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

FRIDAY, SEPTEMBER 21, 2012 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Symphony No. 8 in G major, Op. 88 .................................................................................................................................................................... Antonín Dvořák
- Allegro con brio
- Adagio
- Allegretto grazioso – Molto vivace
- Allegro ma non troppo

INTERMISSION *

Valse lente ..........................................................................................................................................................................................Franz Schreker
- (1878-1934)

Summer ..........................................................................................................................................................................................Frank Bridge
- (1879-1941)

The Three-Cornered Hat ...................................................................................................................................................................Manuel de Falla
- Introduction (from Suite No. 1)
- Miller’s Dance (from Suite No. 2)
- Final Dance (from Suite No. 2)

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

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

PROGRAM NOTES

Symphony No. 8 in G major, Op. 88

Born in Austrian-ruled Bohemia in 1841, Antonín Dvořák came from a humble background; the eldest of eight children born to a butcher in the country near Prague. Recognizing his talent at an early age, his parents determined that he receive a thorough musical education that included violin, viola, singing, piano, organ, and music theory, thus cultivating a great foundation for his composition career. Dvořák’s proficiency made him an integral part of his village’s musical life, and exposed him to a wide variety of Czech folk music, which is featured in many of his later pieces. His penchant for coupling these tunes with the structure of Western European music has ensured his position as one of the great nationalistic composers of his time.

Dvořák’s Symphony No. 8 is a prime example of his ability to weave folk music into the standard forms of the time. Based on a loose sonata structure, Symphony No. 8 is filled with variations that expertly feature the color and timber of different instruments, which combine to create a rhapsodic sound. Throughout the work there are fanfare passages alongside pastoral tunes, and also a hint of a funeral march in the beginning of the fourth movement, all of which were based on the folk music. This work redefined Dvořák’s musical style and led to many more works that, like this symphony, are poetic tonal pieces that have remained audience favorites in the orchestral canon.

—note by Sydney Moss
**Valse Lente**

Austrian-German composer Franz Schreker was a masterful orchestrator and innovator in terms of orchestral color. He was the oldest of four surviving children born to Ignaz Schrecker, a court photographer of Jewish birth, and Eleonore von Clossmann, a member of the Catholic aristocracy of eastern Styria. At the time of his father’s death, his musical career commenced with a scholarship to the Vienna Conservatory to study violin and composition. He began conducting in 1895, when he founded the Verein der Musikfreunde Döbling. His first opera, *Der ferne Klang*, was completed in 1910. The opera was recognized as a success and instantly established Schreker’s fame. This première coincided with his appointment as a professor of counterpoint, harmony and composition at the Music Academy in Vienna. The première of *Der Schatzgräber* in 1920 marked the highpoint of his career, and in March of that year he was appointed director of the Hochschule für Musik in Berlin. Due to pressure from critics who sided with the new German progressive school, which had turned away from romanticism, Schreker became a victim to rapidly changing musical tastes and increased political pressure due to his Jewish heritage. Suffering from a stroke, he died in 1933.

*Valse Lente* was completed in 1908. Composed for Elsa Wiesenthal, one of the two dancing Wiesenthal sisters who inspired Schreker’s ballet-pantomime *Der Geburtstag der Infantin*, the *Valse Lente* is a short work of approximately five minutes. The orchestration includes five woodwinds, harp, celesta, triangle, and string ensemble. Its introduction is followed by two waltzes separated by an oboe interlude and ending with a coda. Combining reminiscences of these two different waltz melodies, the *Valse Lente* still has Schreker’s mysteriously ambiguous sense of form.

—note by Callie Galvez

**Summer**

Frank Bridge (1879-1941) was a British composer, violinist, violist, and conductor. He entered the Royal College of Music at age 17, where he earned a scholarship to study with Charles Villiers Stanford. Bridge quickly established a reputation as an excellent conductor and chamber musician. In 1906, he joined the Joachim Quartet as violist, and later joined the English String Quartet. In addition, Bridge proved to be a talented conductor because of his excellent musicianship. However, his abrasive attitude and aggressive behavior made him unpopular among the musicians, and was mostly desired only as a ‘last-minute’ replacement conductor.

Amid the chaos of World War I, Bridge began the escapist composition of *Summer*. By presenting a counter-melody to promote melodic development and applying technically perfect part-writing, Bridge demonstrated his individualistic qualities as a composer. Also, Bridge’s *Summer* is influenced by the work of Frederick Delius. The ‘Delian’ pastoral sound achieved by Bridge is exhibited through his use of diatonic dissonances, modal harmonies, and varied orchestration from section to section. *Summer* was composed at the height of Bridge’s maturity as a composer, and therefore showcases his ability to compose lyrical melodic works.

—note by Laura Bedol

**The Three-Cornered Hat**

Manuel de Falla was a Spanish Andalusian composer of the early 20th century, and is still regarded as one of Spain’s most important musicians during that time. Although he began studying music at a young age, he initially sought a career in journalism. It wasn’t until he was inspired by a concert of Edvard Grieg’s works in 1893 when he proclaimed, “my definitive vocation is music.”

*The Three-Cornered Hat* was a ballet commissioned by Sergei Diaghilev, who also co-commissioned Igor Stravinsky’s groundbreaking ballet, *The Rite of Spring*. The plot was based on Pedro Antonio de Alarcón’s novella of the same name, in which a magistrate becomes infatuated with a miller’s faithful wife and attempts to seduce her. The ballet was commissioned and premiered in 1919, with sets and costumes designed by Pablo Picasso and choreography by Léonide Massine.

Much like Stravinsky, de Falla was inspired by the native folk music of his land. In this case, he incorporates traditional Andalusian music throughout the ballet, capturing the spirit of the land in which the story is set, and enhancing the dramatic action of the plot. This work is most commonly performed as two suites of dances, and tonight we will be presenting three dances: Introducción (Introduction), Farruca (Miller’s Dance), and Jota (Final Dance).
The Introduction presents the central themes of the work, which are later alluded to in the Final Dance. The miller unsuccessfully tries to teach a pet blackbird how to tell time, while the magistrate walks by and is immediately infatuated with the miller’s wife. The Miller’s Dance is a festive and energetic farruca, drawing from both the popular and folk music of Andalusia at that time. The Final Dance, jota, is a fast-paced, chaotic scene in which the miller is freed from the jail where he was falsely imprisoned, the magistrate is arrested instead, and the miller and his wife are united while the villagers celebrate. The music reflects the drama with quick rhythmic changes and contrasting orchestral colors.

—note by Kaija Hansen

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).

2012-2013 ORCHESTRA SEASON

CYCLE 2
FRIDAY, OCTOBER 19, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER
Junior Chamber Orchestra—Mark Alpizar, Conductor
Haydn—Symphony No. 94 in G major “Surprise”
Stravinsky—Suite for Small Orchestra, No. 2
Senior Chamber Orchestra—Johannes Müller-Stosch, Conductor
Honegger—Pacific 231

CYCLE 3
SUNDAY, NOVEMBER 18, 2012 4:00PM CARPENTER PERFORMING ARTS CENTER
Schubert—Rosamunde Overture, D.644
Brahms—Double Concerto (Violin & Violoncello) in A minor, op. 102 (Lorenz Gamma, violin and Joon-Sung Jun, cello)
Anton Webern—Im Sommerwind
Ravel—Bolero

CYCLE 4
FRIDAY, FEBRUARY 8, 2013 8:00PM CARPENTER PERFORMING ARTS CENTER
Verdi—Overture to La forza del destino
Tchaikovsky—Romeo and Juliet Fantasy Overture (Carl St. Clair, guest conductor)
Stravinsky—Firebird Suite (1919 version)
### PERSONNEL
**Cole Conservatory Symphony Orchestra**

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

#### Violin I
- Kiyoe Matsuura,  
  *Concertmaster*  
- Lucy Lu  
- Jasmine Kim  
- Nicolette van den Bogerd  
- Laurann Estevez  
- Jaclyn Kim  
- Laura Bedol  
- Kayvon Sesar  
- Jennifer Rim  
- Emma McAllister  
- Kaja Hansen  
- Joy Yi  
- Chien-Han Chen

#### Violin II
- Agnieszka Borzuchowski,  
  *Principal*  
- Maria Carmen Marquez  
- Rebekah Lopez  
- Eun Cho  
- Joseph Chung  
- Margaret Potter  
- Ricardo Medina

#### Viola
- Kendra Springsted,  
  *Principal*  
- Trevor Torres  
- Amira Bennett  
- Bianca Lara  
- Edwin Moran

#### Violoncello
- Minna Im,  
  *Principal*  
- Callie Galvez  
- Hyunji Yi  
- Josie Boyer  
- Lucia Cahuantzi  
- Jason Cosman  
- Anthony Polcari  
- Jeffrey Westcott  
- Songhee Bae  
- Irene Kang  
- Rochelle Nieblas  
- Sydney Moss  
- Candice Lee

#### Double Bass
- Barbara Kramer,  
  *Principal*  
- Katherine Findlay  
- Louis Conway  
- Daleth Caspeta  
- Anthony Xanthos  
- Anne-Marie Runco  
- Corey O’Neill  
- Teresa Chambless

#### Piccolo
- Amir Farsi  
- Christine Glaser

#### Flute
- Melissa Hulett,  
  *Principal*  
- Amir Farsi  
- Christine Glaser

#### Oboe
- Andrew van der Paardt**~+  
- Melissa Carrington^  

#### English Horn
- Brian Mitchell

#### Clarinet
- Mathieu Girardet*^  
- Abraham Perez~+  
- Steven Chou

#### Bassoon
- Adrian Fonseca Tellez*  
- Harmony Drumm^~+  

#### Horn
- Danny Thibodeaux *+  
- Beau Knechtel*  
- Esteban Jimenez  
- Ramon Villanueva

#### Trumpet
- Casey Martin*+  
- Jackson Niebrugge~  
- Kurt Peregrine

#### Trombone
- Robert Frey*  
- Daniel Ridgway+  
- Kaelyn Gima  
- Paul de la Rosa

#### Tuba
- Jeffrey Joyce

#### Harp
- Abigail Joyce

#### Timpani
- Nick Gilroy

#### Percussion
- Ryan Denney,  
  *Principal*  
- Jackson Lai  
- Allen Makashima

*Principal on Dvořák  
^Principal on Schreker  
~Principal on Bridge  
+Principal on deFalla

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**CYCLE 5**  
FRIDAY, MARCH 8, 2013 8:00PM CARPENTER PERFORMING ARTS CENTER  
Humperdinck—Prelude to Hänsel & Gretel (Instrumental Concerto Competition Winner TBA)  
Sibelius—Symphony No. 5 in E-flat Major, op. 82

**CYCLE 6A**  
FRIDAY, MARCH 29, 2013 8:00PM CARPENTER PERFORMING ARTS CENTER  
von Weber—Freischütz Overture (Voice Concerto Competition Winner TBA)  
Beethoven—Symphony No. 4 in E-flat major, Op. 60

**CYCLE 6B**  
FRI-SUN, APRIL 12-14, 2013 UNIVERSITY THEATRE  
Mozart—Don Giovanni

**CYCLE 7**  
CELEBRATING MUSIC  
SATURDAY, MAY 4, 2013 8:00PM CARPENTER PERFORMING ARTS CENTER  
Ravel—Daphnis et Chloé: Suite No. 2 (Johannes Müller-Stosch, conductor)  
Mozart—Requiem (Jonathan Talberg, conductor)
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