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, OCTOBER 19, 2012 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Junior Chamber Orchestra
Mark Alpizar—graduate conductor

Symphony No. 94 in G major “Surprise” ................................................................. Joseph Haydn
Adagio – Vivace assai
Andante
Menuetto: Allegro molto
Finale: Allegro molto

Suite for Small Orchestra No. 2 ............................................................... Igor Stravinsky
March – Waltz – Polka – Galop

INTERMISSION *

Senior Chamber Orchestra
Johannes Müller-Stosch—conductor

Pacific 231 .............................................................................................................. Arthur Honegger
(1892-1955)

Concerto for Piano and Orchestra No. 2, Op. 36 ........................................... Lowell Liebermann
Allegro moderato
Presto
Adagio
Allegro

Chris Maldonado—piano
Winner of the 2011/12 instrumental concerto competition

* You may text: (562)-774-2226 or email: csulborchestra@gmail.com a question about the orchestras 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. 94 in G major “Surprise”

Austrian composer Franz Joseph Haydn was born in Rohrau, Austria, on March 31, 1732. Haydn’s musical ability was recognized early on. Although his family was not wealthy, music was important and the young Hayden was sent to live with Johann Frankh, a relative and professional musician. Frankh, well respected as a teacher and musician, mentored Haydn and introduced him to the harpsichord and the violin. Haydn, however, was also subjected to frequent abuse by Frankh. When he was selected for the St. Stephen’s Church Choir in Vienna, this was a welcomed change for him. He lived in the Kapelhaus with the other choir boys until he turned he
turned 17 and his voice had changed. The following years were marked by hard work, dedicated self-study in composition, and working for very little money. It was an unstable existence for Haydn. In 1760 he found a patron in the wealthy and influential Esterházy family. Although he was initially the Vice-Kapelmeister, he was almost soon promoted to Kapelmeister. The Esterházy family employed him for years to come, first Prince Paul Anton and, after his death, then Prince Nikolaus. Haydn was very loyal to them and produced most of his works during his time with the family. After Prince Nikolaus passed away in 1790, Haydn traveled to England and expanded his musical world there. In 1795 he returned to Vienna to once again work for the Esterházy family and passed away in 1809.

On tonight’s program we hear Haydn’s Symphony No. 94, nicknamed as the “surprise” symphony. This piece was written in 1791 for Haydn’s first trip to England. Haydn did not choose this name for this work, but friend, and flautist, Andrew Ashe found it an appropriate name for this piece. After one listens to the opening measures of the second movement of the work, it is indeed a “surprise.”

The opening movement begins with a slow lyrical dialogue between woodwinds and strings in 3/4, and then shifts to a highly rhythmic 6/8 time. The slow introduction, a feature of Haydn’s late symphonies, demands one’s attention immediately. Although this movement is not typically associated with the “surprise,” the slow opening and Haydn’s unconventional use of key relationships are surprising as well.

The second movement is responsible for the nickname for this piece. The “surprise” is the sudden fortissimo chord early in the movement after repeating a quiet and simple melody until it the music has almost dissipated. Haydn originally intended this movement to be a set of variations on a familiar tune, but he wanted to be able to compete with former student and upcoming composer Ignaz Pleyel. Pleyel incorporated similar devices in his music, and Haydn felt it was necessary to do something similar for that reason, and not because he, supposedly, said that “it would make the ladies jump.” Although the movement’s infamous chord is indeed a surprise, it is a remarkable work of art.

The fast third movement, the Minuet and Trio, may have received the fastest tempo markings Haydn ever gave to a Minuet. The tempo gives the movement more a feeling of a scherzo than a true minuet, which is slower and more conventional at the time. “This dance has little of the air of an aristocratic ballroom; it comes across, rather, as a lusty peasant dance.” In the Trio, the Bassoons play around with the strings, “picking up a phrase from the minuet, and turning it upside down.”

The Finale is an energetic sonata-rondo, one of the best movements Haydn has ever written. The level of orchestral playing in London was in sharp contrast with that of what Haydn was used to in Vienna. Haydn, excited and eager to compose for such great musicians, composed a finale of a difficulty that was not matched in any of his previous symphonies.

The slow beginning in the first movement, the fortissimo chord in the second movement, the brilliant finale may have contributed to the nickname “surprise,” but Haydn’s artistry and powerful composing is everything but a surprise.

—note by Jennifer Rim and Nicolette van den Bogerd

Suite for Small Orchestra No. 2 Between 1914 and 1917, influential 20th century Russian composer Igor Stravinsky composed Eight Easy Pieces for Piano Duet as an homage to various influential people in his life. Although this was early on in his career, Stravinsky had already completed masterworks such as The Rite of Spring and Firebird. Each of the eight pieces was a short caricature of an important friend or colleague, and in 1921 Stravinsky transcribed all of them into two quick, witty suites for small orchestra.

Suite no. 2 was completed at the request of a music hall in Paris that needed a short piece to accompany a sketch. The Polka was composed first in homage to Russian choreographer Sergei Diaghilev, who, along with Vaslav Nijinsky, worked closely with Stravinsky to create one of the 20th century’s most influential works, The Rite of Spring. The March was composed as a caricature of composer Alfredo Casella, who heard Stravinsky performing the Polka and was impressed that he could write such a simple piece. Later, Stravinsky added a Valse to honor composer Erik Satie, whom he visited in Paris. Of the final movement, Stravinsky writes, “The Galop that concluded it is a caricature of the St. Petersburg Folies Bergères, which I had watched in a semi-respectable night club.”

—note by Kaija Hansen
Pacific 231 Arthur Honegger was a prolific Swiss composer during the early and mid 20th century. Although he was born in La Havre, France and remained in the country most of his life, Honegger retained the Swiss nationality of his parents. He initially studied violin and harmony in Paris, leaving to study in Zurich for a short period of time before returning back to France. After finishing his studies at the Paris Conservatorie in 1918, he was commissioned to write the score for the ballet Le Dit des Jeux du monde in the same year. This work marked Honegger’s rise to fame. In 1920, composer Darius Milhaud called together Louis Durey, Georges Auric, Germaine Tailleferre, Francis Poulenc and Arthur Honegger for a musical gathering that resulted in Groupe des Six. These six French composers were all opposed to the Wagnerian German romanticism, as well as the impressionistic styles of Debussy. Influenced by Bach, Honegger, in his second symphony quotes a Bach chorale tune. His last four symphonies (numbers 2-5) were considered some of his most powerful works due to the emotional toll World War II had on him. Arthur Honegger wrote his last work, A Christmas Cantata, in 1953 before passing away of a heart attack two years later.

Pacific 231 is arguably his most notable and frequently performed orchestral work to date. The popular interpretation of this piece is that it depicts a steam locomotive, which is supported by the title of the piece (the Pacific 2-3-1 is a class of steam locomotive). The original title of the piece was Mouvement Symphonique and Honegger insisted that the piece was not written specifically to depict a train and was renamed thusly after it was finished. Honegger himself stated, “I have always loved locomotives passionately. For me they are living creatures and I love them as others love women or horses.” Musically, the piece is all about building momentum, while conversely the tempo of the piece gradually slows. The piece starts out slow and sluggish, representing the wheels of the train beginning to gain speed (represented by the bassoons and low strings). The rhythmic subdivisions become increasingly smaller and the interplay between instruments increases to drive the forward momentum of the work. Honegger occasionally places accents on beats such that it will emphasize the sixth beat of one measure, the fifth beat of the next measure, then fourth and so on, to create polymeters. Finally after a cacophony led by soaring brass melodies, the momentum of the piece begins to slow to the end, just like a train arriving at the station.

—note by Casey Martin

Concerto for Piano and Orchestra No. 2, Op. 36

Lowell Liebermann is one of America’s most frequently performed and recorded living composers. Called by the New York Times “as much of a traditionalist as an innovator,” Liebermann’s music is known for its technical command and audience appeal. His orchestral works are comprised by two symphonies, countless chamber pieces ranging from piano to cello sonatas, three piano concertos; as well as concertos for many other instruments. A pianist himself, Mr. Liebermann has written a wealth of music for the solo instrument, much of which frequently appears on concert and competition programs. Liebermann was awarded the very first American Composers’ Invitational Award by the 11th Van Cliburn Competition after the majority of finalists chose to perform his Three Impromptus, which were selected from works submitted by forty-two contemporary composers.

In Liebermann’s Piano Concerto No. 2, Op. 36, the harmonies involved are very modal. That means that a moment the listener finds the melody, the music has already changed to another key. Another aspect to listen for are the unstable rhythmic patterns, especially in the ruckus second movement. As the piano, flute, and percussion swing back in forth in the 6/8 meter, the pulse deteriorates with constant interruptions of the 5/8 and 4/4 common time breaking the structure of the original line. The third movement contains a somewhat Stravinsky-esque opening. As the somber and beautiful line relaxes, the last movement comes in with a blast. With soaring trumpets, a bevy of percussion and powerful orchestra texture behind a dominant pianist, Liebermann’s action-packed Piano Concerto needs to be recognized as one of the fiercest and intense works of our time.

—note by Anthoni Polcari

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 on full scholarship 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 on full scholarship 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 has repeatedly been 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.

Müller-Stosch is a frequent guest conductor on podiums around the world, most recent invitations came from the Kunman Philharmonic in China, the Karelia Symphony in Russia and a featured engagement 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. Subsequently, the Korean university invited the whole Cole Symphony Orchestra for a visit including several concerts in 2013. 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). 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).

ABOUT Mark Alpízar  
Mark Alpízar is a conductor, clarinetist, and educator in the Los Angeles and Orange County areas. He received his Bachelor of Music degrees in Clarinet Performance and Music Education in 2010 from the Bob Cole Conservatory of Music at California State University Long Beach. This year, he has returned to CSULB for a Masters in orchestral conducting with Dr. Johannes Müller-Stosch.

Mr. Alpízar conducts many of the southland’s most reputable youth ensembles. He serves as Music Director of the Four Seasons Youth Orchestras and conducts their flagship group—La Primavera. Under his baton, La Primavera has toured New York, and they will play the Sydney Opera House this August. He also serves as conductor of the South Coast Youth Symphony Orchestra and has conducted them in performances in Spain, England, Ireland and the Walt Disney Concert Hall. Formerly, he served as the Associate Conductor of the Orange County Youth Wind Ensemble.

Mr. Alpízar is the clarinetist of Quintessential Winds, a professional wind quintet with whom he has concertized and competed all across the country. In addition to his playing, Mr. Alpízar maintains an elite studio of private clarinet students who have participated in the CBDA “All-State” Wind Ensemble, the SCSBOA “All-Southern” ensembles, and have sat principal in many of the area’s youth orchestras, youth wind ensembles, and district honor bands.

ABOUT Chris Maldonado  
Chris Maldonado is currently a senior piano performance major at the Bob Cole Conservatory of Music. Tonight’s performance of Lowell Liebermann’s second piano concerto marks his orchestral debut. Chris began his studies in piano at 14, having sung primarily from his early childhood. He has studied with Danae Vlasse, and is currently a student of Craig Richey. He recently won the MTAC Southern Concerto Competition with tonight’s concerto, and also has placed in the SCJ Bach Festival, MTAC Solo Piano Competition, and the Torrance Young Artists Concerto Competition. In frequent demand as a collaborator, he appreciates working with other musicians. His mission is to spread the miracle of music by taking each performance as an opportunity to share the amazing creation of each composers’ work.

Chris is an active member of InterACT, an elite progressive theater troupe that travels the country working with audiences to end sexual assault, racism, and homophobia. Chris hopes that he can share music that will influence on those around him.
PERSONNEL: SENIOR CHAMBER ORCHESTRA

Johannes Müller-Stosch—conductor

Violin I
Kiyoe Matsuura, Concertmaster
Jasmine Kim
Lucy Lu
Nicolette van den Bogerd
Laura Bedol
Kayvon Sesar
Jennifer Rim
Kaija Hansen

Violin II
Agnieszka Borzuchowski, Principal
Maria Carmen Marquez
Rebekah Lopez
Eun Cho
Emma McAllister
Joy Yi
Chien-Han Chen

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

Double Bass
Barbara Kramer, Principal
Katherine Findlay
Louis Conway
Daleth Caspeta
Anthony Xanthos
Anne Marie Runco

Flute
Melissa Hulett, Principal
Amir Farsi
Christine Glaser

Oboe
Andrew van der Paardt, Principal
Melissa Carrington
English Horn
Brian Mitchell

Clarinet
David Myer*
Abraham Perez+
Mathieu Girardet

Bass Clarinet
Mathieu Girardet

Bassoon
Adrian Fonseca Tellez+
Harmony Drumm*
Eric Wood

Contra Bassoon
Eric Wood

Horn
Danny Thibodeaux, Principal
Esteban Jimenez
Elyse Woodruff
Beau Knechtel
Ramon Villanueva

Trumpet
Devin Henderson, Principal
Casey Martin
Jackson Niebrugge
Michael Sullivan

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

Tuba
Jeffrey Joyce

Harp
Abigail See

Timpani
Nick Gilroy

Percussion
Ryan Denney, Principal
Jackson Lai
Allen Makashima

* Principal on Liebermann
+ Principal on Honegger

2012-2013 ORCHESTRA SEASON

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)

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 B-flat major, Op. 60
**JUNIOR CHAMBER ORCHESTRA**

**Mark Alpizar—graduate conductor**

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**DON’T MISS**

*Orff’s Carmina Burana Percussion and Choral Studies*

**CYCLE 6B**

**FRI-SUN, APRIL 12-14, 2013 UNIVERSITY THEATRE**

Mozart—*Don Giovanni*

**CYCLE 7**

**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)

**DON’T MISS**

*Orff’s Carmina Burana Percussion and Choral Studies*

October 27-28, 2012

Daniel Recital Hall

Tickets: $10/7

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This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.