOV

A native of Bulgaria, **Moni Simeonov** began playing the violin at age 5, and ten years later, came to the United States on a full scholarship to the Idyllwild Arts Academy in California. He is currently pursuing doctoral studies at USC's Thornton School of Music where he studies with Midori and serves as Adjunct Instructor of Violin and Chamber Music. An active member of the IRIS Chamber Orchestra, Mr. Simeonov also performs with the Los Angeles Chamber Orchestra, Opera, Master Chorale, Ensemble San Francisco, and serves as the acting Concertmaster for the Sacramento Philharmonic. His doctorate studies include minor fields in Viola Performance, Schenkerian Analysis, Japanese Language, as well an emphasis on the interpretation of Balkan folk music. On tour and in Los Angeles, Mr. Simeonov dedicates considerable time and energy to community engagement work and to musical activities and presentations for young people. For the last five seasons, Moni has performed and coached alongside Midori for her Orchestra Residencies Program American and International tours. In 2012, he became the Director of the program.

Moni's first CD recording was a result of his winning the Idyllwild Arts Academy Concerto Competition. Upon graduation from Idyllwild, he was named "*Most Outstanding Musician*" of his class. He continued his education at the Eastman School of Music, where he studied with Zvi Zeitlin on full scholarship, earned first prize at the

school's concerto competition, and was awarded a Performer's Certificate. While at Eastman, Moni regularly performed on the school's Antonio Stradivari of 1714. He also served as concertmaster for the Eastman Symphony, Philharmonia, and Opera Orchestras. Having earned his Artist Diploma from Yale University, Mr. Simeonov completed his Master of Music there with Ani Kavafian and was concertmaster for the Yale Philharmonia Orchestra and New Music Ensemble. Following Yale, Mr. Simeonov earned his Graduate Certificate Degree from USC's Thornton School of Music, where he studied with Midori and received the Outstanding Student Award in May 2009. To supplement and enhance his collegiate experiences, Mr. Simeonov has attended several summer performance festivals, including Tanglewood, the Music Academy of the West, Pacific Music Festival, the New York String Orchestra Seminar, the Oregon Bach Festival, and Atlantic Music Festival. Also in the summers, Moni serves as a violin and chamber music faculty at University of Maine's Chamber Music Institute.

Mr. Simeonov has concertized and taught around the United States, South America, Europe, Asia, and the Middle East. His recordings have been archived by PBS, NPR, KUSC, Bulgarian National Radio and TV, as well as Japanese Broadcasting Company—NHK. Upcoming tour destinations include Brazil, South Africa, Lebanon, and the Czech Republic. Past chamber music collaborations have involved members of the Vienna Philharmonic and the Tokyo and Ying String Quartets, as well as Jerome Lowenthal, Giora Schmidt, Joseph Silverstein, Zvi Zeitlin and Midori.

ABOUT JONATHAN TALBERG

Dr. Jonathan Talberg serves as Director of Choral, Vocal, and Opera Studies and Associate Director of the Bob Cole Conservatory at California State University, Long Beach where he is conductor of the nationally renowned Bob Cole Conservatory Chamber Choir. His choirs have performed with ensembles as diverse as the Kronos Quartet, the Los Angeles Master Chorale and the Rolling Stones. He has twice conducted at the National Association for Music Education regional honor choir, at the 2008 and 2012 American Choral Director's Western Convention and at the 2009 and 2013 National Collegiate Choral Organization Conferences. He has lead All-State choral concerts from Oregon to Maine, and has performed 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. In addition to his work at the Bob Cole Conservatory, 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 served as Director of the Los Angeles Bach Festival from 2008 until 2013, and before that, as conductor of the Long Beach Bach Festival and Camerata Singers. Dr. Talberg is the recipient of the 2015 President's Award from the California Music Educators Association, "honoring extraordinary accomplishments in music education."

Prior to his appointment at CSULB in 2000, Dr. Talberg served as Conducting Assistant to the Cincinnati Symphony and the Aspen Music Festival, and as principal choral conductor at Arrowbear Music Camp in Southern California. Before graduate school, he taught high school choir in Orange County and at the Los Angeles County High School of the Arts. He is a past-president of the California Chapter of the ACDA. He is also an editor at Pavane Music Publishing, where a choral series dedicated to outstanding quality, collegiate-level music is published under his name.

Of the many hats he wears each day, the one he is most proud of is mentor to the next generation of choral musicians. Alums of the Bob Cole Conservatory Choral Studies program are teaching at elementary, middle and high schools, churches, community colleges and four-year universities throughout the country. Recent Bob Cole Conservatory graduates are currently earning their doctorates in choral music at the University of Michigan, the College-Conservatory of Music at the University of Cincinnati, Indiana University, the University of Kentucky, the University of Iowa, and the University of Southern California.

Dr. Talberg received his BM in Choral Conducting from Chapman University, where he received the Outstanding Alumnus in the Arts award in 2014. He earned his MM and DMA in Choral Conducting from the University of Cincinnati's College-Conservatory of Music and completed a post-doctoral fellowship with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the May Festival Chorus. His conducting teachers include Roger Wagner, William Hall, Earl Rivers, John Leman and Elmer Thomas.

ABOUT JOHANNES MÜLLER-STOSCH

Dr. Johannes Müller-Stosch 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.

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.

PERSONNEL

BOB COLE CONSERVATORY CHAMBER CHOIR

Jonathan Talberg—conductor, Guk Hui Han—accompanist

SOPRANO

Elizabeth Queen *
Clare Bellefeuille-Rice
Michaela Blanchard
Kali Hardwick
Madison Hatten
Kelsey Knipper
Jennifer Paz
Jeanine Robertson
Kathleen van Ruiten
Jaime van der Sluys

ALTO

Vasken Ohanian*
Molly Burnside
Courtney Burroughs
Marisa di Camillo
Desiree Gonzalez
Saane Halaholo
Bekka Knauer
Regan MacNay
Rachel One
Jennifer Rentería

TENOR

Bradley Allen*
Jake Asaro
Craig Benson
Mark Cano
Morgan Davi
Daniel Doctor
Jonathan Knauer
Emilio Tello
Jack Wilkins

BASS

Fernando Muñoz*
Mason Allred
Ulysses Aquino
Gregory Fletcher
Tim Hall
Gregg Haueter
Andrew Konopak
William Luster
Jae Park
Michael Valentekovic

** section leader*

CSULB UNIVERSITY CHOIR

Olga A. Spriggs—conductor, Guk Hui Han—accompanist

SOPRANO

Kaelynn Korten *
Emily Bosetti
Jennifer Campbell
Sarah Conniff
Vincentia Geraldine
Desirae Hafer
Lisa Horikawa
Alexandré Legaspi
Kathleen Moriarty
Hannah Penzner
Jordan Pettit
Jessica Sanchez
Samantha Stapish-Higa
Chanelle Varner
Abigail Wyatt

ALTO

Emi Allen *
Reyna Calvert
Elizabeth Chavez
Mandy Chen
Michelle Choi
Tyff Hoeft
Kaytie Holt
Genie Hossain
Jane Kim
Jasmine Khorsandi
Elaine Lay
Jennifer Lee
Claire Olsher
Sammy Yonjai Sohn
Ka Cin Wong

TENOR

Grant Goldstein *
Jonathan Alvarado
Harlee C. Balajadia
Miguel Chicas
Blake Larson
Luke McCandless
David Morales
Jeremy Padrones
Emilio Peña
Patrick Tsoi-A-Sue
Zachary Zaret

BASS

Austin Kebely *
Justin Baptista
John Carroll
Justin Cha
Kyle Chase
Tahjee Davis
Brandon Guzman
Arend Jessurun
Stefan Jevtic
Yousef Reda
Malek Sammour
Jordan Tickner

**section leader*

BOB COLE CONSERVATORY SYMPHONY

Johannes Müller-Stosch—conductor

VIOLIN I

Jaclyn Kim,
—*Concertmaster*
Jessica Livermore
Korina Davis
Hannah Yim
Constance Millican
Jackson Snead
Margaret Potter
Ricardo Rios
Jorge Vasquez
Emmeline Cosman

VIOLIN II

Laura Bedol,
—*Principal*
Emma McAllister
Sage Barton
Joseph Chung
Joseph Ceman
Alicia Rubio
Daniel Kim

VIOLA

Annaliese Ippolito Reed,
—*Principal*
Romario Rivera
Trevor Torres
Nicolette van den Bogerd

VIOLONCELLO

James Clark,
—*Principal*
Hyunji Evonne Yi
Irene Kang
Debbie Lee
Sori Shin
Roxanne Kieme
Benton Preciado
Sydney Moss
Eileen O'Neill
Michelle Tambash

DOUBLE BASS

Tim Jensen,
—*Principal*
James Medway
Daleth Caspeta
Anthony Xanthos
Alexis Luter
Felix Mares
Alejandro Navarro
Anne-Marie Runco

FLUTE

Elizabeth LaCoste+*
Vasiliki Furla

OBOE

Kerry Brunson+
Alexander Zatolokin*
Jonathan Marzlov^

CLARINET

Sarra Hey+
Holly Choe

BASSOON

Emily Prather+*
Shannon O'Neill
Brian Tuley

HORN

Kevin McBrien+
Christian Siqueiros*
Katy Robinson
Sarah Krueger

TRUMPET

Oscar Garibay+
Kurt Peregrine

TROMBONE

Kaelyn Gima*
Greg Ochotorena
Emmanuel Rojas

TIMPANI

Adam Lopez

PERCUSSION

Adam Lopez

+ *Principal on V. Williams*

* *Principal on Mozart*

^ *Guest of BCCS*

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