



*Smetana's*

# BARTERED BRIDE

*April*  
8-9-10

JOHANNES MÜLLER-STOSCH / CONDUCTOR  
ANDREW CHOWN / DIRECTOR

BOB COLE  
CONSERVATORY OF MUSIC  
CALIFORNIA STATE UNIVERSITY  
LONG BEACH

# DIRECTOR'S NOTES

*The Bartered Bride* is one of those operas, like *Fidelio*, which has an overture that is heard more often than the opera itself. In fact, Smetana was so taken with the story on which the opera was based, once the outline for the libretto had been settled, he rushed to complete the overture in its entirety and was quickly done—and with few revisions. When talking with an opera-goer about *The Bartered Bride*, more often than not they are familiar with the work but have usually heard just the overture played in an orchestral setting. Nonetheless, the opera itself is a rich, operatic comedy, with characters verging on the cliché, but with enough force of personality so as to make them individual and charming in their own way. Part of the reason this opera is not part of the standard canon is the distinct connection it has to its regional roots. Once the 20th century dawned, opera tastes became more musically sophisticated and inclined toward serious compositions. The characteristics that made an opera like *The Bartered Bride* attractive to audiences were no longer in favor. Works that appealed to particular regional sensibilities fell out of fashion beyond homegrown interests. *The Bartered Bride* came to be seen as more of a folk opera and less of a work with universal appeal. When compared to his fellow Czech composer, Leoš Janáček, whose works came 40 years after Smetana's, we see a real shift in cultural sensibility. Musically and dramaturgically there is a divergence between each composer's works. The one commonality they retain is the folk-influenced nature of their compositional themes. Listening to the respective operas of each figure gives evidence of how differently each uses these themes. Smetana chooses to work in conventional late 19th-century idioms while Janáček embraces burgeoning compositional ideas which were being explored in the early 20th century.

However one may want to define *The Bartered Bride*, it contains all the elements for a wonderful time at the opera: alluring music, a distinct cast of characters, the right mix of comedy and pathos, and enough dramatic drive to carry all the elements along. Conceptually, our production diverges from the exact date of the composition, but, in keeping with the flavor of the music, we have kept ourselves rooted in Eastern Europe. Using the influence of Soviet-era poster art from the 1920s, with touches of Dada-like design, we have built a world that infers Eastern Europe, albeit in a different period from which the opera was written. Transposing an opera, whether stylistically or to another time period, is done with the expectation that the audience will gain refreshing or new insights into a given work of art. The concern of an opera production is not so much the concept, the question is how is the story of the opera best told and is it done with clarity and interest—the concept is there to celebrate the storytelling. Whether a production of *The Bartered Bride* is set in a Czech village with traditional costumes or on the other side of the moon, as long as it is a tale well-told, with good singing, one should expect a pleasant time at the opera. We hope our production achieves this goal.

—Andrew Chown, director

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

*Bedřich Smetena's*

# THE BARTERED BRIDE

(in English)

*April 8-10, 2016 / University Theatre CSULB*

**Conductor:** Johannes Müller-Stosch

**Stage Director:** Andrew Chown

**Chorus Master:** Brian Farrell

**Scenic Designer:** Alan Muraoka

**Costume Designer:** Jacqueline Saint Anne

**Lighting Designer:** Elie Siegel

**Choreographer:** Brian Moe

**Producer:** Jonathan Talberg

**Production Manager:** Ted Abenheim

**Musical Preparation:** Brian Farrell, Guk-Hui Han, Clara Chang and Christopher Luthi

## CAST

*April 8 & 9 / 8:00pm*

**Krušina:** Emilio Valdez

**Ludmila:** Vincentia Geraldine

**Marie:** Jeanine Robertson

**Mícha:** Stefan Jetvic

**Háta:** Molly Burnside

**Vašek:** Blake Larson

**Jeník:** Jack Wilkins

**Kecal:** Michael Valentekovic

**Esmeralda:** Hannah Penzner

**Indian:** Kyle Chase

**Director:** Ulysses Aquino

*April 9 & 10 / 2:00pm*

**Krušina:** Andrew Konopak

**Ludmila:** Madison Hatten

**Marie:** Kali Hardwick

**Mícha:** John Carroll

**Háta:** Erin Alford

**Vašek:** Thomas Murphy O'Hara

**Jeník:** Jonathan Knauer

**Kecal:** Gregg Haueter

**Esmeralda:** Emily Bosetti

**Indian:** Brandon Guzmán

**Director:** Yousef Reda

# CHORUS

Jonathan Alvarado  
Ulysses Aquino  
Harlee Balajadia  
Clare Bellefeuille-Rice  
Michaela Blanchard  
Emily Bosetti  
John Carroll  
Kyle Chase

Michelle Choi  
Sarah Conniff  
Symphonie Constant  
Brandon Guzman  
Saane Halaholo  
Eugenie Hossain  
Stefan Jevtic  
Brittany Logan

Kathleen Moriarty  
Ricardo Martinez  
Niko Murakami  
Yousef Reda  
Lou Rosen  
Pauline 'Ofa V. Tamale  
Kathleen Van Ruiten

# ORCHESTRA

**Violin I**  
Emma McAllister,  
*concertmaster*  
Sam Lorenzini  
Kenichi Kiyama  
Margaret Potter

**Piccolo**  
Catherine Hirabayashi

**Oboe**  
Spencer Klass  
Seth Leune

**Clarinet**  
Carrie Johnston  
Michael Miller

**Bassoon**  
Emily Prather  
Jeff Wassik

**Horn**  
Rachel Spidell  
Jennifer Ornelas  
Katy Robinson  
Arthur Mendiola

**Trumpet**  
Cameron Reeves  
Gordon Pettigrew

**Trombone**  
Olivia Aoki  
Zach Jacobs  
Gabriel Roqu

**Timpani**  
Benjamin Irons

**Percussion**  
Evan Perkins,  
*principal*  
Chris Amaro

**Violin II**  
Jessi Livermore  
Iliana B. Nediakova  
Chrystaline Tran  
David Kang

**Viola**  
Seulgee Park  
Taylor Cooksey  
Angela Birkasa

**Violoncello**  
Connor Bogenreif  
Debbie Lee  
Benton Castillo-Preciado

**Bass**  
Tim Jensen

**Flute**  
Liz LaCoste  
Kelly Catlin

# PRODUCTION TEAM

**Production Manager:** Ted Abenheim

**Technical Director:** Paul-Michael Carr

**Stage Manager:** Pat Loeb

**Master Carpenter:** Jeff Williams

**Master Electrician:** Vincent Sanchez

**Props Master:** Allison Mamann

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

**Makeup and Wardrobe Assistant:** Shay Gilbert

**Hair and Wardrobe Assistant:** Sidney Bell

**Makeup and Wardrobe Assistant:** Kaytie Holt

**Assistant Stage Director:** Jennifer Lee

**Assistant Stage Manager:** Alexis MacDougall

**Assistant Lighting Designer:** Kit Baumer

**Stagehands:** Craig Benson, Rick Sath

**Follow Spot Operators:** Lucas Godlewski, Jake Rhodes

**Light Board Operator:** Anthony Wilson

**Set Construction:** Mendenhall Productions

**Czech Language Consultants:** Drs. Eva Szabo & Peter Ujhazy, NIH/NCI

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# TRANSLATIONS *of Czech words used in our set:*

*Jednot*  
*Povinnost*  
*Důvěra*  
*Tradice*  
*Transakce*  
*Dnes Tady, zítra pryč...*

Together  
Obligation  
Trust  
Tradition  
Transaction  
Here today, gone tomorrow...

## SYNOPSIS

### *Act One*

The men and women of the town are joyfully celebrating the arrival of spring as they sing about the excitement and pitfalls of love and marriage. Marie, however, is not in the mood to celebrate because her parents are planning her marriage to the son of a rich landowner named Tobias Mícha. She despairingly tells Jeník, her true love, about the arranged marriage. Jeník and Marie profess their love and devotion to one another despite her parents' designs. As soon as the lovers leave, a marriage broker named Kecal bursts onto the scene trying to persuade Marie's parents, Krušina and Ludmila, that his plan for her to marry Mícha's son is the right match. Kecal explains that, although Mícha had two sons, only Vašek is the true son because the other son is by a previous marriage. Her parents are a bit hesitant at first, but after he explains to them that Vašek is a modest, quiet, healthy, and, most importantly, wealthy young man, they agree to the match. Marie enters at this point and desperately pleads with her parents and Kecal, revealing that she has already pledged her love and devotion to someone else. Kecal tells her that this "puppy love" won't last and that she must sign the contract he has drawn up. She angrily tells him that Jeník, to whom she has already pledged herself, will never agree to give her up. After she storms out, all the villagers gather for a festive time of dancing and singing.

### *Act Two*

The men in the village are drinking in a tavern and singing an ode to beer. Jeník sings of the pleasures of love, but Kecal tries to explain to him that money is much better than love. After all the men have left, Vašek appears, stuttering about his fear of getting married. Marie enters and attempts to plant doubts in Vašek's mind about the faithfulness of his betrothed. He is unaware that she is Marie, the one to whom his parents have pledged him. She succeeds in fooling him and he promises to give up Marie. Kecal enters with Jeník trying to convince him to give up Marie for a better offer. He finally offers a cash bribe of 300 Złoty if Jeník will renounce Marie. Jeník accepts, but with the condition that Marie is to marry the son of Tobias Mícha. The men and women of the town watch as Jeník signs the contract Kecal has prepared. They are shocked and horrified that he would renounce his Marie for cash.

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## INTERMISSION

### *Act Three*

Vašek is filled with d-d-d-doubts about marrying Marie. A travelling circus interrupts his anxious soliloquy, and the circus director attempts to persuade Vašek into joining the show and dress up as a bear. The director tells him that the lovely Esmerelda will be his if he joins the show. Kecal arrives along with Vašek's parents, Mícha and Háta. They are shocked when Vašek informs them that he no longer wants to marry Marie because a beautiful and mysterious woman told him that Marie will deceive him. Marie arrives with her parents, but is not willing to believe that Jeník betrayed her for cash. Kecal shows her Jeník's signature on the contract, however, and Marie is deeply wounded. Vašek recognizes Marie as the beautiful and mysterious woman he interacted with earlier, and now eagerly wants to marry her to the delight of Kecal and both sets of parents. They all urge Marie to "think it over" and sign the contract of marriage to Vašek. Left alone, the grief-stricken Marie sings of her pain caused by Jeník's betrayal. Jeník cheerfully arrives and is angrily rebuffed by Marie who furiously declares that she will marry Vašek. Jeník assures her that all will be well if she agrees to marry Mícha's son. The villagers arrive and are anxious to know what Marie has decided to do. She informs them that she concedes and will marry Mícha's son. When Jeník arrives, he is immediately recognized by Mícha and Háta as the other son of Tobias Mícha by a previous marriage. According to the contract, he is eligible to marry Marie since he is a son of Mícha. Everyone rejoices except Kecal who begins muttering that he has been cheated. The parents bless Marie and Jeník, and the rejoicing continues.



# PERFORMER BIOGRAPHIES

**Jeannine Robertson (Marie)** is a senior in the Bob Cole Conservatory, who is in the studio of Shigemi Matsumoto. Recently she had the honor of performing Barber's *Knoxville: Summer of 1915* with the BCCM orchestra under the direction of Johannes Müller-Stosch. With the BCCM Opera Institute, she has performed the roles of Pamina in Mozart's *Die Zauberflöte* and Adina in Donizetti's *L'elisir d'amore*. She's a soprano in the Bob Cole Chamber Choir and she will be attending the Aspen Music Festival this summer.

**Kali Hardwick (Marie)** is a junior studying vocal performance under Dr. Katharin Rundus. This is her third full operatic role. Last spring, she sang the lead role of Adina in Donizetti's *L'elisir d'amore* and was the soprano soloist in Mozart's *Mass in C Minor* with the Bob Cole Conservatory before performing the role of Fiordiligi in Mozart's *Così fan tutte* that summer. This year she looks forward to traveling to Wales with the Bob Cole Conservatory Chamber Choir to compete for Choir of the World, a prestigious competition that has hosted famous voices such as Luciano Pavarotti and Bryn Terfel. Upon her return in August, Kali will be performing Gianetta in Puccini's *Suor Angelica* at the Anaheim United Methodist Church before returning to CSULB to complete her bachelor's degree.

**Jack Wilkins (Jeník)** is a senior vocal performance major, graduating in May, from the Bob Cole Conservatory of Music. Jack is a proud student of Timothy MacDougall and has greatly enjoyed his time in the opera department at BCCM. Jack has received incredible support from Bob and Regena Cole, the Fine Arts Affiliates, the Dramatic Allied Arts Guild, and his outstanding parents throughout his college career. He is extremely excited to finish his undergraduate studies and begin pursuing juggling as more than just a hobby.

**Jonathan Knauer (Jeník)** is a transfer student studying Opera Performance in the studio of Tim MacDougall. His previous roles include Nemorino in the Bob Cole Conservatory of Music Opera Institute's production of Donizetti's *L'elisir d'amore* and Prince Regent in Viardot's *Cendrillon* at Mt. San Antonio Community College. Jonathan sings in the Bob Cole Chamber Choir and is also a tenor section leader for the semi-professional group "Meistersingers," located in Orange. He plans to graduate in the spring of 2017 and is looking forward to a life of performing opera and teaching voice.



**Andrew Konopak (Krušina)** is a student of Dr. Steven Kronauer at the Bob Cole Conservatory of Music. He has previously performed as Belcore in Donizetti's *L'elisir d'amore* and as one of the soloists in *Three Salonnieres: Alma Mahler at Pasadena Conservatory Music & Mansions*. Last summer, Andrew was awarded a scholarship to the American Institute of Musical Studies in Graz, Austria. While there, he had several performance opportunities, including a Gala orchestra concert under the baton of Alexander Kalajdžić, and a masterclass with mezzo-soprano Christa Ludwig. This summer he won a scholarship from the Musical Merit Foundation of San Diego.

**Emilio Valdez (Krušina)** is baritone who has performed as the title role in *Gianni Schicchi*, as Don Alfonso in *Così fan tutte*, and as Eisenstein in Strauss' *Die Fledermaus*. He has also sung scenes from *La Bohème* as Marcello, Mozart's *Le Nozze di Figaro* as Count Almaviva and Bizet's *Carmen* as Escamillo. Mr. Valdez was the baritone soloist last season for Gabriel Faure's *Requiem* and has sung the baritone solos in Handel's *Messiah* for the Hour of Power. He is currently finishing his degree in Opera Performance at CSULB, studying under Dr. Katharin Rundus.

**Madison Hatten (Ludmila)** is completing her undergraduate degree in classical vocal performance at the Bob Cole Conservatory of Music. Madison's past operatic work includes her role debut as Micaëla in *Carmen* with Center Stage Opera, Giannetta in *L'elisir d'amore* with the BCCM Opera Institute, Laura and cover for the title role in Tchaikovsky's *Iolanta* with the Russian Opera Workshop this past summer. In addition to winning the Conservatory's 2015 vocal concerto competition, Madison has sung in master classes taught by Frederica von Stade and Roberta Alexander.

**Vincenia Geraldine (Ludmila)**, originally from Indonesia, decided to study voice when she realized her newfound passion for classical singing at the end of high school. At Santa Monica College, Vincenia studied with Gail Gordon and had a solo performance at the Broad Stage for the Santa Monica College Applied Benefit Concert where she received the scholarship from the program as well. She has performed in several opera scenes in the roles of Manon, Juliette, Susanna, and Cio-Cio San. In 2014 and 2015, Vincenia won the top scholarships in Bob Cole Conservatory of Music, including the Dramatic Allied Arts Guild Scholarship '14 and The Figoten Scholarship for the Performing Arts. She is currently studying in the voice with Shigemi Matsumoto.

**Gregg Haueter (Kecal)** is a junior vocal performance major at the Bob Cole Conservatory of Music and studies voice with Tim MacDougall. Gregg's past roles include Dulcamara in *L'elisir d'amore* at BCCM, Strephon in *Iolanthe* and

Pish-Tush in *The Mikado*, both with Central Coast Gilbert and Sullivan. He performed in the chorus of Bizet's *Carmen* with Opera San Luis Obispo as well. Gregg has performed scenes from Mozart's *Le Nozze di Figaro* and *Così fan tutte*, Sondheim's *Sweeney Todd*, and William Bolcom's *A View from the Bridge*.

**Mícheál Valentekovic (Kecal)** is a bass-baritone and in his last year at the Bob Cole Conservatory of Music. He has been trained under the guidance of Brian Farrell and Marvellee Cariaga, appearing in such roles as Don Bartolo in *Le Nozze di Figaro*, Count Des Grieux in *Manon*, Masetto in *Don Giovanni*, and most recently as Bartolo in the Repertory Opera Company's production of *Il barbiere di Siviglia*. He also participated as a chorus member in Mozart's *Die Zauberflöte*, and Donizetti's *L'elisir d'amore*.

**Blake Larson (Vašek)** is a junior at CSULB pursuing a double-major in Music Education and Vocal Performance under Dr. Steven Kronauer. He participated in his high school choir and drama programs and performed roles such as Elisha Whitney in *Anything Goes*. Blake was also a part of the chorus in *L'elisir d'amore* here at CSULB. He is currently in the CSULB Chamber Choir and wishes to pursue a career in performance and teaching music.

**Thomas Murphy O'Hara (Vašek)** is a first-year at BCCM and thrilled to be already performing in a mainstage opera. Thomas is currently studying voice under Timothy MacDougall and attended the LA County High School for the Arts where he studied under former CSULB Opera Institute director Stephanie Vlahos. While at LACHSA, Thomas played several roles in both musical and straight theater, as well as in Stephanie Vlahos' reimaginings of the classic operas *Carmen*, as *Le Remendado*, and *Les contes d'Hoffmann*, as Hoffman. "Ze" is proud to be part of a new generation of opera lovers, performers, and creators.

**Ulysses Aquino (Director)** is a senior vocal performance major, studying with Dr. Steven Kronauer at the Bob Cole Conservatory of Music. He has performed in the BCCM's Opera Scenes as Papageno from *Die Zauberflöte* and Benoit from *Les contes d'Hoffmann*. He also has been in the chorus of Mozart's *Die Zauberflöte* and Donizetti's *L'elisir d'amore*. He sings in both the Bob Cole Chamber Choir and as a professional soloist at First Congregational Church of Los Angeles.

**Yousef Reda (Director)** (BM Vocal Performance, 2016) is finishing his final year of undergraduate studies at the BCCM, where he has completed three years of study in the studio of Dr. Steven Kronauer. He has performed with the BCCM's University Choir for three years under three directors and is the bass section leader at Pilgrim Congregational Church (Pomona, CA). This is his first year in the CSULB Opera Institute, and he wishes he had auditioned sooner! Previous roles and partial roles include Narrator/Mysterious Man (*Into the Woods*, Creative Arts Theater), Leporello (*Don Giovanni*, CSULB Opera Scenes), and Sulpice (*La fille du régiment*, CSULB Opera Scenes), as well as chorus for the Opera Institute's 2014 production of *Die Zauberflöte*. Yousef will give his senior recital at the end of April.



**Emily Bosetti (Esmeralda)** is a sophomore studying with Shigemi Matsumoto. She is very excited to be performing her first role as Esmeralda. She is majoring in Vocal Performance at the Bob Cole Conservatory of Music, and this is her second year in the Opera Institute. Emily has performed the role of Marie in the Lesson Scene from Donizetti's *La fille du régiment*, and as Donna Anna in "Sola, sola in buio loco" from Mozart's *Don Giovanni* in the 2015 Opera Scenes performance at BCCM.

**Hannah Penzner (Esmeralda)** is a vocal performance major in her junior year at the Bob Cole Conservatory. She has performed in scenes as Manon from Massenet's *Manon*, Zerlina from Mozart's *Don Giovanni*, Rodelinda from Handel's *Rodelinda*, and Serpina from Pergolesi's *La Serva Padrona*, as well as in the chorus for the BCCM's production of Mozart's *Die Zauberflöte* and Donizetti's *L'elisir d'amore*. Hannah attended Oberlin in Italy's program last summer in the Emerging Artist division, performing in scenes and as a chorus member in their production of *Le Nozze di Figaro*. Beginning in May, Hannah will be attending SongFest at Colburn in the Young Artist program and traveling with the Bob Cole Chamber Choir to Wales in July to compete in the Eisteddfod, an international choir competition.

**Brandon Guzman (Indian)** is in his second year studying vocal performance at the Bob Cole Conservatory of Music. Last spring he played a super as Dulcamara's assistant and the notary in Donizetti's *L'elisir d'amore*. He made his opera debut as Figaro in Mozart's *Le Nozze di Figaro* in last fall's Opera Masterpieces. This is his first role in a full opera and he is extremely excited to be a part of it. Brandon studied with Elisabeth Pehlivanian and is now in his second year of study with Aram Barsamian.

**Kyle Chase (Indian)** is a senior at the Bob Cole Conservatory of Music studying both vocal performance and music education. He has appeared in the chorus of Kander's *Chicago* and Donizetti's *L'elisir d'amore* as well as Hero in Sondheim's *A Funny Thing Happened on the Way to the Forum* and Papageno in Mozart's *Die Zauberflöte*. He is studying with baritone John Buffett and has also studied with Shigemi Matsumoto.

**John Carroll (Mícha)** is jazzed to be playing Tobias Mícha/Chorus in this production of *The Bartered Bride*. This is his second year at Bob Cole Conservatory of Music, and his first year participating in the BCCM Opera Institute. John is a Cole Scholar recipient and a member of Dr. Katharin Rundus' voice studio. Last semester he sang in the Opera Scenes program at BCCM, playing the roles of Matt and Moonkeeper. He wishes you a pleasant evening and hopes you enjoy the performance!

**Stefan Jevtic (Mícha)** is a lyric baritone studying with Shigemi Matsumoto and is currently in his junior year as an opera performance major at Bob Cole Conservatory of Music. In previous years, he performed at the event called Belgrade Summer Nights of Mozart in Serbia and participated as a chorus member for Donizetti's *L'elisir d'amore*. He won the third place at the Professional Opera Singers Association (POSA) vocal competition. He is excited to play the role of Mícha in this production.

**Erin Alford (Háta)**, a mezzo-soprano, born and raised in Long Beach, is thrilled to be singing Háta in her first opera with the BCCM Opera Institute. Erin is currently pursuing her Masters in Opera Performance at the BCCM, where she is a recipient of the Pritchard Opera Scholarship and studies with Shigemi Matsumoto. Recent experiences include covering Mrs. McLean in Pasadena Opera's *Susannah*, singing scenes as Mélisande from Debussy's *Pelléas et Mélisande* and Prince Charmant from Massenet's *Cendrillon* in BCCM's Opera Masterpieces, performing in several concerts as part of BCCM's New Music Ensemble, singing the role of Laura in Tchaikovsky's *Iolanta* with the Russian Opera Workshop in Philadelphia, and performing in OperaWorks' Arias in Motion. (This summer, Erin looks forward to singing the role of Rebecca Nurse in Miami Music Festival's production of *The Crucible*).

**Molly Burnside (Háta)** is a junior at the Bob Cole Conservatory of Music where she studies as a mezzo-soprano with Marian Bodnar. Through the opera program at CSULB, Molly has performed in opera scenes as Cendrillon in Massenet's *Cendrillon*, Ruggiero in Handel's *Alcina*, and Idamante in Mozart's *Idomeneo*. Last summer, she learned and performed the role of Dorabella in a semi-staged production of Mozart's *Così fan tutte*. This upcoming summer, she will be traveling with the Bob Cole Conservatory Chamber Choir to Wales to compete for Choir of the World. Molly will end the summer by performing in a semi-staged production of Puccini's *Suor Angelica*, and in the fall return to CSULB to finish earning her bachelor's degree in vocal performance.



## CHORUS BIOGRAPHIES

**Brittany Logan** is a transfer student in the vocal studio of Dr. Katharin Rundus. This is her first year as a vocal performance major. This past fall, Brittany performed in the BCCM Opera Institute singing the Countess from Mozart's *Le Nozze di Figaro* and Giulietta from Offenbach's *Les contes d'Hoffmann*. She is very excited to a part of this production.

**Clare Bellefeuille-Rice** is a junior working toward a degree in vocal performance. She is a member of both the Opera Institute and the Bob Cole Chamber Choir. Before transferring, she attended Pasadena City College where she played the role of Cherubino in Mozart's *Le Nozze di Figaro* and sang in the chorus of Strauss' *Die Fledermaus*.

**Genie Hossain** is a senior at the Bob Cole Conservatory of Music, studying vocal performance. Genie has appeared in the chorus of Mozart's *Die Zauberflöte* and Kurt Weill's *Down In The Valley*. This past summer, Genie had the great opportunity to participate in the University of Miami Frost School of Music Summer Voice Program in Salzburg, Austria where she studied opera and German Lieder. Genie is the alto section leader at Grace First Presbyterian in Long Beach and is a singer in the Choral Arts Initiative of Southern California. She currently studies with Brian Farrell and has studied with Yvonne Douthat Hartunger.

**Harlee Castro Balajadia** is a second-year student at the Bob Cole Conservatory of Music, pursuing a degree in Vocal Performance and Jazz Studies. This is Harlee's first time participating in an opera performance. Aside from being a student at BCCM, he is the choir director of the St. Lucy Charismatic Youth Chorus at St. Lucy Church. Harlee is currently studying with Timothy MacDougall, with hopes of becoming a full-time performer after completing his undergraduate degree.

**Kathleen Moriarty** is a sophomore at the Bob Cole Conservatory of Music, studying as a vocal performance major under Shigemi Matsumoto. She is a recipient of the Prichard Scholarship and the Matsumoto Opera Scholarship. At the age of five, she began her opera career, attaining such awards as first place in SCVA solo vocal competitions twice, a semifinalist in the National Classical Singer competition and third place finalist in the Music Center Spotlight



Competition. Through the Opera Institute, she has performed as a chorus member in Donizetti's *L'elisir d'amore* and in opera scenes as Augusta in Moore's *Ballad of Baby Doe*, Frasquita in Bizet's *Carmen*, Meg Page in Verdi's *Falstaff*, and Marquise in Donizetti's *La fille du Régiment*.

**Kathleen Van Ruiten** is a vocal performance and music education major at the Bob Cole Conservatory of Music, where she is in her third year of study with Shigemi Matsumoto. She discovered her love for the stage through musical theatre, performing such roles as Maria in *The Sound of Music* and Dorothy in *The Wizard of Oz*. Kathleen is also an experienced jazz vocalist and has received the Outstanding Vocalist Award at the Fullerton and Reno Jazz Festivals. In her time at CSULB, Kathleen has performed as a super in Donizetti's *L'elisir d'amore*, as well as a chorus member in Mozart's *Die Zauberflöte*. Last fall, she sang in Opera Masterpieces as Suzanna from Mozart's *Le Nozze di Figaro* and Sophie from Picker's *Emmeline*.

**Michaela Blanchard**, a mezzo-soprano, is currently a twenty-year-old junior who has been studying at Bob Cole Conservatory of Music since the fall of 2013. In the spring of 2013, Michaela competed in the final rounds of the classical voice division in the Young Arts competition and Southern California's Spotlight competition receiving recognition for being amongst the top four percent of singers in the nation. Later that year she performed her first leading role as Gretel in Humperdinck's *Hansel and Gretel* at the Orange County School of the Arts.

**Michelle Choi** is a junior at the Bob Cole Conservatory of Music studying as a vocal performance major under Marian Bodnar. Michelle is a recipient of Alfred D. Caplan Opera Scholarship here at BCCM. She studied opera at Fullerton College, where she participated in opera scenes and sang the role of Carmen in Bizet's *Carmen*, and Zita in Puccini's *Gianni Schicchi*. Through the Opera Institute, Michelle performed as a chorus member in Donizetti's *L'elisir d'amore* and in Opera Scenes as Suzuki in Puccini's *Madame Butterfly*, Nicklausse in Offenbach's *Les contes d'Hoffmann*, Caesar in Handel's *Giulio Caesar*, and Dorabella in Mozart's *Così fan tutte*.

**Niko Murakami** is a freshman vocal performance major at the Bob Cole Conservatory of Music and is studying voice with Shigemi Matsumoto. Before coming to the conservatory, she sang with the South Bay Children's Choir of El Camino College for eight years. This past fall, Niko sang in the BCCM Opera Scenes singing Papagena in Mozart's *Die Zauberflöte*, Catherine in Bolcom's *A View from the Bridge*, and Barbarina in Mozart's *Le Nozze di Figaro*.



**Pauline 'Ofa V. Tamale** is a mezzo-soprano and an international student from the Kingdom of Tonga studying vocal performance as a sophomore transfer. She has done many solo works including works by Purcell, Mozart, Pergolesi, Bach, Schubert, Schumann, Donizetti and many more. She appeared in many competitions with the South Bay Orchestra, El Camino College Orchestra and Mu Phi Epsilon, and performed *Stabat Mater* (Pergolesi) with Los Cancioneros, Antoine University of Lebanon, South Bay Children Choir and El Camino College Chorale. She is currently studying with Shigemi Matsumoto and singing in the Bob Cole Conservatory of Music Chamber Choir under the direction of Dr. Jonathan Talberg.

**Ricardo Martinez** is a first-year transfer student from Riverside City College and is currently studying voice under Dr. Steven Kronauer. At RCC, Ricardo was involved first with the guitar ensemble and was going to study classical guitar. His inspiration to study vocal music came after hearing the RCC chamber singers perform Wolf's *Der Feuerreiter*. After making it into the RCC chamber choir, Ricardo participated in ACDA conference in the summer of 2015 and went with RCC to a choral competition to Spittal, Austria where, under John Byun, the school won first place in the folk category.

**Saane Halaholo** is a vocal performance major in her sophomore year at the Bob Cole Conservatory of Music. This is her second year in the Opera Institute and the Bob Cole Chamber Choir. Saane works as a staff singer and section leader at the Christ Cathedral, formerly known as the Crystal Cathedral. She studies voice with Dr. Katharin Rundus and has studied with Brian Farrell.

**Sarah Conniff** is a junior vocal performance major at Bob Cole Conservatory of Music. Smetana's *The Bartered Bride* is Sarah's first opera production; however, she has performed with a number of esteemed choral ensembles, along with working as a section leader for the Idyllwild Arts Summer Festival Choir and as cantor at Holy Spirit Catholic Church. Sarah intends to continue work in opera as she enters her final undergraduate year at BCCM next fall.

**Symphonie Constant** is a freshman at the Bob Cole Conservatory of Music, who studies as a soprano with John Buffet. She is a member of the University Choir and the opera chorus for CSULB's production of Smetana's *The Bartered Bride*. She hopes to continue her journey as a vocal performance major and learn more about the industry along the way.

# CIRCUS PERFORMER BIOGRAPHIES

**Will Murray** is a math professor at CSULB, where he teaches calculus, differential equations, ring theory, and elliptic curves. He has also taught at Berkeley, the Royal University of Phnom Penh in Cambodia, and the University of Médéa in Algeria. An avid juggler and traveler, he has performed on five continents and written and lectured about the mathematics of juggling. He has been featured in the National Circus of Laos, the San Francisco Opera, the Convención Latina de Circo in Bogotá, *Der Spiegel* magazine, and the Afghan National Juggling Championships. He never appeared on *America's Got Talent*, but his pet scorpion did.

**Josiah Simon**, PhD, is currently a Visiting Assistant Professor of German at CSULB. He began juggling at a young age, but due to a lack of financial support, was forced to leave his serious aspirations to become a juggler and pursue the more frivolous disciplines of philosophy, literature and history. Josiah has travelled extensively, spending time in New Mexico, Texas and Oregon, as well as living in Germany. He spends his free time playing acrobat with his daughter, Iris, and dreaming about living abroad with his wife Kirstin. He is performing in his first opera.

**Edgar Ilich Yudkevich** was born in the former Soviet Union and is fluent in both Russian and English. He is currently a Theater Major at CSULB (though he has already acquired AA Degrees in both English and Theater). As soon as he's done with the major, he intends to run away and join the circus with the eventual life goal of using his circus adventures as the fuel for the writing and telling of original stories about people who physically and mentally push the limits of what they believed was possible. His many hobbies include juggling, slacklining, unicycling, freerunning, contorting, handstand walking, and submission grappling.

# PRODUCTION STAFF BIOGRAPHIES

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**Ted Abenheim, Production Manager** comes from a background as a documentary filmmaker and production coordinator on feature films including two films that premiered at the Sundance Film Festival. He has produced numerous fundraising events and celebrity concerts for charity organizations including The AIDS Healthcare Foundation, Actors Fund, Desert AIDS Project, AID for AIDS, APLA, AFI, Being Alive and founded the Actors Fund Tony Awards Viewing Party, now in its 20th year in Los Angeles.

**Paul-Michael Carr, Technical Director** is native of North Dakota, and is approaching his third year in Los Angeles. Since arriving, he has picked up climbing, taken up aerial, and married a beautiful woman named Elizabeth. He is a proud son-in-law, brother-in-law, and uncle-in-law. When not helping to produce theater, he creates film and television. He has been lucky enough to work on Fox's *Cosmos*, WGN's *Salem*, and Deaf West Theater's *Spring Awakening*. Los Angeles is a place that exponentially grows creatives. It is a place he is excited to call home.

**Andrew Chown, Director** has worked for both professional and academic institutions. For the New York City Opera he directed *Partenope*, *Of Mice and Men*, *The Love for Three Oranges* and *Rigoletto*. Others credits include *Cendrillon* for Siena Music Festival, *Der Fliegende Hollander* (Associate Director) for the Washington National Opera, *Albert Herring* for the Intermezzo Festival, *La Boheme* for Tokyo City Opera, *Madama Butterfly* for Boheme Opera, *Gianni Schicchi* for Queens Opera, *Hansel and Gretel* for Virginia Opera, *Once Upon a Mattress* for the Princeton Festival, and the premiere of *Marla's Lunchbox* for Los Angeles Opera.

Equally at home directing plays, Andrew has done 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, he directed the premiers of *Clay* and *Philosophy on the Side* for the Boston Playwright's Theater.

Andrew has done productions in Toronto, Ontario including *Measure for Measure*; Actor's Lab Theater, *Jewel*; Theater Passe Muraille, *Christie in Love*; Triune Theater, *Boy in a Cage*; Buddies in Bad Times Theatre, and *Oliver*; Laughing Water Festival. At Temple University he directed *A Month in the Country* (Lee Hoiby), Mozart's *Die Zauberflöte*, Ravel's *L'heure espagnole*, Poulenc's *Les Mamelles de Tirésias* and *Die Federmaus*. For the Peabody Conservatory he directed Delibes' *Lakme*. This past fall he directed Pauline Viardot's *Cendrillon*. He is happy to return to California State University, Long Beach where last year he directed *L'elisir d'amore*.

**Brian Farrell, Music Director** 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 voice 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. He also made his Carnegie Hall debut in January of 2000 when he performed with Baritone, Lester Lynch on the Marilyn Horne Gala Concert. Praised for his “powerful and moving” solo performances and “imaginative and sensitive accompaniment,” Mr. Farrell has performed with such artists as violinist ChaoLiang Lin, cellists Fred Sherry and James Kreger, and pianist Samuel Sanders.

He has also collaborated in extensive recital performances with tenor, Robert White, who is currently a faculty member of The Juilliard School. Mr. Farrell holds both Bachelor’s and Master’s Degrees from The Juilliard School where he studied piano with Jerome Lowenthal, opera with Diane Richardson, and vocal accompanying with the late Samuel Sanders.

**Jennifer Lee, Assistant Director** is a graduating senior at the Bob Cole Conservatory of Music, who studies as a soprano with Marian Bodnar. As an opera chorus member for CSULB’s 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 at BCCM. Her recent work includes Donizetti’s *Lelisir d’amore*, under the direction of Andrew Chown and the opera masterpieces program alongside LeRoy Villanueva as well as working with Lizbeth Lucca for her opera scenes program. Jennifer is thankful for this wonderful opportunity as the assistant director for this production. She would especially like to thank Andrew Chown for his guidance, support, and inspiration.

**Pat Loeb, Production Stage Manager** has worked as a performer and stage manager in theater and opera all over the world. Credits include: ICT Long Beach: *Closer Than Ever, Sondheim on Sondheim, End of the Rainbow, Heir Apparent, Flyin’ West, Don’t Dress for Dinner, Master Class, Around the World in 80 Days, Ain’t Misbehavin’, God of Carnage, Robber Bridegroom, Is He Dead, Southern Comforts; Loving/Repeating, Clean House, 3penny Opera, Tom, Dick and Harry, Cabaret, How The Other Half Loves*. Others include: *La Traviata* (Center Stage Opera); *Tea at Five* (Falcon). *Deaf West: Big River, A Streetcar Named Desire, Oliver!, Of Mice And Men, Sleuth, Medea, Aesop Who* (tour). East West: *Stew Rice; Art; Cave Quest. Carmen* (LACHSA). ETC Santa Barbara: *Take Me Out, The Real Thing*. Golden Thread: *Language Rooms, Guys and Dolls, Squirrels, Marvelous Wonderettes, Cesar and Ruben, That Certain Cervantes, City At Peace, Taming of the Shrew, South Pacific* (Willows); *Smokey Joe’s Café* (Sierra Rep); *Romeo and Juliet* (College of the Canyons); *Beggar’s Holiday* (Rubicon); *Don’t Buck With Me; Rockne* (La Mirada); *Sweet Nothing In My Ear; Uncle Bob; Bermuda Avenue Triangle* (Canon); *The Phantom* (Theatre League tour). Sacramento Theatre Co: *Hometown Heroes, Orphans* (ASL). Edinburgh Festival (15 shows over 3 weeks in rep). Pat is an award-winning performer and has directed The Music Companie, booking the best costumed carolers and vocalists all over Southern California for 33 years.



**Allison Mamann, Prop Master** is thrilled to working for CSULB’s production of *The Bartered Bride!* She is a recent graduate for CSULB’s Theatre Arts Department, with a focus in Directing. She currently teaches in children’s theatre with the Arts & Learning Conservatory, works as a Stagehand at the Orange Lutheran High School, and recently began work as a Technician at Torrance’s James Armstrong Theatre. This is Allison’s first production working solely on props and is so grateful to have been given the opportunity! Thank you so much!

**Brian Moe, Choreographer** is excited to be working once again with the Bob Cole Conservatory of Music after choreographing the 2011 production of *Cendrillon*. Brian received his MFA in dance from CSULB in 2012 as has since gone on to choreograph 7 productions with director Joanne Gordon including *S/he and Me, Evita, Side Show*, and most recently *RENT*. He serves as artistic director/composer of INKED Dance out of San Pedro California. He has taught at CSULB, AMDA, Orange County High School of the Performing Arts, as well as Santa Monica College where he is currently creating his third commissioned work for the college. He is currently a member of the Society of Composers and Lyricists.

**Johannes Müller-Stosch, Conductor** serves as Director of Orchestral Studies, and Associate Chair of the Bob Cole Conservatory of Music at California State University, Long Beach. He has established his Conservatory Orchestra as one of the largest and finest in the region. In 2013 the Bob Cole Conservatory Symphony toured in South Korea.

Praised as possessing “stylistic, charismatic, expressive and expert” leadership, Müller-Stosch also serves as Music Director and Conductor of Holland Symphony Orchestra in Michigan. During his tenure, Holland Symphony has seen unprecedented growth in size and quality of performances, as well as record numbers of season subscriptions. During a challenging climate for most arts organizations, Holland Symphony enlarged its already sold-out season. He was instrumental in establishing the Young American Composer’s Competition in an attempt to assist young composers gain wider recognition.



Müller-Stosch keeps an active guest-conducting schedule both internationally and nationally. Most recent engagements included high-profile concerts with Long Beach Symphony, Kunming Philharmonic in China, University Symphonies in Vancouver, Canada, and at the University of Oregon in Eugene. In 2009, Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea. This concert was broadcast on national TV (KBS). His residency also included a concert with Dong-A University as well as conducting classes.

He has held conducting positions with the Cincinnati Symphony Orchestra, the Brockport Symphony in New York, Tri State Players in 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.

An avid and natural operatic conductor with "stylish authority," he has been a frequent guest conductor for new opera productions at Cincinnati's famous College-Conservatory of Music, including the main-stage production of Britten's *Owen Wingrave* in 2013. Previous engagements include Mozart's *Così fan Tutte* (2004), the world premier of Joel Hoffman's *The Memory Game* (2003), Dvorak's *Rusalka* and Virgil Thomson's *The Mother Of Us All* (2001). 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 was chosen as Music Director of the Museumsinsel-Operafestival in Berlin, Germany.

Aside from his passion in conducting, Müller-Stosch has a special interest in performance practice and early music. In Germany, he worked with Hannover's L'Arco, Bremer Ratsmusik, and Concerto Brandenburg. He also frequently appears on organ and harpsichord with Pacific Symphony Orchestra in Orange County, California. Concert tours as soloist and collaborative artist have taken him throughout the U.S., Germany, Italy, Chile, and Japan. Müller-Stosch has several commercial recordings to his credit all of which have been played on Public Radio.

Müller-Stosch received his Doctorate of Musical Arts in Conducting from the Eastman School of Music on full scholarship. In 1997 after winning the coveted Strader Organ Competition in Cincinnati, Ohio, he received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music, also on full-tuition scholarship.

**Alan E. Muraoka, Scenic Designer** has 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. Current, Alan is designing the 4th season of *Maron* a cable series for IFC/Fox. Film production design credits include *There's Always Woodstock*, *Sex, Death and Bowling*, *Dirty Girl*, *BaadAsssss!*, *Weapons* 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, *Fall of the House of Usher* for Chicago Opera Theater and the critically acclaimed production of Ricky Ian Gordon's *Orpheus and Euridice* staged in an Olympic swimming pool for Long Beach Opera. Further information is available at [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 designed Donizetti's *L'elisir d'amore* here at CSULB Opera in 2015 with Director Andrew Chown. She has recently closed *Susannah* at the Pasadena Opera under the direction of Sara Widser. She is currently designing *Ariadne Auf Naxos* for USC Thornton Opera under the direction of Ken Cazan and *Don Pasquale* with Stacey Fraser directing at CSUSB.

This is her 10th Opera Season and she invites you to enjoy the last 10 years with her on her website: [www.jsaintanne.wordpress.com](http://www.jsaintanne.wordpress.com). Miss Saint Anne received her Master's 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, tv, 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 credits: [www.imdb.com/name/nm0756613/](http://www.imdb.com/name/nm0756613/)

**Elisheva S. Siegel, Lighting Designer** Originally hailing from the east coast, "Elie" received her BFA in Theatre Arts (Production Emphasis) from Valdosta State University and is currently in her last year of earning her MFA in Lighting Design at CSULB. Favorite works include: *S/He & Me* (World Premier, California Repertory Company), *Jesus Christ Superstar* (Long Beach Playhouse), *Eurydice* and *The Last Days Of Judas Iscariot* (CSULB), *Axis* (VSU Repertory Dancers), and *Cinderella* (Valdosta School of Ballet); as well as, having experience in concert and theme park entertainment. Additionally, she has received multiple nominations from the Kennedy Center American College Theatre Festival District IV for her undergraduate work and was awarded Outstanding Creativity in Theatre from Valdosta State University in 2013.

**Jonathan Talberg, Producer** Dr. Talberg serves as Director of Choral, Vocal, and Opera Studies at the Bob Cole Conservatory at CSULB, where he is conductor of the nationally renowned Bob Cole Conservatory Chamber Choir. His ensembles have performed with ensembles as diverse as the Kronos Quartet, the Los Angeles Master Chorale and the Rolling Stones. Past-President of the California Chapter of the American Choral Directors Association, he has twice conducted at the Music Educator's National Conference regional honor choir, at the 2008, 2012 and 2016 American Choral Directors Western Convention and at the 2009 and 2013 National Collegiate Choral Organization Conferences. He has lead numerous All-State choral concerts from Oregon to Maine, and has performed in venues throughout Europe and Asia.



Of the many hats he wears each day, the one he is most proud of is mentor to the next generation of singers and choral conductors. Alums of the Bob Cole Conservatory are performing nationally and teaching at K-12 schools, churches, colleges and universities throughout the country. In the last two years, Bob Cole Conservatory graduates earned their doctorates in music from 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 USC.

**Krista Thomas-Scott, Assistant Costume Designer** is pleased to join CSULB again after assistant costume designing and designing hair and makeup for last year's production of *The Elixir of Love*.

After earning her degree in Costume and Set Design, Krista 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 assistant designing costumes for operas in and around LA with the ever-talented Jacqueline Saint Anne.

Currently working as a freelance Costume, Production, and Set designer, Krista has previously designed sets for *Luisa Fernanda*, *Dido and Aeneas* and *Salir el amor del mundo* 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*. Among other film and TV projects, she recently completed filming the short *Red Chair* and new web series *Tarantella*.



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Bear costume courtesy of  
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