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

SUNDAY, NOVEMBER 18, 2012  4:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
Double Concerto

The final in the famous ”Three Bs” (Bach, Beethoven, and Brahms), Johannes Brahms was born in Hamburg, Germany, on May 7th, 1833. His musical training began on piano at age seven and he began performing piano recitals to contribute to the household income. He developed an early interest in composing and it is believed that he wrote many piano sonatas in his early age, but destroyed them soon after composition. His works were not heard publicly until age twenty when he went on tour as an accompanist to violinist, Eduard Remenyi. This is where he came in contact with pianist, Franz Liszt who sight-read Brahms' Scherzo, Op. 4 on the spot. As his composing career began to flourish he became friends with Robert Schumann and his wife Clara. Brahms slowly fell in love with Clara, but did not pursue his feelings because of his strong friendship with he and Schumann had acquired. It was just three years later when Robert fell ill and passed away.

Brahms is best known as one of the most prolific composers of the Romantic period. He wrote in all genres of music including sonatas, trios, quartets, vocal pieces, four symphonies, and four concerti, one of the most famous being his Double Concerto in A minor that will be played tonight. This great concerto was the first of its kind that combined the sound of the violin and cello in a way that made it seem as though it is written for one instrument with a huge range.

Brahms shows off his “creation” right from the beginning as the violin starts a run of notes falling down into its lower register that gets picked up by the cello and continued into its lower register. This way of writing is utilized throughout all three movements in the concerto. Brahms' inspiration to write an unprecedented double concerto began with the development of some drama in his personal life. He had been a friend to the violinist Joseph Joachim, to whom Brahms had dedicated his only violin concerto. Unfortunately when Joachim got a divorce from his wife, Brahms wrote a letter of support to the wife to help her through the fact that she was cheated on. When she showed it to her husband it put an end to their friendship. Shortly afterward the cellist in Joachim’s quartet, Robert Hausmann, asked Brahms to write a concerto for him and Brahms thought that it would be a great opportunity to become friends with Joachim again by writing a double concerto.

—note by Josie Boyer

IM SOMMERWIND

"I burn with desire to learn more of his works," confided the young Anton Webern in 1902 upon making his first discovery of Mahler’s music. He moved to Vienna that same year, where opportunities to witness Mahler as a conductor intensified his fascination. Within two years, Webern also made a life-altering decision to study with Arnold Schoenberg.

This period of rapid artistic development produced the tone poems Im Sommerwind ("In the Summer Wind"), which Webern completed in 1904. It was merely a month before he answered Schoenberg’s advertisement seeking students. Its sound world, its relative length and its programmatic inspiration are quite different from the famously abstract Webern who emerged with the 1908 Passacaglia for Orchestra. He wrote the latter as a “graduation exercise” after four years of study with Schoenberg and designated it as his Opus 1, disowning his earlier compositions, including Im Sommerwind. Webern himself never heard Im Sommerwind performed, as the piece was not premiered until the 1960s when it was posthumously rediscovered.

Im Sommerwind offers a fascinating and unique glimpse of Webern before he developed the style that would so significantly influence the course of 20th-century modernism. Webern composed Im Sommerwind during an idyllic summer spent at his family’s Carinthian home, where nature inspired him directly and indirectly, via the poem that supplied his title for the piece. The piece came to Webern’s attention when he read a now-obscure novel, Revelations of a Juniper Tree, by contemporary writer and political activist Bruno Wille. The piece was not premiered until the 1960s when it was posthumously rediscovered.

This orchestral idyll reflects a romantic sensibility—above all that of Richard Strauss, but also aspects of the hyper-romantic Verklärte Nacht by Arnold Schoenberg. Webern chooses lush orchestration to reflect the atmospheric spell cast by the poem. Im Sommerwind unfolds with free association, alternating between contemplative and agitated moods. The piece begins dreamily in D major, with wide-spanning melodies that unfold with free association, alternating between contemplative and agitated moods. The piece begins dreamily in D major, with wide-spanning melodies.

—note by Kaija Hansen

PROGRAM

Rosamunde Overture, D. 644

Mark Alpizar—graduate conductor

Double Concerto in A minor, Op. 102

Johannes Brahms

(1833-1897)

Vivace non troppo

Andante

Allegro

Lorenz Gamma, violin and Joon-Sung Jun, cello—faculty soloists

INTERMISSION *

Rosamunde

Overture, D. 644

Franz Schubert

(1797-1828)

Vivace non troppo

Andante

Boléro

Frantisek Martinů

(1890-1959)

Franz Schubert was an Austrian composer born in January 31, 1797 and known for his early romantic style, influenced by the classical sonata forms of Beethoven and Mozart. He began violin and piano lessons with his father and brother. He also played the viola in the family’s string quartet, an ensemble that he composed several of his early string quartets. In 1804, Schubert vocal talents caught the attention of Antonio Salieri, a distinguished musical authority in Vienna who eventually took Schubert in as his private student, training him in music theory and composition.

The overture that Schubert wrote for Helmina von Chézy’s play Rosamunde originally belonged to the overture of the opera Alfonso un Estrella, that he had written the previous year. Schubert did this out of desperation that she was cheated on. When she showed it to her husband it put an end to their friendship. Shortly afterward the cellist in Joachim’s quartet, Robert Hausmann, asked Brahms to write a concerto for him and Brahms thought that it would be a great opportunity to become friends with Joachim again by writing a double concerto.

—note by Amira Bennett

PROGRAM NOTES

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Allegro

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Vivace non troppo

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With Heart and Voice

Orchestras, most recently Salt Lake City, Utah (2011). Concert tours as a soloist and collaborative artist have

State Long Beach for ensemble clinics. He is in demand also as adjudicator and conductor for All-State

A passionate educator, Dr. Müller-Stosch works with dozens of High School Orchestras who come to Cal

university invited the whole Cole Symphony Orchestra for a visit including several concerts in 2013. Also included a concert with Dong-A University as well as conducting classes. Subsequently, the Korean

the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS). His residency

Müller-Stosch is a frequent guest conductor on podiums around the world, most recent invitations came

Museumsinsel-Operafestival in Berlin, Germany.

and coordnaters for 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 Philharmonica Orchestra. He has been Music Director of the Brokport

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

Philharmonica, which surveyed all four symphonies by early 20th century violinist 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 Così fan Tutte, the world premiere 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 2006 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 Kunan Philharmonic in China, the Karelia Symphony in Russia and 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 him to conduct 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).

Violinist Lorenz Gamma is internationally active as soloist, recitalist, chamber musician and teacher. He has given master classes in the United States, Europe, and Asia and has taught violin first as visiting professor at University of California, Los Angeles before joining the faculties at California Institute of the Arts (CalArts) and California State University, Long Beach. In the Fall of 2008, Mr. Gamma also served as visiting professor at Indiana University in Bloomington, where he taught intern a full class of violinists.

As former co-leader of the Amar Quartet of Switzerland Mr. Gamma performed a full-time concert schedule touring through many of Europe’s most important chamber music venues, including the Tonhalle in Zurich, the Victoria Hall in Geneva, the Residence in Munich, the Stanfensaal in Graz, the Cologne Philharmonic, as well as in many other cities such as London, Paris, New York, Tehran etc. From 1999-2007, the Amar Quartet has been one of just two groups worldwide performing permanently on a set of four Stradivari instruments. Prior to his activity with the Amar Quartet Lorenz Gamma served as concertmaster of the Northwest Sinfonietta in Seattle and later as Principal of the Zurich Opera Orchestra.

As a soloist Lorenz Gamma has performed over twenty different concertos by Bach, Beethoven, Berg, Bruch, Lutoslawski, Mozart, Mendelssohn, Piazzolla, Schumann, Spohr, Tartini, Vivaldi, Wieniawski. He also holds an extensive record of appearances on radio, both in Europe and in the United States. His radio broadcasts and CD recordings include Schubert’s String Quintet and Piano Trio in E-flat, the Quartet for the End of Time by Messiaen, the complete String Quartets as well as works for Violin and Piano and the Piano Sextet by Carlos Chávez, the Dvořák Piano Quintet, the Mozart Clarinet Quintet, sonatas and partitas by Bach, Lazarof, Mozart and Ravel, as well as string quartets by Brahms, Debussy, Dvořák, Haydn, Hindemith, J. Janáček, Mozart, Ravel, Shostakovich, Smith, Ullmann and Verdi. Musicians he collaborated with include Heinz Holliger, Paul Katz, Ronald Leonard, Donald McInnes, Taisyoshi Tsutsumi, Michelle Zakowski and many others.

Mr. Gamma's students have won numerous prizes and gone on to continue their studies at such schools as Indiana University, Manhattan and Eastman Schools of Music, University of Southern California and others. Having performed internationally in a large part of the string quartet repertoire of more than fifty composers, as well as most of the other standard chamber music repertoire of over eighty composers, Lorenz Gamma dedicates himself with passion to coaching chamber music in addition to teaching violin.

Mr. Gamma is a frequent guest at various summer festivals and serves since 2002 as first violinist of Southwest Chamber Music. The ensemble’s recordings of the complete chamber works of Carlos Chávez have been nominated for six GRAMMY Awards and received two in 2004 and 2005. The ensemble work Aura by Gravemeyer Award winning composer Chinary Ung, commissioned, premiered and recorded by the ensemble in 2006, was nominated for a Pulitzer Prize.

Lorenz Gamma was born in Switzerland, where he received his initial training as a violinist. His further studies took place in the United States, with Franco Galli, Steven Staryk and Mark Kaplan.
JOON SUNG JUN

Joon Sung Jun is an internationally acclaimed cellist, widely known for his musical integrity and world class artistry, who has given hundreds of concerts, with solo appearances in concerts by Bach, Beethoven, Bloch, Boccherini, Brahms, Dvorak, Elgar, Goltermann, Haydn, Prokofiev, Saint-Saens, and Tchaikovsky. He has performed with various orchestras, including the Kazakhstan National Philharmonic, Usl San Symphony, Ma San Symphony, Pusan Symphony, Korean Philharmonic, IncCheon Philharmonic, Catholic Boys Town Symphonietta, and the Korean American Symphony, where he made his Walt Disney Concert Hall debut in 2007, and where he also performed the Beethoven Triple Concerto with Henry Gronnier and Norman Krieger in July 2012. He has collaborated in concertos, chamber music and orchestral symphonies with Isaac Stern, Yo-Yo Ma, Yefim Bronfman, Itzhak Perlman, Irv Gins, and under the baton of luminaries Zuhin Mehta, James Levine, Simon Rattle, Nan Sun Guo, Michael Tilson Thomas, and Esa-Pekka Salonen. He has given recitals and performed in chamber concerts throughout the United States, Europe, and Asia; including collaborating with institutes like the Paris Conservatory, the Kazakhstan National Music Conservatory as well as many others. He started his international competition winning career in 1996, with acclaimed performances at the Dong A International Competition, and the Mu Phi Epsilon International Music Fraternity, which brought immediate invitations to perform at prestigious concert halls and recital concerts throughout the country. His live concerts have been broadcast on television and radio stations, such as PBS, KCET, KBS, MBC, 91.5 FM KUSC, and his recordings have included collaborations with Korean singer Eun Mi Lee, as well as being featured in South Korean movies and television drama series.

As a professor, he has given master classes in the United States, Europe and Asia and has taught and lectured in chamber music ensemble and literature at such institutions as California State University Los Angeles, California Institute of the Arts, Pusan University, Dong I University, Kyung Sung University, and the Kazakhstan National Music Conservatory.

Jun's cello students have won first prize in competitions such as Edith Knox Young Artists’ Showcase competition, Marina Del Rey-Westchester Symphony Young Artist Competition, Brentwood Westwood Symphony Young Artist Competition, Torrance Symphony Concerto Competition, PSYO Concerto Competition, Music Teacher’s National Association Solo Competition, American String Teachers Association Solo Competition, Los Angeles Violincello Society Competition, Kollaboration Classical Competition, South Coast Symphony Concerto Competition, as well as numerous orchestra auditions. His students have been accepted to prestigious colleges as scholarship and full scholarship award recipients, such as the Juillard School, Manhattan School of Music, Cleveland Institute of Music, New England Conservatory, Eastman School of Music, Peabody Conservatory of Music, Indiana University, UCLA, USC, Yale University, and more.

In South Korea, Jun has a contract to be a soloist and give master classes with the Prestige Youth Orchestras as their principal professor throughout the country, each year. He also teaches and performs in major festivals in France, Kazakhstan, New York, Beverly Hills, and Montecito where Irv Gins, Aaron Rosen, Ida Haendel and Janos Starker have taught during past couple of years. He is also a member of the trio FUGU, which has received an invitation for a residency at the Vietnam National Music Conservatory to do the ‘Chamber Music Side by Side’ project in the spring of 2013.

Joon Sung Jun has completed all of his studies and received his degrees at the University of Southern California under the tutelage of Elnore Schoenfeld, and has continued studying with Gerhard Mantel, Ronald Leonard, David Soyer, Lynn Harrell, as well as many other distinguished musicians. Jun is the founder of Amici Music Foundation, a non-profit music organization, and is also the Artistic Director of Junior Chamber Music, which recently concert-toured Salzburg and Mozarteum. He has been a cello professor and chairman for instrument at Shepherd University since 2002, and has been a faculty member of California State University Long Beach since 2007.
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