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

COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

WITH DR. WILLIAM WEBER, GUEST SPEAKER

“ON THE GREAT TRANSFORMATION OF MUSICAL TASTE”

FRIDAY, OCTOBER 21, 2011 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Trumpet Concerto in E-flat major (1804) .......................................................... Johann Nepomuk Hummel
Allegro con spirito
Andante
Rondo

Robert Frear—trumpet

“Là ci darem la mano” from Don Giovanni, K. 527 (1787) .................. Wolfgang Amadeus Mozart
Nicola Said—soprano & Anthony Moreno—baritone

Marcia funèbre from Symphony No. 7 in A Major, Op. 92 (1812) .......... Ludwig van Beethoven

“Song to the Moon” from Rusalka (1901) ...................................................... Antonín Dvořák
Melinda Ehrlich—soprano

On the Great Transformation of Musical Taste
Dr. William Weber—guest speaker

Allegro scherzando from Piano Concerto No. 2 ......................................... Camille Saint-Saëns
Elizabeth Weed—piano, Brandon Faber—graduate conductor

INTERMISSION *

The Chairman Dances: Foxtrot for Orchestra (1985; 1987) ......................... John Adams
(b. 1947)

Vocalise, Op. 34, no. 14 (1912) ................................................................. Sergei Rachmaninoff
(1873–1934)

“O mio babbibo caro” from Gianni Schicchi (1918) .................................... Giacomo Puccini
(1858–1924)

Alyssa Wills—soprano

Romantic Suite: Idylle and Tanz (1903) ...................................................... Franz Schreker
US Premiere
(1878–1934)

* You may text: (562)-774-2226 or email: csulborchestra@gmail.com a question about the orchestra or
today’s program during intermission. Three of the incoming questions will be addressed before beginning of
the second half of the program.

(Disclaimer: You may incur texting or internet usage fees by your cell phone provider)
PROGRAM NOTES

Trumpet Concerto in E-flat major

Johann Nepomuk Hummel was arguably the most famous piano virtuoso during the 1810s and 1820s. A child prodigy raised in Vienna, Hummel studied with Haydn, had a stormy relationship with Beethoven, and gave concerts all over Europe, usually concluding with improvisation. His music was rooted in the late classical style but included romantic gestures in his later years. The Trumpet Concerto in E-flat major was written for Anton Weidinger, the inventor of the keyed trumpet, and was first performed to mark the day when Hummel succeeded Haydn as leader of the Esterházy court orchestra. Its confident treatment of the major mode and perky last movement typify the kind of piece which normally opened a concert during most of the nineteenth century.

“La ci darem la mano” Don Giovanni, K.527

Don Giovanni, or rather Il dissoluto punito, ossia il Don Giovanni (“The Rake Punished, or Don Giovanni”), is an opera in two acts written upon the libretto by Lorenzo Da Ponte. First performed in Prague on October 29, 1787, the work came at the peak of Mozart’s career, having shifted from mostly playing his music in concerts to composing major works for the opera world. The Prager Oberamtszeitung reported, “Connoisseurs and musicians say that Prague has never heard the like,” and “the opera... is extremely difficult to perform.” This iconic work on the morality of sexual conquest portrays a young nobleman beginning to seduce the beautiful peasant Zerlina—after having just killed the local Commendatore in a dispute over the latter’s daughter. The poignant duet stands among the opera pieces most often performed in concerts.

TRANSLATION:

Don Giovanni
There we’ll be hand in hand, dear, There you will say, “I do.”
Look, it is right at hand, dear; Let’s go from here, me and you.

Zerlina
(I want to, but it’s not pure, My heart is ill at ease.
I would be happy, I’m sure, But it may all be a tease.)

Don Giovanni
Come, sweetest love, let’s hurry!

Zerlina
(Masetto gives me worry.)

Don Giovanni
I’ll change your life forever.

Zerlina
Soon, dear... I don’t feel clever.

Together
Let’s go, my love, let’s go, To heal the pain and woe
Of love that’s innocent.

Marcia funebre from Symphony No. 7 in A Major, Op. 92

Composition of Seventh Symphony came when Beethoven (1770-1827) was sinking into depression over a dispute with his brother and his failure to win the woman he called the “immortal beloved.” Yet decline in the annuities from his aristocratic patrons led him to produce big public concerts, most extraordinarily of all those on December 8 and 12, 1813, where he conducted performances of Wellington’s Victory and the Seventh Symphony. While less characteristic than the “Eroica” Third or the “Pastoral” Sixth, the Seventh has been thought to exceed the others in its craftsmanship and its power, making the earlier works “seem more than a little hectic,” as Joseph Kerman and Alan Tyson put it. The Marcia funèbre was often performed on its own in concerts, especially to honor the death of an important figure.

“Song to the Moon,” from Rusalka

Having spent 1892-95 at the National Conservatory of Music in New York, Dvořák returned to Prague and became director of the conservatory there in 1905. In this period he paid increasing attention to program music and to opera,
endowing some works with national sentiments. *Rusalka* was called a “lyric fairy tale” in three acts, with a libretto by Jaroslav Kvapil drawn from the famous story *Undine* by the Prussian Friedrich de la Motte Fouqué (1811). The premiere in Prague, March 31, 1901, brought Dvořák his greatest operatic success. A production in Vienna nonetheless did not happen, since the composer asked for a high fee, Gustav Mahler had reservations about the work, and official policy was tending increasingly away from pieces by Czech composers. The lush, resplendent textures of the strings, which portray the soprano Rusalka as a water sprite, suggest Dvořák’s interest in what is now called “exotic” technique as well as his effort to find “Czechness” in music.

TRANSLATION:

“Silver moon upon the deep dark sky, Through the vast night pierce your rays. This sleeping world you wander by, Smiling on men’s homes and ways. Oh moon ere past you glide, tell me, Tell me, oh where does my loved one bide?” ...

**ALLEGRO SCHERZANDO FROM PIANO CONCERTO NO. 2**

Saint-Saëns has often been compared to Mozart for combining virtuoso performance at the piano with prolific composition in many musical genres. Even though his career began just when classical repertoires began to predominate in concert programming, he had unusual success in performing his own works in conjunction with pieces from Bach to Schumann. His music has often be termed neo-classical, though Claude Debussy criticized him as “a musician of tradition.” Among the three piano concertos composed by Saint-Saëns, only the second has remained in repertoire. Distinguished by departing from norms of sonata form in its first movement, the piece ends with dance-like rhythms which some listeners might associate with the music of the Viennese Strauss family.

**THE CHAIRMAN DANCES: FOXTROT FOR ORCHESTRA**

John Adams came to special international prominence among the numerous American composers earning that distinction in recent decades. Born in Worcester, Mass., in 1947, Adams taught at the San Francisco Conservatory but proceeded to develop a career independent of higher education. *Harmonium and Harmonielehre* (1981; 1985), which he wrote as composer-in-residence for the San Francisco Symphony, established his reputation nationally. In 1983 he began working with the director Peter Sellars on Nixon in China, an opera on the then improbable subject of Richard Nixon’s six-day visit to China to meet Mao Zedong in 1972. But Adams wrote *The Chairman Dances: Foxtrot for Orchestra* in 1985 for the Milwaukee Symphony while working on the opera as a whole, which was first performed in Houston two years later. The piece depicts Madame Mao gate-crashing a presidential banquet, hanging paper lanterns, and performing a seductive dance. Chairman Mao then descends from his portrait, and the two dance a foxtrot.

**VOCALISE, OP. 34, NO. 14**

Like Mozart, Hummel and Saint-Saëns, Rachmaninoff built a passionate public as virtuoso but wrote in a lot of other idioms with distinction. He wrote *Fourteen Songs* for soprano or tenor with piano accompaniment, in most cases with a particular singer in mind. He composed the wordless “Vocalise” for soprano Antonina Nezhdanova and adapted it for orchestra alone in 1915. Its yearning sentimentality now recalls the ’50s mood of the Mantovani Strings tastefully enough.

“O mio babbibo caro” from Gianni Schicci

The libretto of *Gianni Schicci* by Giovacchino Forzano concerns a devious character whom Dante treated briefly in the *Divine Comedy* while depicting the Circle of Impersonators. The opera was the final part of Puccini’s *Il trittico* (*The Triptych*)—three one-act operas with contrasting themes, written to be presented together. Until the late nineteenth century it had been conventional to perform two or three pieces in an evening, as remains the case with *Gianni Schicci*. This piece portrays the soprano implicoring her foolish father to help her get money from her uncle’s will.

TRANSLATION:

Oh my dear papa, I love him, he is handsome, handsome. I want to go to Porta Rossa To buy the ring!

Yes, yes, I want to go there! And if my love were in vain, I would go to the Ponte Vecchio And throw myself in the Arno!

I am anguished and tormented! Oh God, I’d like to die! Papa, have pity, have pity!
Romantic Suite: Idylle and Tanz After having been little known for over a half century, the music by Franz Schreker (1878-1934) has been brought back with great acclaim. Raised in Vienna, Schreker studied at the Conservatory, became a prominent conductor, and founded the Philharmonic Chorus as a major force for new music. In the Romantic Suite (1903) we see him turning techniques of Richard Strauss and Gustav Mahler to his own advantage while painting a wide, colorful canvas at a relaxed pace. Schreker came to fame with the opera Der ferne Klang (1912), whose exploration of irony and sexuality he evoked with orchestral effects not unlike those of Charles Ives. He died of a stroke in 1934 soon after the Nazi regime stripped him of his academic positions.

—notes by Dr. William Weber

ABOUT Johannes Müller-Stosch Johannes Müller-Stosch serves as Music Director and Conductor of the Cole Conservatory Symphony Orchestra, Chamber and Opera Orchestras and coordinator of string studies. He is also the Music Director and Conductor of the Holland Symphony Orchestra in Michigan. Additionally, he is founder and director of the Michigan Conducting Institute, a summer conducting training workshop with the Holland Symphony Orchestra.

He received his Doctorate from the Eastman School of Music where he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra. He has been Music Director of the Brockport Symphony (New York), Tri State Players (Ohio), Conducting Assistant at the Cincinnati Symphony Orchestra, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima’s 2005 Peace Festival. He received much acclaim for his doctoral project and concert with the Eastman Philharmonia, which surveyed all four symphonies by early 20th century Viennese composer Franz Schmidt.

He received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music. Since then he has been visiting guest conductor for new opera productions at CCM, including Mozart’s Cosi fan Tutte (2004), the world premier of Joel Hoffman’s The Memory Game (2003), and Virgil Thomson’s The Mother Of Us All (2001). He is repeatedly invited as conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000 he served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany.

A passionate educator, Dr. Müller-Stosch works with dozens of High School Orchestras who come to Cal State Long Beach for ensemble clinics. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS). His residency also included a concert with Dong-A University as well as conducting classes. Concert tours as a soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. Müller-Stosch has several commercial recordings to his credit, some of which have been featured on NPR’s With Heart and Voice. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).

STUDENT BIOGRAPHIES

Nicola Said, soprano, is a senior Opera Performance major at the Bob Cole Conservatory of Music where she is studying voice with soprano Shigemi Matsumoto. Nicola began her musical education studying piano and music theory. In 2006 she was awarded the Ian Tomlin Scholarship of Music to begin her Bachelor of Music at the Ian Tomlin School of Music, Napier University Edinburgh. During her studies at Napier she placed first in the Oratorio, Melodie, and Lieder contests of the Edinburgh Festival of Music, Speech and Dance 2007, sang the roles of the Sandman and Dew Fairy in the Humperdinck’s Hänsel und Gretel, and the role of Atropos in “Interchanging Idioms,” a world premier Chamber Opera preview performance by Chip Michael Clark, It Must be Fate. In 2008 Nicola attended the International Lyric Academy where she was invited by Ms. Matsumoto to transfer to the Cole Conservatory in the Spring of 2009. Nicola performs in the Opera Institute, and since she began her studies there she has been awarded the Alfred H. Caplan opera scholarship. She has performed the full roles of La Fée in Massenet’s Cendrillon, Olympia in Offenbach’s Tales of Hoffman, and the roles of Zerbinetta (Ariadne auf Naxos) and Carolina (Il Segreto Matrimonio) in the Opera Scenes. During her time in Malta, her teacher was Alice Horne; currently she is being supported by the Janatha Stubbs foundation. Nicola will be singing Zerbinetta and Madama Mao in the Fall 2011 Opera Scenes, Musetta in the concert version of La Boheme, which will be performed with the Symphony Orchestra at the Carpenter Performing Arts Center, and Barbarina in the Spring production of Le Nozze di Figaro.
Anthony Moreno began studying music at El Camino College (ECC) under the vocal guidance of Professor Hedley Nosworthy. Having made great strides there, he was able to perform solos with the ECC Symphony Orchestra, ECC Community Choir, and ECC Chorale under Dr. Joanna Nachev with whom he performed at Carnegie Hall in 2010. Anthony has also performed solos in Austria and Italy with Ars Nova Sinfonia, a chamber orchestra run by Dr. William Doyle. As one who is very passionate about music, he served as President of the ECC Society of Music, an organization created by students to fund raise and help support the music program at El Camino. Now studying at the Cole Conservatory under the tutelage of Shigemi Matsumoto, Anthony is more eager than ever to continue his studies. He has recently made his opera debut at CSULB in Jules Massenet’s Cendrillon and was the baritone soloist in Johannes Brahms’ Ein Deutsches Requiem.

Described by the Long Beach Grunion Gazette as “astonishing, a large, gleaming soprano secure from top to bottom and thrilling to hear” in the role Vitellia from Mozart’s La clemenza di Tito, Melinda Ehrlich is quickly establishing herself as a voice to hear in Southern California and beyond. Most recently, Melinda sang the title role of Suor Angelica as part of Intimate Opera’s Opera Fusion series in Pasadena. At CSULB, the Daily 49er noted that her “acting soared above the rest” as Mme. de la Haltière in Massenet’s Cendrillon and that she captured the “tempting sexuality” of Giulietta in Les contes d’Hoffmann. In January of this year, Melinda received 3rd place in the Long Beach Mozart Festival. She has also performed scenes as the title role in Ariadne auf Naxos, and The Governess from Britten’s The Turn of the Screw. She is a graduate student at the Cole Conservatory, and 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. Melinda previously studied in the San Francisco Bay Area, where she graduated Phi Beta Kappa with a degree in Peace and Conflict Studies and French from UC Berkeley in December 2003. She then worked full-time for several years in marketing for Lonely Planet travel guidebooks and as a writer with the CA Assembly Press Corps, and won awards in the local National Association of Teachers of Singing competition in opera and art song. Melinda is a student of Tim MacDougall and has studied with Shigemi Matsumoto.

Elizabeth Weed is currently pursuing a Master’s of Music with Dr. Shun-Lin Chou. She earned a B.M. degree in piano performance from Arizona State University in 2005 and influential teachers include Larry Clapp, Dr. Christina Eide and Dr. Jan Thompson. She has enjoyed teaching in both private and classroom settings and two years as staff accompanist at Whittier College. When she is not at school, she enjoys spending time with her husband and two year old son.

Graduate Assistant Conductor for the University Symphony Orchestra at the Cole Conservatory, Brandon Faber currently studies orchestral conducting with Johannes Müller-Stosch at CSULB and will begin an Internship with the Long Beach Symphony Orchestra under Music Director Enrique Diemecke. Born in Michigan, Brandon is a 2007 graduate from Kalamazoo College where he completed his Bachelors degree in music and psychology, having studied conducting with Andrew Kohler and piano with Leslie Tung. Brandon has also studied with John Ellis at the University of Michigan and Alan Huckleberry at the University of Iowa. Devoted to the study and practice of education in addition to performance, Brandon has guest lectured on education at Kalamazoo College, advised on curricular development for continuing education programs, and continues to focuses on merging the disciplines of music performance, psychology, and education. Brandon has guest conducted and taught at high schools throughout Michigan as well as taught and performed at the Leysin American School in Switzerland in 2008 and 2009.

Alyssa Wills, 22, is a senior at the Cole Conservatory and is currently a student of Timothy MacDougall. She will be performing the role of the Countess in the Opera Institute’s production of The Marriage of Figaro this Spring. Last year, she performed the role of Madame de la Haltière in Massenet’s Cendrillon and was featured as the soprano soloist in Brahms’ Ein Deutsches Requiem. She also received the Theodore Presser Scholarship in Music and placed second in the Long Beach Mozart Festival Vocal Competition. She has been awarded the SAI Scholarship Award, as well as the Martin Figoten Performing Arts scholarship.
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Johannes Müller-Stosch, Music Director

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- Nicolette van den Bogard
- Kiyoe Matsuura
- Lucy Lu
- Agnieszka Borzuchowski
- Rebekah Lopez
- Kayvon Sesar
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- Laura Bedol

**Viola**
- Erica Solano, Principal
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- Amira Bennett
- Bianca Lara
- Edwin Moran

**Violoncello**
- Sean Fischer, Principal
- Minna Im
- Lucia Cahuantzi
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- Irene Kang
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- Michelle Packman
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- Jacqueline Dennis
- Anthony Polcari
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- Barbara Kramer, Principal
- Katherine Findlay
- Louis Conway
- Victor Fernandez
- Sadoc Garcia
- Anthony Xanthos
- Daeth Caspeta
- Corey O’Neill

**Flute**
- Nancy Gray*
- Melissa Hulett^
- Anna Monsma

**Piccolo**
- Anna Monsma
- Nancy Gray

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- Melissa Carrington

**Clarinet**
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- Sarah Widner, Principal
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**Trumpet**
- Ramon Villanueva *^* *Principal on Hummel*
- Emaila Thompson~ ^Principal on remaining first half ~Principal on second half + Faculty member
- Esteban Jimenez
- Beau Knechtel
- Bradley Davis

**Trombone**
- Daniel Ridgway*
- Daniel Ridgway~
- Kaelyn Gima
- Emmanuel Rojas

**Tuba**
- Jeffrey Joyce, Principal

**Harp**
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- David MacEwan
- Michael Malinowski

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**CYCLE 3: FRIDAY, NOVEMBER 18, 2011 8:00PM CARPENTER PERFORMING ARTS CENTER**
R. Strauss—Ein Heldenleben, Op.40; Puccini—La Bohème, Act II
(Don’t miss our semi-staged performance of Act II of Puccini’s La Bohème featuring singers from the Opera Institute and the Chamber Choir. Stephanie Vlahos—guest director and Michael Gallup—baritone)

**CYCLE 4: FRIDAY AND SATURDAY FEBRUARY 10 & 11, 2012 8:00PM GERALD R. DANIEL RECITAL HALL**
Copland—Appalachian Spring (full orchestra version) (Brandon Faber, graduate conducting student);
Alan Shockley—the night copies me; Shostakovich—Symphony No. 1 in F minor, Op. 10

**CYCLE 5: FRIDAY, MARCH 2, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER**
Winner 2011/12 Instrumental Concerto competition; Mahler—Symphony No. 1 in D Major “Titan”

**CYCLE 6: THURSDAY, APRIL 5, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER**
Rachmaninoff—Piano Concerto No. 2 in C minor, Op. 18 (Dr. Shun-Lin Chou, Faculty Piano Soloist);
Brahms—Symphony No. 4 in E minor, Op. 98

**CYCLE 7: CELEBRATING MUSIC, SATURDAY, MAY 5, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER**
Rachmaninoff—The Bells, Op. 35; Walton—Belshazzar’s Feast
(both works with soloists & combined choirs)

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