Cole Conservatory Symphony Orchestra

Johannes Müller-Stosch, Music Director

Friday, March 2, 2012 // 8:00PM

Carpenter Performing Arts Center

Please silence all electronic mobile devices.
PROGRAM

Cello Concerto No.1 in E-flat major, Op. 107 .......................................................... Dmitri Shostakovich
Allegretto
Moderato
Cadenza
Allegro con moto

Minna Im—violoncello; winner of the 2011/12 concerto competition

INTERMISSION *

Symphony No. 1 in D Major ‘Titan’ .......................................................... Gustav Mahler
Langsam, schleppend
Kräftig bewegt
Feierlich gemessen
Stürmisch bewegt

* 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.

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PROGRAM NOTES

Cello Concerto No.1 in E-flat major, Op. 107

Dmitri Shostakovich was born in St. Petersburg, Russia on September 25, 1906. He entered the Petrograd Conservatory to study piano in 1919 at the young age of thirteen and at nineteen he wrote his Symphony No. 1. He studied under the instruction of Alexandra Rozanova and Leonid Nikolayev and after graduation, achieving an “honorable mention” at the Chopin International Piano Competition in Warsaw. A year later, he joined the Meyerhold’s theatre company as pianist and musical collaborator, which inspired him to write an opera, The Nose, and music for the film New Babylon. Three successive deaths—that of Stalin, his wife, Nina, and lastly his mother—had a tremendous impact on his life from 1953-55. Shostakovich’s only consolations were his music and his daughter and son. Throughout his life, he battled a complicated relationship with government. His pieces both honored the soldiers of Russia and made fun of the politburo. In his later life, Shostakovich’s right hand was debilitated and it forced him to quit piano. This was followed by a diagnosis of polio and a severe fall that broke both of his legs. He died after his third heart attack on August 9th, 1975.

Recognized as one of the most challenging works for cello, the Cello Concerto No. 1 was composed by Dmitri Shostakovich in 1959. This masterpiece was premiered by Mstislav Rostropovich and the Leningrad Philharmonic Orchestra and greatly received by its audience. It is comprised of four movements: Allegretto, Moderato, Cadenza-Attacca, Allegro con motto. A few of the defining characteristics of the concerto are its motive, cadenza, and instrumentation. Throughout the concerto with the exception of the second movement, there is a four-note motive (D, Eb, C, B natural), which makes the concerto cyclical in form.
The cadenza stands alone as it encompasses the complete third movement. While the concerto possesses a common woodwind and string instrumentation, the brass section consists of only a single horn to which Shostakovich denotes prominent solos throughout the concerto. There is a beautiful, ethereal tone in the second movement as the cello floats along the melody in artificial harmonics. As the concerto continues, the dialogue of cello, horn, clarinet, and celesta portrays the essence of chamber music. For the thirty-minute duration of Shostakovich’s Cello Concerto No. 1, one is mesmerized by the technical virtuosity, ghostly lyricism, and passionate deliberation.

—note by Callie Galvez

**Symphony No. I in D Major ‘Titan’**

No composer explored the emotive and expressive capabilities of music more than Gustav Mahler (1860-1911). In his nine completed symphonies, Mahler sought no less than to convey the entirety of the human experience in music. Compositional devices that we associate with Mahler’s style include highly singable melodies (often taken from the composer’s own Lieder, which were known to the audience of his symphonies), creative use of different combinations of instruments to achieve a richly varied palette of colors, unpredictable and sometimes jarring changes of mood and harmony, and use of the wind band tradition that Mahler heard as a boy growing up in the Jewish region of Iglau (today the town of Kalisté in the Czech Republic).

After completing his studies at the Vienna Conservatory, Mahler secured his first conducting post in the German city of Kassel. Here, he had an affair with one of the sopranos, Joanna Richter, which gave him the creative impetus to compose the *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). He would later make use of two of those songs in Symphony No. 1: “Ging heut morgen über’s Tal” (“I went this morning over the valley”) in the first movement and “Die zwei blauen Augen von meinem Schatz” (“The two blue eyes of my beloved”) in the third movement. Another affair with the wife of Carl von Weber, grandson of the composer, inspired a burst of creativity in which Mahler composed most of the first symphony as well as the first movement of Symphony No. 2.

The question, to what degree the Jean Paul novel, *Titan*, influenced Mahler’s composition of Symphony No. 1, has been the topic of much scholarly research and speculation. The symphony was originally subtitled *Titan* and after the Budapest premiere in 1889, Mahler added an extensive program; he later retracted the program but kept the subtitle. Reports from Mahler’s wife Alma, and close friend Bruno Walter, make clear that Mahler read many of Jean Paul’s novels and was a great fan of the writer. However, Natalie Bauer-Lechner, Mahler’s friend and correspondent for many years including the years in which the First Symphony was composed, writes that “What he had in mind [with the subtitle, *Titan*] was simply a strong, heroic person, living and suffering, struggling with and succumbing to destiny, for which the true, higher resolution is not given until the Second [Symphony, subtitled *Resurrection*].” Thus, tonight’s performance may be seen as a prequel to our performance two years ago of the *Resurrection*.

The first movement is a modified sonata form with a lengthy introduction. It begins with a unison A played over seven octaves. Mahler indicates in the score, “Wie ein Naturlaut.” (“Like a sound of nature.”) We hear the heroic call of horns and trumpets in the distance. The primary theme of the first movement (“Ging heut morgen über’s Tal”) portrays the hero’s pleasure with the world. In the lyrics of the *Lied*, the wayfarer imagines a finch talking to him, saying, “Hey you! Isn’t it a lovely world?” This birdsong can be heard in the violin and various wind parts.

The second movement is in Scherzo-Trio form, in which the Scherzo is a *Ländler*—a jolly, Austrian peasant dance in triple meter that truly embodies the character of a scherzo. The striking klezmer influence returns in later symphonies, notably the third movement of the Second Symphony, which this orchestra performed two years ago. The original subtitle of the movement, “With full sails,” could refer to the hero embarking on his life journey, still full of his youthful optimism.
The symphony takes a dark turn in the third movement, which begins with the children’s round, *Bruder Jakob* (“Are You Sleeping”) introduced by a solo double bass in its highest register, and in minor rather than the usual major mode—perhaps indicating that the sleeper will never wake. Who is the sleeper? We find out in the second theme, a beautiful, peaceful orchestration of “The Two Blue Eyes of My Beloved.” The hero can be heard repeatedly sighing in the violin part.

The full impact of grief and despair hits our hero in the introduction to the last movement. Mahler indicates: *Stürmisch bewegt* (stormily agitated), which not only tells the musicians how to play but also describes the condition of the hero’s soul after the loss of his beloved. Mahler wrote to Richard Strauss, “My intention was simply to represent a battle in which victory is always farthest away at the exact moment when the warrior believes himself to be closest to it.” Indeed, although the hero emerges victorious at the end of the First Symphony, those familiar with the Second Symphony will recall that it begins with the same hero’s funeral march.

—note by Madeleine Eaton

ABOUT *Johannes Müller-Stosch*  

*Johannes Müller-Stosch* serves as Music Director and Conductor of the Cole Conservatory 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*, the world premier of Joel Hoffman’s *The Memory Game*, and Virgil Thomson’s *The Mother Of Us All*. 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 conductor, soloist and collaborative artist have taken him throughout Germany, Italy, Chile, Russia, Korea and Japan. Müller-Stosch has several commercial recordings to his credit, several of which have been featured on National Public Radio. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).
PERSONNEL Cole Conservatory Symphony Orchestra

Johannes Müller-Stosch, Music Director
Brandon Faber, Graduate Assistant Conductor

Violin I
Madeleine Eaton, Conductor
Nina Kang
Kiyoe Matsura
Jasmine Kim
Lucy Lu
Jaclyn Kim
Nicolete van den Bogard
Kaija Hansen
Laura Bedol
Kayvon Sesar
Laurann Estevez
Jennifer Kim
Jantje Navarro

Violin II
Nicholas Weis, Principal
Kendra Springsted
Agnieszka Borzuchowski
Rèbekah Lopez
Kate Lisman
Joseph Chung
Eun Cho
Mona Ghodsi

Violoncello
Sean Fischer, Principal
Lucia Cahuantzi
Callie Galvez
Hyunj Eunone Yi
Josie Boyer
Jason Cosman
Anthony Polcari
Irene Kang
Jeffrey Westcott
Songhee Bae
Daniel Cropp
Michelle Packman
Jacqueline Dennis
Rochelle Nieblas
Sydney Moss

Double Bass
Katherine Findlay, Principal
Barbara Kramer
Louis Conway
Anthony Xanthos
Daleth Caspeta
Corey O’Neill

Oboe
Melissa Carrington*
Andrew van der Paardt–
Brian Mitchell
Michelle Oh

English Horn
Brian Mitchell

Clarinet
Monica Cummins, Principal
Hiroshi Ikeda
David Myer
Mathieu Girardet

Bassoon
Sarah Widner, Principal
Adrian Fonseca Tellez
Harmony Drumm

Contra Bassoon
Eric Wood

Horn
Danny Thibodeaux*
Emalina Thompson–
Esteban Jimenez
Ramon Villanueva
Glen Gray
Melisandra Teteris
Bradley Davis
Beau Knechtel

Trumpet
Devin Henderson*
Gabriel Garnett
Kurt Peregrine
Jackson Niebrugge

Trombone
Daniel Ridgway*
Kaelyn Gima
Paul de la Rosa

Tuba
Jeffrey Joyce, Principal

Harp
Liesl Erman

Celesta
Brandon Faber

Timpani
Patrick O’Konski

Percussion
Jonathan Baer
Ryan Denney
David MacEwan
Michael Malinowski

* Principal on Mahler
– Principal on Shostakovich
This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.

ORCHESTRA SEASON

2011-2012

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)

Thanks to Michael Napoli & Performing Arts Live
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A big thank you to the many supporters who contributed between $1 and $150 to the Bob Cole Conservatory of Music. We are grateful for your support!

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