

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



Rediscovered Beauty
Suppressed Composers

Liederabend

AN EVENING OF SONG

PRECEDED BY A PRE-CONCERT LECTURE

JEFF BLUTINGER / RYAN ROSS

FEATURING SINGERS OF THE BOB COLE CONSERVATORY OF MUSIC

ACCOMPANIED BY DAVID ANGLIN & BRIAN FARRELL

SATURDAY, MARCH 19, 2011 // 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

We dedicate this concert to the memory of our friend George August

Glückwunsch

(Richard Dehmel; 1863-1920)

*Ich wünsche dir Glück.
Ich bring dir die Sonne in meinem Blick.
Ich fühle dein Herz in meiner Brust;
es wünscht dir mehr als eitel Lust.
Es fühlt und wünscht: die Sonne scheint,
auch wenn dein Blick zu brechen meint.
Es wünscht dir Blicke so sehnsuchtslos,
als trägest du die Welt im Schoß.
Es wünscht dir Blicke so voll Begehren,
als sei die Erde neu zu gebären.
Es wünscht dir Blicke voll der Kraft,
die aus Winter sich Frühling schafft.
Und täglich leuchte durch dein Haus
aller Liebe Blumenstrauß!*

I wish you bliss.
I bring you the sun with my kiss.
I feel your heart beat in my breast
to stay forever its guest.
It feels and hopes the sunshine beams
although your eyes may loose their dreams.
It hopes for glances so wanting in lust,
as though you held the world in trust.
It hopes for glances so full of desire
as if the earth should be born of fire.
It hopes for glances of such might
to make spring of a winter's night.
And ever through your day
shine love's most beautiful rose bouquet!

Hello and Welcome.

Today we offer a glimpse into the lives and music of a generation that has been all but forgotten. This “Lost Generation” is comprised of countless composers, musicians and artists who were suppressed and, in some cases, murdered by the Nazi Regime. The series, consisting of concerts and two lectures, aims to bring these extraordinary composers back to the forefront of musical discourse by reviving their works. Some of these artists were fortunate to survive and emigrate to places such as the United States, where they made great contributions which affect many facets of our daily lives still today, from film music to popular song. Others were less fortunate but still managed to create great works which are unsurpassed for their ingenuity and beauty.

This revival has been gaining ground through the work of Maestro James Conlon’s organization, the OREL Foundation, and the work of this series’ sponsors.

We welcome you to share the beauty and splendor of this lost generation’s music.

Sincerely,
Ryan Hugh Ross
MM in Vocal Performance, Spring 2011
Creator: “Rediscovered Beauty: Suppressed Composers”

In a 1945 lecture, Nazi-exiled composer Hanns Eisler described the relationship between fascism and art as that of oppression and resistance. He employed a particularly apt musical analogy to illustrate his point, framing these contrary forces in terms of the dissonance and resolution inherent to a system of tonal harmony. According to Eisler, fascism depends on an “artificial harmony” in which “even the slightest dissonance” must be controlled.

The cultural policy of the German National-Socialist dictatorship clashed with the existential crisis of modernity, realized musically in Arnold Schoenberg’s dissolution of tonality—what Eisler described as the expression “long before the invention of the airplane” of “the fear one experiences in an air-raid shelter under bombardment.”

Fascism’s only answer to such musical expressions of loneliness, fear, and torment was forced silence. Indeed, Goebbels established austere artistic standards, mandating in 1942: “No art for art’s sake, no individual choice of subject. The artist should express the newly risen spirit of the Reich, [and] must avoid psychological problems.”

Thus modern music became the nemesis of Nazism and was branded the “degenerate” creation of racial inferiors and the mentally deranged. And so began the systematic effort on the part of the regime to silence—literally, as well as metaphorically—all composers and musicians perceived to threaten state rule. Many were executed or exiled, while many more silenced themselves through self-censorship, a form of “internal exile” that was often the only means of escaping persecution. *Rediscovered Beauty: Suppressed Composers* seeks to pay tribute to the lives and music of this generation of lost composers by giving voice to their creations.

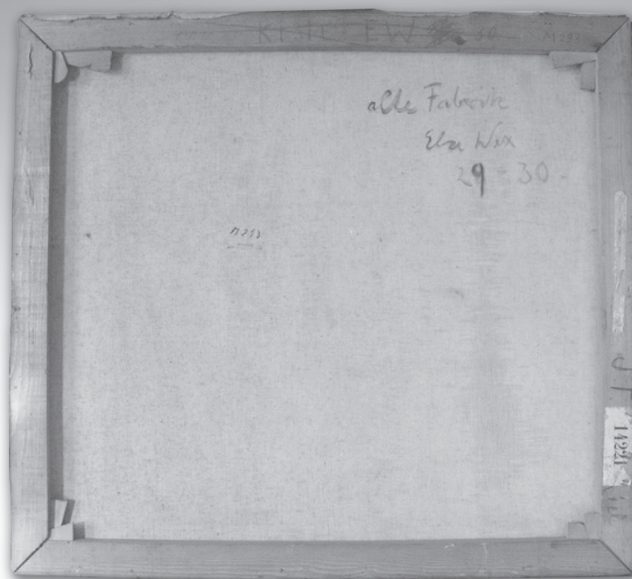
It has been said that Europe’s intellectual loss was America’s gain. Exiled European composers became Hollywood film composers, Broadway songwriters, and university scholars and lecturers. Yet the story of the “lost generation” brings into sharp relief some of the darker moments in America’s own history.

On September 24, 1947, Hanns Eisler became the first Hollywood artist to be called before the House Committee on Un-American Activities [HUAC], which cited his music as evidence of communist sympathies. Such allegations later proved spurious, but not before an official order of deportation forced his return to Germany in 1948.

Eisler’s experience as a twice-exiled composer demonstrates the insidiousness with which sectarian ideology can infect cultural perceptions of artists—in any place, at any time. James Conlon has rightfully said that reviving the music of the lost generation of suppressed composers denies past regimes posthumous victories. Yet we must remain ever vigilant, for freedom of artistic expression continues to be challenged in our society on a daily basis. From school board lists of banned books to recent debates in the U.S. legislature concerning funding for public broadcasting and the National Endowment for the Arts, self-expression can quickly become a casualty of sectarian ideology when “artistic standards” are invoked. History suggests such standards yield little for future generations.

Indeed, Eisler’s 1945 lecture concluded by arguing that fascism’s bankrupt artistic legacy could be seen in the musical vacuum left behind by the Third Reich. He describes the void thus: “No Hitler symphonies, no Goering operas, no Goebbels quartets, no Horst Wessel tone poems. Although money and power were offered as never before, good music and honest musicians were and always will be arch-enemies of fascism.” The rediscovered music of the lost generation fills the lacuna created by fascist cultural policy and returns to posterity what was taken from it by brutal force. By teaching us about the tragedies of history, it both reminds us of our own destructive capacity and affirms our humanitarian potential.

Matthew Blackmar
MM, History & Musicology



Liederabend

Please hold your applause until the end of each group delineated by asterisks (***)

Kurt Weill (1900-1950)

Berlin im Licht-Song (Berlin in Lights)
(1928 / text: Kurt Weill)
Reilly Jennings

Hanns Eisler (1898-1962)

L'automne Prussien (Prussian Autumn)
(1955 / text: Hanns Eisler)
Alexandra Schenck

An den kleinen Radioapparat (Song to the Little Radio)
(from *Hollywood Songbook*; 1943 / text: Bertolt Brecht; 1898-1956)
Zoe Scaljon

Viktor Ullmann (1898-1944)

Sonnenuntergang (Sunset)
(1943 / text: Friedrich Hölderlin; 1784-1800)
Anthony Moreno

Drei Blumen (Three Flowers)
(from *Sechs Lieder* Op. 17; 1937 / text: Albert Steffen; 1884-1963)
Alyssa Wills

Es schleppt mein Schuh (My Shoe Trudges)
(from *Sechs Lieder* Op. 17; 1937 / text: Albert Steffen)
Mindi Ehrlich

Franz Schreker (1878-1934)

Rosentod (The Death of the Rose)
(Op. 7 No. 5; 1898-1900 / text: Dora Leen)
Sommerfäden (Summer Threads)
(Op. 2 No. 1; c.1901 / text: Dora Leen)
Jessie Shulman

Lied des Harfenmädchens (Song of the Harp Maiden)
(Op. 7 No. 8; 1898-1900; text: Theodor Storm; 1817-1888)
Bethanie Wightwick

Umsonst (In Vain)
(Op. 3 No. 5; publ. 1902 / text: Paul Heyse (1830-1914))
Simon Barrad

Überwunden (Conquered)
(from *Zwei Liebeslieder*, No. 2; 1897 / text: anonymous)
Ryan Ross

Erich Wolfgang Korngold (1897-1957)

Stärker als der Tod (Stronger than Death)
(from *Unvergänglichkeit (The Eternal)*; Op. 27 No. 4; 1933)
Anthony Moreno

Sterbelied (Requiem)

(Op. 14 No. 1; 1920 / text: from *Four Songs of Parting*; Christina Rossetti; translated to German by Alfred Kerr; 1867-1948)

Ron Mitchell

Hanns Eisler (1898-1962)

Lied von der belebenden Wirkung des Geldes (Song of the Invigorating affect of Money)

(Op. 45 No. 9; 1934-36 / text: Bertolt Brecht)

Alexandra Schenck & Simon Barrad

Intermission

Pavel Haas (1899-1944)

Dárek z lásky (A Lover's Gift)

Krotká holubicka (Doves are courting)

(from *Seven Songs in Folk Tone* Op. 18; 1940 / text: Frantisek Ladislav Celakovsky)

Steven Berlanga

Erich Wolfgang Korngold (1897-1957)

Mine Mistress' Eyes

(from *Fünf Lieder*; Op. 38; 1948 / text: Shakespeare Sonnet #130)

Simon Barrad

Unvergänglichkeit (Eternity)

(from *The Eternal* Op. 27; 1933 / text: Eleonore van der Straaten)

Beth Wightwick

Arnold Schoenberg (1874-1951)

Dank (Gratitude)

(from *Zwei Gesänge* Op. 1 No. 1; 1898 / text: Karl von Levetzow; 1871-1945)

Ryan Ross

Traumleben (Dream Lives)

(Op. 6, No. 1; 1903-05 / text: Julius Hart; 1859-1930)

Ron Mitchell

Waldsonne (Sun in the Forest)

(Op. 2; 1899 / text: Johannes Schlaf; 1862-1941)

Alyssa Wills

Kurt Weill (1900-1950)

Die Seeräuber Jenny (The Pirate Jenny)

(from *Die Dreigroschenoper*; 1928 / text: Bertolt Brecht; 1898-1956)

Mindi Ehrlich, Reilly Jennings, Beth Wightwick

Youkali (Tango / Habanera; incidental music for *Marie Galante*; 1934)

David Anglin & Brian Farrell

Erich Wolfgang Korngold (1897-1957)

Glück, das mir verblieb' (The Joy that Remains)

(from the opera *Die tote Stadt*; Op. 12; 1920)

Amy Joy Choate, Juan Castañeda

Was du mir bist (What are You to me?)
(Op. 22 No. 1 / text: Eleonore van der Straaten)
Zoe Scaljon

Tomorrow
(Op. 33 for the 1943 film: *The Constant Nymph*; text: Margaret Kennedy)
Ryan Ross

I Wish you Bliss
(*Glückwunsch*; Op. 38 No. 1; 1947 / text: Richard Dehmel; 1863-1920)
Ryan Ross & Ensemble

Composer Biographies

Hans Eisler (1898-1962) was born in Germany and raised in Vienna, where studied with Arnold Schoenberg from 1919-1923, soon adopting elements of that composer's modernist language. Eisler's Marxist political convictions led him to break from the elitist Schoenberg school, and to commence his lifelong collaborations with Bertold Brecht (notably in *Die Mutter*, in 1933), which continued after both musicians went into exile in Southern California. With Hitler's rise to power in 1933, the German workers' movement was cut down, and Eisler's music was banned. His fifteen-year exile from Germany saw the composition of many works in support of the proletarian cause. The songs performed tonight span the full range of the Eisler/Brecht partnership—the *Lied von der belebenden Wirkung des Geldes* dates from before their exile, the song *An den kleinen Radioapparat* is from Eisler's "Hollywood" period in the 1940s, and the *Lied der Simone und March* was written for Brecht's play, *The Visions of Simone Marchand* (posthumously premiered in 1957), on which Brecht collaborated with fellow Jewish émigré-writer Lion Feuchtwanger. Ironically, both Eisler and Brecht were investigated by the House Un-American Activities Committee for their leftist leanings, and both soon returned to Europe where Eisler continued to write "functional" music for films.

Born into a wealthy Jewish family in the Moravian city of Brno, Czech composer **Pavel Haas** (1899-1944) modeled his early compositions after his teacher, Leoš Janáček, but soon developed his own musical voice. Like so many Jewish musicians, he was persecuted during the German Occupation of his country; his music was banned and he was imprisoned at the Terezín concentration camp in 1941. Here, Haas continued to compose, writing his *Study for Strings* and his *Four Songs on Chinese Poetry*, among other works. When the Nazis were done with their "humanitarian" promotion of Terezín in a film that included a performance of Haas's *Study for Strings*, the composer was deported to Auschwitz, where he died in the gas chamber, along with Viktor Ullmann, another suppressed composer on this program. The two songs performed tonight were written just before Haas's incarceration and they evoke the folksongs of his native Moravia, which both he and the song's poet F. L. Čelakovský studied.

Erich Wolfgang Korngold (1897-1957) was born into a prominent Austrian-Jewish family—his father was a distinguished music critic—and Erich showed musical promise at a very young age. He studied music privately with Alexander Zemlinsky, who was also Arnold Schoenberg's teacher. One of our songs this evening comes from Korngold's first operatic success, *Die tote Stadt* (*The Dead City*), a psychological drama that won him early acclaim but which fell into obscurity after being banned by the Nazis. His songs, including those we will hear from the song cycle *Unvergänglichkeit* (*The Eternal*), range from tender and visionary to the dramatic urgency of a hymn "stronger than death," all cast in a Straussian musical language. Korngold moved to California in the 1930s, continuing his career on two continents until the 1938 Anschluss; his family was able to escape Austria, but the Nazis seized all of his property. Fortunately, Korngold's manuscripts were preserved by representatives of his publishing company. Erich Korngold is best known today for his film scores, developing this genre to a high art form in such landmark films as *The Adventures of Robin Hood* (1938), which won him an Academy Award. Korngold became a naturalized U.S. citizen in 1943 and his music has been revived with great success in recent years.

Austrian composer and conductor **Franz Schreker** (1878-1934), son of a Jewish court photographer and a Catholic aristocrat, is remembered today for his role in the blossoming of opera in early 20th-century Austria. Schreker studied at the Vienna Conservatory and held a number of conducting posts in that city. His early compositions were largely songs, a repertory influenced by Wagner and Strauss but into which he instilled his own harmonic language rich in chromaticism and modal ambiguity. Schreker was drawn to dramatic music throughout his life, and won fame with his opera *Die Gezeichneten* (*The Branded*). The premiere was a high point in his career, but this was soon disrupted by the outbreak of World War I in 1918. After several further successes on the stage, Schreker's works declined in popularity, and he was the victim, like so many others, of a Nazi ban on his music in 1933 for his Jewish ancestry. He died in that same year of a stroke. The recent revival of his music includes the American premiere, in 2010, of *Die Gezeichneten* by Los Angeles Opera, directed by James Conlon.

Viennese composer **Arnold Schoenberg** (1874-1951) had little formal musical training—only a few months study with Alexander Zemlinsky, whose sister Schoenberg eventually married. After a stint in Berlin as conductor of a theater group, he returned to Vienna, where he devoted himself to teaching and soon gathered a band of students around him that included Alban Berg and Anton Webern. Already in the 1920s, Schoenberg sensed the growing anti-Semitism in Europe, although he, like many Jewish intellectuals, had grown away from his Jewish origins. His fears were fully realized in 1933 when Hitler came to power. In that year, Schoenberg emigrated to the United States, where he settled in Los Angeles and taught at both the University of Southern California and at UCLA. After leaving Germany, he returned to his Jewish faith. His early works, which include the songs performed this evening, exemplify a post-Wagnerian Romanticism, remaining within the boundaries of tonality. But by the time he wrote *Friede auf Erden* (*Peace on Earth*, 1907), a

choral work featured on the next Suppressed Composers concert (Friday, March 25, 8 pm, with the CSULB Chamber Choir), Schoenberg had started exploring atonality. In 1947, he wrote *A Survivor from Warsaw* (1947) for men's chorus and orchestra with narrator, as a tribute to Holocaust victims.

Viktor Ullmann (1898-1944) was a German-Czech composer of Austrian birth who studied composition for a time with Arnold Schoenberg, and then went to Prague, where he worked with Alexander Zemlinsky in an opera company. Here, he wrote many of his songs and garnered a growing reputation as a conductor. He halted his music activities for two years, during which he embraced anthroposophy, a spiritual philosophy founded by Rudolf Steiner. Ullmann was working as a freelance musician in Prague in 1937 when his *Sechs Lieder* were first performed there. In 1942, he was sent to Terezín, where he took an active role in the musical activities, organizing the prisoner's "leisure" time (Freizeitgestaltung). Ullmann wrote a number of works while in Terezín, including the poignant *Sonnenuntergang* (*Sunset*), an ode to Apollo by poet Friedrich Hölderlin. On 16 Oct 1944, Victor Ullmann was transported to Auschwitz, where he died in the gas chamber.

Kurt Weill (1900-1950) was the son of a Jewish cantor in Dessau, Germany, and he studied music in Berlin with Engelbert Humperdinck and later Ferruccio Busoni. In the 1920s, Weill became a member of the Novembergruppe of leftist artists (that also included Hans Eisler); he also met his future wife, the actress Lotte Lenya; and he wrote his most enduring work, *Die Dreigroschenoper* (*The Three-Penny Opera*, 1928), a musical-theatrical collaboration with Bertold Brecht adapted from *The Beggar's Opera* by John Gay (1728). He wrote his song *Berlin im Licht*, for voice and jazz instruments, for the 1928 Berlin Festival of Light celebrating modern lighting innovations in the city. In 1933, both Weill and Brecht had to flee Germany, both eventually coming to the United States. Weill continued to write for the Broadway stage, in the hope of creating a new American opera with his innovative *Street Scene* (1946), a work that won him a Tony Award. Kurt Weill died at age fifty of a heart attack. His most memorable songs include *Pirate Jenny* (*Seeäuber Jenny*), heard tonight, and *Mack the Knife*, both from *The Three-Penny Opera*.

Artist Biographies

RYAN ROSS, SERIES CREATOR hails from Rock Rapids, Iowa. He holds two degrees from Southwest Minnesota State University: one in Music Education and another in Music Performance. Ryan is currently pursuing a masters degree in opera performance and holds the distinction of being a Bob Cole Conservatory Scholar. He previously studied voice under Professor Russell Svenningsen and studies under Dr. Steven Kronauer. Ryan has studied voice in Austria and Germany for the past three summers. In the summer of 2008, Ryan was selected to participate in the inaugural International Performing Arts Institute in Kiefersfelden, Germany where he had the privilege of performing for members of the Bavarian Royal family.

Currently, Ryan is in the final semester of completion of his studies here at the Cole Conservatory. Upon graduation, he will continue his studies with world-renowned Welsh tenor Dennis O'Neill at the Academy of Voice in Cardiff, Wales. Ryan is the Creator and Artistic Director of the series "Rediscovered Beauty: Suppressed Composers."

David Anglin joined the faculty of The Bob Cole Conservatory of Music in 2005 as Associate Director of Opera and Vocal Studies. As a member of the Keyboard faculty at the University of California, Santa Barbara he and his colleagues introduced and developed a new Keyboard Collaborative Arts degree program. He was an adjunct member of the Vocal Arts Faculty at the USC Thornton School of Music from 2001 to 2007 prior to which he spent four years in Australia as Coordinator of the Opera Program at the Sydney Conservatorium, where he and his colleagues initiated the 'Encounters Program,' a mentoring and professional training program with artists from Opera Australia. While in Australia, he conducted Benjamin Britten's *Beggars Opera* and the Australian premiere of Mozart's *La finta semplice* which was broadcast as part of the ABC 'Young Australia' series. With Pacific Opera, Sydney, he prepared and produced scenes programs for young artists and productions of *Carmen* and *The Magic Flute*. In Los Angeles, he has produced and conducted Haydn's *L'infelto deluso*, Mozart's *Zaide*, and Rossini's *La scala di seta*, the latter two performed at the Ford Theatre as part of the LA County Performing Arts Council 'Summer Nights' festival. He conducted the Cole Conservatory Opera Institute productions of Bernstein's *Candide* in 2007, Monteverdi's *L'Orfeo* in 2008 and Offenbach's *Le contes d'Hoffmann* in 2010. David has worked for Santa Fe Opera and Los Angeles Opera as a translator and coach and for San Francisco Opera as coach and assistant conductor in the Merola Program. He has prepared and accompanied young singers in Master Classes with Dolora Zajick, Frederica von Stade, Warren Jones and Larissa Gergieva among others. Recent concert engagements include recitals of Russian and Operatic repertoire with Vladimir Chernov and Mlada Khudoley.

David received undergraduate degrees in Music History and piano from the Marseille Conservatoire and The San Francisco Conservatory of Music. He holds an MFA degree in Performance Practice from UCLA a DMA in Keyboard Collaborative Arts from the USC Thornton School of Music.

Simon Barrad is a junior vocal performance major at the Bob Cole Conservatory of Music where he performs in both jazz and classical genres. He sings professionally in the LA area with ensembles including the LA Bach Festival chorus and the First Congregational Church of Los Angeles chamber singers. Simon will be singing a junior recital in the fall of this year and is currently preparing Schubert's song cycle *Winterreise* for a recital in Spring 2013.

Steven Berlanga is the undergraduate choral assistant at the Bob Cole Conservatory of Music. He is the assistant director of the Chamber and University choirs, directs the opera chorus, and is in his second year directing the Women's Chorus. He transferred from Cabrillo College in 2008 where he studied voice and conducting with Cheryl Anderson for two years. He now studies voice with

Shigemi Matsumoto and conducting with Dr. Jonathan Talberg, and is currently a recipient of the Bob Cole Conservatory Scholarship. In April 2010 he performed with the CSULB Opera Institute in their production of *Les contes d'Hoffmann* as the villains Lindorf, Coppellius, Dr. Miracle, and Dapertutto. Steven plans to graduate this spring with a BM in opera performance and will be attending the Cincinnati Conservatory of Music for his masters in choral conducting in the Fall.

Juan Castañeda is a familiar face at the Cole Conservatory. He has performed as Orfeo in *L'Orfeo* by Claudio Monteverdi, as Tito in *La Clemenza di Tito* by W.A. Mozart and as the poet Hoffmann in *Les Contes D'Hoffmann*. He has also performed numerous times with the Conservatory in the *Scenes* program and is the Tenor Section Leader in the Cole Chamber Choir for the 2010-2011 season. He will be teaching at the Whaley Park Music and Arts Day Camp for the 3rd year in a row in charge of the Vocal Performance area of the Camp.

Amy Joy Choate is a junior at Bob Cole Conservatory at CSULB, and currently studies with Shigemi Matsumoto. She is a part of the Opera Institute and has performed in *Opera Scenes* as Donna Anna from *Don Giovanni* and Constanze from *Abduction from the Seraglio*. Past roles include Antonia in *Tales of Hoffmann*, Mabel in *Pirates of Penzance*, and she is looking forward to playing the title role in Massenet's opera, *Cendrillon*, in April. Amy Joy was one of the soprano soloists for the *St. John's Passion* for the 2010 Bach Festival. Amy Joy is also a member of the chamber choir at CSULB.

Described by the *Grunion Gazette* as "astonishing, a large, gleaming soprano secure from top to bottom and thrilling to hear," **Melinda Ehrlich** will sing the role of Madame de la Haltière in *Cendrillon* at CSU Long Beach this April. She has recently performed scenes as Luisa Fernanda, the Prima Donna in *Ariadne auf Naxos*, and The Governess from Britten's *The Turn of the Screw*. The *Daily 49er* noted her "tempting sexuality" as Giulietta in *Les contes d'Hoffmann* in last Spring's production. A graduate student, she is a recipient of the Cole, Mary Israel, Sigma Alpha Iota, and Pritchard scholarships. Two years ago, she was invited to join the Pi Kappa Lambda music honors fraternity. In 2003, Melinda graduated Phi Beta Kappa with a degree in Peace and Conflict Studies and French from UC Berkeley. She has also worked for Lonely Planet travel guidebooks and the CA Assembly Press Corps. Melinda is a student of Tim MacDougall and has studied with Shigemi Matsumoto.

Brian Farrell currently holds the position of Music Director and Conductor of Repertory Opera Company of Los Angeles which produces four operas per season. He is also on the music faculty of the Bob Cole Conservatory of Music at California State University, Long Beach. In 2000 he held the position of Assistant Conductor with Los Angeles Opera where he worked with Plácido Domingo, Carol Vaness, and Rodney Gilfry among many others. Praised for his "powerful and moving" solo performances and "imaginative and sensitive" accompaniment, Mr. Farrell has performed with such artists as violinist Chao-Liang Lin, cellists Fred Sherry and James Kreger, and pianist Samuel Sanders. He has also collaborated in extensive recital performances with tenor, Robert White.

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

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

Reilly Jennings is currently in her second year at the Bob Cole Conservatory of Music at CSULB majoring in vocal performance. She has appeared in both musical theatre and opera, with recent credits including: *Nine* (Lena), *Turandot*, *Faust*, *Il Trovatore*, *Les Miserables* (Cosette), *Beauty and the Beast* (Mrs. Potts), *Oklahoma* (Laurie), *Urinetown* (Soupy Sue), and *Pippin* (Leading Player). She has worked in television with Red Sky Films and the Disney Channel. Reilly recently traveled to Central Europe with the CSULB choir under the direction of Jonathan Talberg. She is currently a student of Tim MacDougall and has studied with Elisabeth Pehlivanian and James Toland.

Ron Mitchell is in his senior year at CSULB. He has been a member of the Opera Institute for three years and will be performing the role of Pandolfe in the spring production of Massenet's *Cendrillon*. Past roles with the Opera Institute include Hermann and Schlémil in *Les contes d'Hoffmann* (Offenbach) and Ein Musiklehrer in *Ariadne auf Naxos* (R. Strauss). Ron participates in the CSULB chamber choir and is a soloist at First Congregational Church of Los Angeles. He is extremely appreciative of his time at CSULB and very much looks forward to pursuing a graduate degree in vocal performance this Fall.

Anthony Moreno, baritone, began studying music passionately at El Camino College where he was able to perform solos in several choirs and the ECC Symphony Orchestra. He has also performed solos in Europe with Ars Nova Sinfonia, a chamber orchestra he was fortunate enough to be a part of. Now under the vocal guidance of Shigemi Matsumoto, Mr. Moreno is more eager than ever to continue his studies in music. This semester, he will be the baritone soloist in CSULB's production of Johannes Brahms' *Ein deutsches Requiem*.

Zoe Scaljon, soprano, performed her first operatic role as Amahl in *Amahl and the Night Visitors* with the San Antonio Opera. She has been a guest soloist with the San Antonio Choral Society, and winner of the South Texas National Association of Teachers of Singing Young Women's Division. Scaljon, a senior at California State University at Long Beach, has been recognized with the Presser Scholarship, a Dramatic Allied Arts Guild Scholarship, the Pritchard Music Scholarship, the Mary E. Israel Voice Scholarship, and a scholarship award at the Opera 100 competition, Laguna Woods Village. She appeared as Servilia in the Bob Cole Conservatory's performance of

Mozart's *La Clemenza di Tito* and as Antonia in *Les contes d'Hoffmann*. She is looking forward to playing Cendrillon in Massenet's *Cendrillon* at CSULB this spring. Scaljon is a student of Shigemi Matsumoto.

Mezzo-soprano **Alexandra Schenck** is a graduating senior and a member of the Opera Institute and Chamber Choir at CSULB. She has played leading roles in a number of the schools productions, including the role of Sesto in Mozart's *La Clemenza di Tito* in 2009 and Giulietta in Offenbach's *Les Contes d'Hoffmann* in 2010. Ms. Schenck made her debut at Intimate Opera of Pasadena in 2010 with the role of the Mother in *Amahl and the Night Visitors*. In February 2008 Ms. Schenck performed Ravel's *Shéhérazade* with the CSULB University Symphony Orchestra after winning the 2007 Vocal Concerto Competition. In 2007 she traveled to Italy to play Cherubino in the International Lyric Academy's *Le nozze di Figaro*. She graduated from Orange County High School of the Arts' Opera Conservatory in 2006 where she starred in their productions. Ms. Schenck is a student of Marvellee Cariaga, studio faculty of Bob Cole Conservatory of Music.

Jessie Shulman, mezzo-soprano, is a senior undergraduate Opera Performance major. Upcoming performances include Dorothée in the Opera Institute's 2011 production of Massenet's *Cendrillon*, and Berlioz's *Les nuits d'été* with the Brandon Hill Chamber Orchestra, 2013. Recent performances include Nicklausse in the Opera Institute's 2010 production of *Les contes d'Hoffmann*, and Annio in the 2008 production of *La clemenza di Tito*. Past roles in the scenes productions include Maddalena in *Rigoletto*, Cenerentola in *Cenerentola*, Fidalma in *Il Matrimonio Segreto*, Mercédès in *Carmen*, and the Second Lady in *Die Zauberflöte*. This past summer Jessie attended the Aspen Music Festival, where she performed scenes from *La clemenza di Tito*, *Così fan tutte*, and chorus in Corigliano's *Ghosts of Versailles*. Other programs include the Songfest Young Artist program, Intimate Opera's Youth Vocal Workshop, and the Abingdon Summer School for Solo Singers. Recent awards include the DAAG 2010 Vocal Music Scholarship. Jessie has studied with Elisabeth Howard and is currently studying with Timothy MacDougall.

Beth Wightwick grew up in Melbourne, Australia. At an early age she was encouraged to study music, beginning violin lessons at age 4 and bassoon at age 8. At 15 she was accepted into the Victorian College of the Arts Secondary School on a full scholarship where she was granted the rare opportunity to be a double major in both voice and bassoon. After graduating from VCASS, she obtained a degree in Theatre and Screen performance at the National Theatre. The same year she auditioned and became one of Australian Music Events 2007 Vocal Scholars. In June 2008 she was accepted into the International Lyric Academy of Rome, where she met her current teacher Shigemi Matsumoto. Inspired to pursue her studies overseas, she moved to Long Beach, where she currently is studying with Ms. Matsumoto to complete her Bachelor of Music—Opera/Vocal Performance. Since commencing her degree she has been accepted into Chamber Choir, the Opera Insitute, interned with the Long Beach Opera and in 2010 she was awarded the Shaak Memorial Scholarship for Opera. This year she will be performing the role of Noemie in the Opera Institute's production of *Cendrillon*.

Alyssa Wills is a junior at Cal State Long Beach and is currently a student of Timothy MacDougall. This semester, she will be performing the role of Madame de la Haltière in the Opera Institute's production of Massenet's *Cendrillon* and will be featured as the soprano soloist in the Brahms *Requiem*. Most recently, she placed second in the Long Beach Mozart Festival Vocal Competition. Last year, she won the SAI Scholarship Award, as well as the Martin Figoten Performing Arts scholarship. Before transferring from Golden West College in 2009, she sang with the Cypress Masterworks Chorale and performed as a soloist. She placed First, Second and Third in The National Association of Teachers of Singing's Student Evaluation Program. She also placed third in the Laila S. Conlin High School Vocal Competition and as a semifinalist in the Classical Voice division of the Los Angeles Music Center Spotlight Awards.

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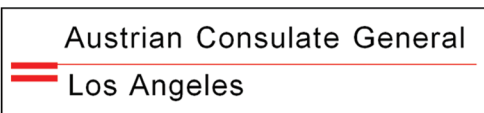
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Rediscovered Beauty Series Events

- March 21, 2011: **FREE Lecture** with Professor Michael Beckerman *"Music, Secrets, and Ethics in Europe: 1932-1960"* 8:00pm Room A-301
- March 25, 2011: University and Chamber Choirs, Jonathan Talberg, director perform Schoenberg's *Friede auf Erden* 8:00pm Daniel Recital Hall \$10/7
- May 1, 2011: Masters student and series creator **Ryan Hugh Ross** performs repertoire from his research on the extraordinary Lost Generation 2:00pm Shatto Chapel, First Congregational Church of Los Angeles FREE
- May 7, 2011: **Celebrating Music** featuring the Cole Conservatory Orchestra and Choirs performing Brahms' *Ein Deutsches Requiem* and the west coast premiere of Franz Schreker's *Schwanengesang, Op. 11* 8:00pm Carpenter Performing Arts Center \$15/10

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