

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



LIEDERABEND

GUK-HUI HAN, DIRECTOR

“SONGS FOR MY MOTHER”

SATURDAY, APRIL 23, 2016 1:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Frauenliebe und Leben, Op. 42.....Robert Schumann (1810-1856)

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen, nicht glauben
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßer Freund, du blickest mich verwundert an
7. An meinem Herzen, an meiner Brust
8. Nun hast du mir den ersten Schmerz getan

Saane Halaholo

Paper Wings.....Jake Heggie (b. 1961)

1. Bedtime Story
2. Paper Wings
3. Mitten Smitten
4. A Route to the Sky

Erin Alford

INTERMISSION

A Charm of Lullabies, Op. 41.....Benjamin Britten (1913-1976)

1. A Cradle Song (William Blake)
2. A Highland Balou (Robert Burns)
3. Sephestia's Lullaby (Robert Green)
4. A Charm (Thomas Randolph)
5. The Nurse's Song (John Phillip)

Michelle Choi, Malila Hollow

For the Color of My Mother.....Alan L. Smith (b. 1955)

Michaela Blanchard

PROGRAM NOTES AND TEXTS

FRAUENLIEBE UND LEBEN Although he only composed German art songs for one year, **Robert Schumann** has cemented himself as one of the most prominent composers of all time. In order to marry the love of his life, Clara, Schumann was forced to take her father and his former piano teacher, Friedrich Wieck, to court to demand his consent. The intense legal battle drove him to compose at least 138 art songs over a 12-month period, referred to as a *Liederjahr*, or “year of songs.” Many of the songs he composed during this time are now considered staples of vocal repertoire. Among those is *Frauenliebe und leben*, a song cycle set to the cycle of poems with the same name by Adelbert von Chamisso. Von Chamisso's cycle actually contained nine poems, but Schumann chose to set only the first eight.

1. **Seit ich ihn gesehen:** The piano line in the opening of the song reflects the woman's own heartbeat, which skips a beat just at the thought of her love. Schumann paints the text with a rising and falling melody, like the rise and fall of her emotions as she discovers more about this new relationship.

*Seit ich ihn gesehen,
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.*

*Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt' ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.*

Since I saw him
I believe myself to be blind,
wherever I look,
I see him alone.
As in waking dreams
his image floats before me,
emerging from deepest darkness,
arising all the brighter,

All else is dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my own little room;
since I saw him,
I believe myself to be blind.

2. **Er, der Herrlichste von allen:** The rush of adrenaline she gets from just being in his presence is clearly audible in the fast-moving piano and vocal lines. The song starts in pure awe of her beloved, praising every aspect of his character. This leads her to realize how unworthy she is of her love—only the best woman in the world deserves this man. Although it is painful to love him, she cannot and will not stop, because he is worth it to her.

*Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.*

*So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.*

*Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demuth ihn betrachten,
Selig nur und traurig sein!*

*Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!*

*Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.*

*Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, O Herz, was liegt daran?*

He, the most glorious of all,
So gentle, so good!
Lovely lips, clear eyes,
bright mind and steadfast courage.

Just as yonder in the blue depths,
bright and glorious as that star,
so he is in my firmament,
bright and glorious, lofty and distant.

Go, go your way,
just to behold your radiance,
just to behold it in humility,
then at once both blissful and sad!

You do not hear my silent prayer,
dedicated only to your happiness,
you musn't know me, the lowly maid,
you lofty star of splendour!

Only the most worthy woman of all
should be favoured by your choice,
and I will bless her, the exalted one,
many thousand times.

I will rejoice then and weep,
blissful, blissful I'll be;
if my heart should then break,
break, O heart, what does it matter?

3. Ich kann's nicht fassen, nicht glauben: The abrupt beginning shows the woman's complete and utter shock at the fact that this otherworldly man has just told her he loves her, too. This song is a departure from the smooth, melodic lines set by the first two songs. Now she can barely contain herself from jumping for joy, as heard in leaps in the melody.

*Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt' er doch unter allen
Mich Arme erhöht und beglückt?*

*Mir war's, er habe gesprochen:
"Ich bin auf ewig dein!"
Mir war's ich träume noch immer,
Es kann ja nimmer so sein.*

*O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.*

I can't grasp it, nor believe it,
a dream has captivated me,
how could he, among all the others,
exalt and make happy poor me?

I thought he said:
"I am yours eternally",
I was, I thought, still dreaming
for it can never be so.

O let me die in this dream,
cradled on his breast,
let blessed death drink me up
in tears of infinite bliss.

4. Du Ring an meinem Finger: Some time has passed since the new couple began their journey together; now they have decided to continue their journey forever. This is a sweet, simple song dedicated to the only symbol of eternal commitment: her wedding ring. After all the commotion and excitement of a new relationship, she discovers a newfound feeling of contentment.

*Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.*

*Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.*

*Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.*

*Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.*

*Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.*

You, ring on my finger,
my little golden ring,
I press you devoutly to my lips
devoutly upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood
I found myself alone, and lost
in barren, infinite space.

You, ring on my finger,
you have taught me for the first time,
have opened my eyes to
the unending deep value of life.

I want to serve him, live for him,
belong to him entirely,
give myself and find myself
transfigured in his radiance.

You, ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly upon my heart.

5. Helft mir, ihr Schwestern: Imagine that this song takes place in a bridal suite on this woman's wedding day. Hear the wedding bells peal in the background as our bride-to-be orders her entourage around to finish up the final touches. Although she finds herself a tad anxious, her overwhelming excitement to marry the love of her life rushes as fast as the music.

*Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.*

*Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch riefer,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.*

*Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.*

*Bist mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Laß mich in Andacht,
Laß mich in Demuth,
Laß mich verneigen dem Herren mein.*

*Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.*

6. Süßer Freund, du blickest mich verwundert an: This song is the most tender moment of the whole cycle. The woman has just found out she is pregnant and time has frozen. There is a small piano break between the first and second sections of the song, in which one could imagine the character telling her husband the good news.

*Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.*

*Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.*

Help me, sisters,
lovingly to adorn myself,
serve me, the happy one, today,
busily entwine
about my brow
the blooming myrtle.

As I, content,
with joyful heart,
used to lay in the arms of my beloved,
he still always cried out impatiently,
with yearning in his heart,
for this day of days.

Help me, sisters,
help me to banish
a foolish anxiety,
so that I may with
clarity receive him,
him, the source of joyfulness.

When my beloved,
comes for me,
will you shine on me, O sun?
Let me with devotion,
let me in humility,
let me bow before my Lord.

Dear sisters,
strew him with flowers,
bring him budding roses,
but you, sisters,
I greet you with melancholy,
joyfully departing from your flock

Dearest one, you look
at me in wonder,
you cannot understand
how I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyfully bright,
in my eyes.

How anxious my bosom,
how blissful!
If I only knew how to say it
with words;
come and hide your face
here on my breast,
I want to whisper in your ear
all my happiness.

*Weißt du nun die Tränen,
Die ich weinen kann
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.*

*Hier an meinem Bette
Hat die Wiege Raum,
Wo ich still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.*

7. An meinem Herzen, an meiner Brust: This song lilts and bounces just like a toddler would. Despite the chaos of trying to keep the baby from getting into too much trouble, she vehemently declares she would not give it up for the world.

*An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!*

*Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab' es gesagt und nehm's nicht zurück.*

*Hab' überschwenglich mich geschätzt
Bin überglücklich aber jetzt.*

*Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;*

*Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.*

*O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!*

*Du lieber, lieber Engel, du,
Du schauest mich an und lächelst dazu!
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!*

8. Nun hast du mir den ersten Schmerz getan: The last song in the cycle encapsulates the woman's anger, loss and grief at the death of her husband. The emptiness in the piano accompaniment reflects the emptiness she feels without the physical presence of her husband. The theme from the first song is played at the end of the last song, bringing the woman's life full circle.

*Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.*

*Es blicket die Verlaßne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt,
Ich bin nicht lebend mehr.*

Now you know the tears
that I can weep,
Should you not then see them,
beloved husband?
Stay beside my heart,
feel its beat,
that tight and tighter,
I may hold you.

Here, beside my bed,
will be the cradle,
quietly sheltering
my lovely dream;
The morning will come
when the dream awakes,
and your image
will smile up at me.

On my heart, on my breast,
you my delight, my joy!

Joy is love, love is joy,
I have said it, and won't take it back.

I considered myself rapturous,
but now I am deliriously overjoyed.

Only she who suckles, only she who loves
the child she nourishes;

a mother alone knows
what it is to love and be happy.

O how I pity the man,
who cannot feel a mother's bliss!

You dear, dear angel you,
You look at me and smile!
On my heart, on my breast,
you my delight, my joy!

Now you have caused me pain for the first time,
and how it struck.
You sleep, you hard, merciless man,
the sleep of death.

Abandoned, I see myself stare straight ahead,
the world is empty.
I have loved and lived,
I am no longer living.

*Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!*

I withdraw silently into myself,
the veil falls,
there I have you and my lost happiness,
you my world!

Translation Source: liederalive.org

PAPER WINGS Jake Heggie has received international acclaim as an American composer of opera and song. After the premiere of his first opera, *Dead Man Walking*, catapulted him to fame in 2000, Heggie has proven to be one of the most prolific composers of our time. He has composed several operas, including *Moby-Dick* (2010), *Great Scott* (2015), and over 250 art songs for countless celebrated singers. A true storyteller, Heggie composes music to serve both fictional and true stories, from librettists both living and deceased. His compositions are generally inspired by jazz, folk music, musical theatre, as well as the work of Bernstein, Debussy and Barber.

Paper Wings is part of a larger project called *The Faces of Love: The Songs of Jake Heggie*, a recording of twenty-six love songs featuring nine singers who are near and dear to the composer. *Paper Wings* features lyrics written by Heggie's best friend and muse, mezzo-soprano Frederica von Stade, in dedication to her daughter, Lisa Elkus. The singer and composer have had a long friendship making music together: Flicka has championed several of Heggie's works, including performing original roles in operas *Dead Man Walking* (2000), *Three Decembers* (2008), and most recently *Great Scott* (2015). Heggie claims "it was Flicka, with her generosity and spirit and that tremendous voice, who started everything for me." *Paper Wings* premiered at Zellerbach Hall at University of California, Berkeley (coincidentally, Erin's alma mater) on September 20, 1997. In these songs, von Stade describes those special moments in her childhood, as well as those she has experienced with her own daughter, Lisa.

The first song, "Bedtime Story," opens with a gentle lullaby—specifically the "Brezairola" from Canteloube's *Chants d'Auvergne*, folk songs from the Auvergne region of France—that Flicka's mom used to sing to her. We are then quickly transported to a night when Lisa snuck out of bed with a blanket covering her head, and Heggie's gentle accompaniment traces the three year old's light footsteps. In "Paper Wings," we dance in 6/8 meter back in time to meet Signorina, Flicka's nanny, who made her wings out of paper so that she could fly over Athens. Lisa's uncertainty about a pair of mittens is indicated in Heggie's use of Lydian mode with a raised 4th degree in "Mitten Smitten," with right hand staccato accompaniment characteristic of wiggling fingers. In the final song, we hear a slow chromatic trill in the right hand (reminiscent of Beethoven's *Für Elise*), which then stumbles downward to become a syncopated, jazzy theme, drunk with a dance-like yet unsteady feeling. Something's not right. We first hear Lisa tell us about "A Route to the Sky," and when her mother taught her to fly without even knowing. After a chromatic segue into A flat minor, Flicka's voice reappears to finish true tale of how "the fireman got us down."

A CHARM OF LULLABIES, OP. 41 Benjamin Britten was a 20th-century English composer, pianist and conductor. He contributed substantially to the realm of post-romantic vocal music, which includes operas, song cycles, and orchestral works. *A Charm of Lullabies* is a set of 5 lullabies each based off of poetry written by English poets. Ultimately, the diverse selections of poetry led Britten to compose in a variety of different styles, with the last lullaby being the only "standard" lullaby in the set.

A Cradle Song is a poem written by William Blake (1757-1827), which references the inevitability of a child's innocence being altered or destroyed by the natural workings of the world. The accompaniment contains baroque texture, but quickly explores more chromatic, untraditional harmonies and voice leading.

*Sleep, sleep, beauty bright,
Dreaming o'er the joys of night;
Sleep, sleep, in thy sleep
Little sorrows sit and weep.*

*Sweet babe, in thy face
Soft desires I can trace,
Secret joys and secret smiles,
Little pretty infant wiles.*

*O! the cunning wiles that creep
In thy little heart asleep.
When thy little heart does wake
Then the dreadful lightnings break,*

*From thy cheek and from thy eye,
O'er the youthful harvests nigh.
Infant wiles and infant smiles
Heaven and Earth of peace beguiles.*

The Highland Balou contains a Scottish poem by Robert Burns (1759-1796) and describes an avaricious mother advising her child to grow strong so they can eventually rob the wayward father of his great fortune. Frequent contrasts between dynamic markings depict mother's dramatic change of emotions and tones towards the baby from a tender whisper to overflowing joy of imagining herself becoming rich. The piano part is reminiscent of a bagpipe, which contains continuous, meditative dotted rhythms with a drone in the bass.

*Hee Balou, my sweet wee Donald,
Picture o' the great Clanronald!
Brawlie kens our wanton Chief
What gat my young Highland thief.
(Hee Balou!)*

*Thro' the Lawlands, o'er the Border,
Weel, my babie, may thou furdur!
Herry the louns o' the laigh Countrie,
Synne to the Highlands hame to me!*

*Leeze me on thy bonnie craigie!
And thou live, thou'll steal a naigie,
Travel the country thro' and thro',
and bring hame a Carlisle cow!*

Sephestia's Lullaby is quite the opposite of the first two, with the overall tone depicting moods of unpredictability and drama. The poem, written by Robert Greene (1558-1592), depicts the sorrows of an abandoned mother and child. Containing two contrasting tempos, the slower section imitates the weeping of the mother, and the faster section represents the accelerated problems that this has brought to the mother and child.

*Weep not, my wanton, smile upon my knee;
When thou art old there's grief enough for thee.
Mother's wag, pretty boy,
Father's sorrow, father's joy;
When thy father first did see
Such a boy by [him]1 and me,
He was glad, I was woe;
Fortune changed made him so,
When he left his pretty boy,
Last his sorrow, first his joy.*

*Weep not, my wanton, smile upon my knee;
When thou art old there's grief enough for thee.
The wanton smiled, father wept,
Mother cried, baby leapt;
More he crow'd, more we cried,
Nature could not sorrow hide:
He must go, he must kiss
Child and mother, baby bliss,
For he left his pretty boy,
Father's sorrow, father's joy.*

*Weep not, my wanton, smile upon my knee,
When thou art old there 's grief enough for thee.*

A Charm continues the dark and turbulent emotions, as the poem by Thomas Randolph (1605-1635) describes a frustrated mother threatening her restless child with mystical actions of violence. The piano part significantly contributes to this tone with compound time signatures, unexpected accents, and sforzando chords within a context of loose, vague and dissonant harmony.

*Quiet!
Sleep! or I will make
Erinnys whip thee with a snake,
And cruel Rhadamanthus take
Thy body to the boiling lake,
Where fire and brimstones never slake;
Thy heart shall burn, thy head shall ache,
And ev'ry joint about thee quake;
And therefor dare not yet to wake!
Quiet, sleep!
Quiet, sleep!
Quiet!*

*Quiet!
Sleep! or thou shalt see
The horrid hags of Tartary,
Whose tresses ugly serpents be,
And Cerberus shall bark at thee,
And all the Furies that are three
The worst is called Tisiphone,
Shall lash thee to eternity;
And therefor sleep thou peacefully
Quiet, sleep!
Quiet, sleep!
Quiet!*

The last lullaby, **The Nurse's Song**, takes advantage of portraying a "rocking motion" in the piano accompaniment throughout the piece, with a more traditional and consonant harmonic sound. The text comes from poet John Phillip (1566-1591), which alludes to the standard lullaby of rocking their child to sleep. Ironically the piece that implicates the standard lullaby at the end of the cycle does not involve a mother, when four dramatically different types of mothers get introduced through out.

*Lullaby baby,
Lullaby baby,
Thy nurse will tend thee as duly as may be.
Lullaby baby!*

*Be still, my sweet sweeting, no longer do cry;
Sing lullaby baby, lullaby baby.
Let dolours be fleeting, I fancy thee, I ...
To rock and to lull thee I will not delay me.*

*Lullaby baby,
Lullabylabylaby baby,
Thy nurse will tend thee as duly as may be
Lullabylabylaby baby*

*The gods be thy shield and comfort in need!
The gods be thy shield and comfort in need!
Sing Lullaby baby,
Lullabylaby baby*

*They give thee good fortune and well for to speed,
And this to desire ... I will not delay me.
This to desire ... I will not delay me.*

*Lullaby baby,
Lullabylaby baby,
Thy nurse will tend thee as duly as may be.
Lullabylabylabylaby baby.*

FOR THE COLOR OF MY MOTHER In 2008, **Alan L. Smith**, an accomplished pianist, vocal coach, and composer, wrote the song *For the color of my mother* for the Grammy Award-winning soprano Christine Brewer. This piece is especially touching because the text is a poem written by Ms. Brewer's daughter Elisabeth Brewer. In a biography written by Tamara Brooke Regensburger, Smith's writing is described as, "... emotive and, even when dissonant, it intends to signify the emotional depths of the human soul." This song explores the essence of the Mother and how she brings us into the world by weaving herself into us. It not only celebrates the poet's mother and the lives of all mothers, but it also sheds light on the generations of oppressed, yet strong, women who sacrificed so much to give us our lives. The text and accompaniment work closely together to recreate the essence of Mom, and the song takes you on a journey ending in the realization of our eternal connectedness to our mothers and each other.

BIOGRAPHIES

SAANE HALAHOLO is a vocal performance major in her sophomore year at the Bob Cole Conservatory of Music. Although her childhood performance experiences consisted almost entirely of Polynesian dancing, she joined choir in her freshman year of high school and has been hooked on classical singing ever since. Saane attends the Bob Cole Conservatory on a Pritchard scholarship, and received the Howard Still Memorial scholarship her second semester. She works as a section leader and staff singer at Christ Cathedral and currently studies voice with Dr. Katharin Rundus. This summer Saane will participate in the Texas Music Festival's Institute of Bel Canto Studies on a full-tuition fellowship from the Immanuel and Helen Olshan Foundation, then travel to Wales with the Bob Cole Chamber Choir to compete in the Choir of the World competition.

MICHAELA BLANCHARD, 20, is currently a junior who has been studying at the BCCM since the Fall of 2013. In the spring of 2013, Michaela competed in the final rounds of the classical voice division in the YoungArts competition and in Southern California's Spotlight competition, receiving recognition for being among 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. Since then, Michaela joined the opera institute for two fabulous scene programs, a production of Mozart's *Die Zauberflöte* and *The Bartered Bride*. She has enjoyed singing under Dr. Talberg in Chamber Choir these past three years and was the soprano section leader of University Choir in the Fall of 2015.

ERIN ALFORD

is currently pursuing her Master's in Opera Performance at the Bob Cole Conservatory of Music at CSULB, where she is a recipient of the Pritchard Opera Scholarship and studies with Shigemi Matsumoto. Notable experiences include singing Háta in BCCM's *The Bartered Bride*, covering Mrs. McLean in Pasadena Opera's *Susannah*, performing scenes as Mélisande from Debussy's *Pelléas et Mélisande* and Prince Charmant from Massenet's *Cendrillon* in BCCM's Opera Masterpieces, singing the role of Laura in Tchaikovsky's *Iolanta* with the Russian Opera Workshop in Philadelphia, and performing in OperaWorks' Arias in Motion. Erin also sings frequently with BCCM's New Music Ensemble. This summer, Erin will sing Rebecca Nurse and cover Elizabeth Proctor in *The Crucible* with Miami Music Festival. Passionate about arts education and outreach, Erin is the Research and Administrative Associate for LA Opera's Education and Community Engagement Dept. Erin received her BA in Music from UC Berkeley in 2014, and studied in Milan, Italy in 2013 under the tutelage of Patrizia Zanardi.

MALILA HOLLOW

began her musical career by studying piano with Marcia Smith at the age of 5 in 1996. She studied classical repertoire and technique up until the age of 17. In the later years of her study, she participated in various adjudications and solo/ensemble competitions as an accompanist. Throughout high school she participated in choir, vocal jazz, jazz band, and school musicals, which earned her the Ella Fitzgerald Well-Rounded Musician Award. Beginning in college, Malila studied jazz piano and vocals under the direction of Kirk Marcy. During her 3 years at Edmonds Community College, she performed and toured with Soundsation vocal jazz, and performed and worked with various schools in the state of Washington, recorded 2 albums with the group, and participated and ran the annual Frank DeMiero Jazz Festival. After graduating, Malila transferred to California State University Long Beach to pursue a degree in Piano Performance, where she studied under Mark Uranker and earned a Piano Performance Scholarship. Currently she is studying under Craig Richey and participating in multiple collaborative opportunities at the university.

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 performed as a young chorus member of *Die Leiden des jungen Werthers* when she was 13, and from then on she started Opera studies at Fullerton College, where she participated in opera scenes and sang the role of Carmen in *Carmen* and Zita in *Gianni Schicchi*. Through the Opera institute, Michelle performed as a chorus member in *L'elisir d'amore* and in Opera scenes as Suzuki in Puccini's *Madame Butterfly*, Nicklausse in Offenbach's *The Tales of Hoffman*, Caesar in G.F. Handel's *Giulio Cesare*, and Dorabella in Mozart's *Così fan tutte*.

GUK-HUI HAN

's career has taken her all over the world, from accompanying operas and vocal festivals in Korea to premiering new works in Los Angeles, California. She has had extensive experiences as a collaborative pianist, working with many singers and ensembles such as the BCCM Chamber and University Choirs, '49er Chorus, USC Thornton Chamber Singers, the Apollo Men's Chorus, and USC Wind Ensemble. In 2013, she was invited to the final rounds of the Wigmore Hall Song Competition, London, England. Dr. Han has attended such prestigious summer festivals as the Aspen Music Festival, Aspen, Colorado (2008), the Franz-Schubert Institut, Baden bei Wien, Austria (2012), and the Professional Pianist Program at Songfest, Colburn School of Music (2013). During these years, she had the great fortune to work with such luminaries as Elly Ameling, Jake Heggie, Graham Johnson, Helmut Deutsch, Robert Holl, Roger Vignoles and Julius Drake. Guk-Hui received her BM in Piano Performance from Chung-Ang University, Seoul, Korea, her MM in Collaborative Piano from the University of Cincinnati College Conservatory of Music, and a DMA in Keyboard Collaborative Arts from USC Thornton School of Music. Her teachers have included Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu. Dr. Han has been the staff accompanist at the Bob Cole Conservatory of Music at California State University, Long Beach since 2014.

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