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, FEBRUARY 8, 2013 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Overture to La forza del destino ......................................................... Giuseppe Verdi (1813-1901)
Mark Alpizar—graduate conductor

Fantasy-overture Romeo and Juliet ...................................................... Pyotr Ilyich Tchaikovsky (1840-1893)

INTERMISSION *

The Firebird Suite (1919 version) ....................................................... Igor Stravinsky (1882-1971)
1. Introduction – The Firebird and its dance –
   The Firebird’s variation
2. The Princesses’ Khorovod (Rondo, round dance)
3. Infernal dance of King Kashchei
4. Berceuse (lullaby)
5. Finale

* 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.

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PROGRAM NOTES

Overture to La forza del destino Giuseppe Verdi was a romantic Italian opera composer of the late 19th century whose substantial output of 28 operas contains many choruses and arias which have become staples of the popular canon. Verdi ranks as the second-most performed opera composer in history trailing only Mozart. In 1901 Verdi died a national hero and his funeral procession drew an estimated crowd of 200,000 people, making it one of the largest gatherings in Italian history.

La forza del destino (The Power of Fate), Verdi’s 24th opera, was written in 1861 and was premiered in 1862 in St. Petersburg at the Imperial Theatre. The story is based on Angel de Saavedra’s Don Alvaro, and follows the flight of two ill-fated lovers (Donna Leonora and Don Alvaro) pursued by the vengeful Don Carlo. This version was only moderately successful, partly because of its catastrophic ending in which the three principal characters die. Verdi reproduced La forza at La Scala in 1869 with a new ending among many other changes. He also replaced the Preludio of the 1862 version with the full-scale Overture heard in this evening’s performance.

The Overture begins with a powerful three-note unison “E” played in the brass. The strings soon play a rhythmically driving theme in E-minor, sometimes dubbed the “fate theme” which proves to be the unifying music of the entire overture and opera. This music is soon contrasted with memorable tunes from the opera: The final duet between Alvaro and Carlo, Leonora’s aria ‘Madre, pietosa Vergine’ and the duet between Leonora and Padre Guardiano. In the overture’s finale, this last theme is played in quick and soft triplets by
the violins while the cellos play an astonishing E-major transformation of the fate motif. The brass soon enter and propel the overture into its coda which contains one of the most stirring and exciting finishes in Verdi’s output.

—note by Mark Alpizar

Fantasy-overture Romeo and Juliet

Romeo and Juliet was written by Peter Ilyich Tchaikovsky when he was at the young age of 29. The decade prior, Tchaikovsky endured personal struggles which forced him to mature artistically. Mili Balakirev, one of the Russian “Mighty Handful,” noticed that Tchaikovsky was struggling to find a focus in his compositions. In May 1869, Balakirev suggested that he compose a piece based on the program of Shakespeare’s Romeo and Juliet. Tchaikovsky listened to these wise words and consulted with Balakirev throughout the writing process. Although at times Balakirev’s opinion was unwanted, the finished composition seems to have had greatly benefitted from Balakirev’s influence.

Tchaikovsky had his heart broken a year prior to composing Romeo and Juliet, providing excellent inspiration for expressing the story of two ill-fated lovers. He had fallen in love with Desiree Artot, a French opera singer in St. Petersburg in 1868. His love for her was so strong that he proposed to her, but she did not take this proposal seriously, and within a month she married another opera singer. There are not written accounts of how deeply this affair hurt him, but in some of his letters, he continued to praise her beauty and talent and reminisce their latest encounters. Although Artot was not the sole inspiration behind Tchaikovsky’s composition, the unfavorable outcome of that relationship affected his personality during that time. Tchaikovsky believed that Fate sought to dampen man’s joy, so it is very probable that he drew a parallel between his lost love and Shakespeare’s tragedy.

Tchaikovsky’s Romeo and Juliet paints a brilliant portrayal of the specific literary program without depriving its musical structure. The work is in a sonata form, with an introduction and coda. The slow introduction opens with a quiet chorale of clarinets and bassoons, and is then joined by the strings and woodwinds playing a series of prayer-like, calm chords, accented by glissandos in the harp. This introduction portrays Friar Lawrence. The exposition, Allegro giusto, begins with a robust, syncopated theme of a single chord passed back and forth between the strings and woodwinds, illustrating the contention between the Montagues and Capulets. The contrapuntal layers and the increased intensity of this theme portray the rage and chaos of their battle. The fight abates to the accompaniment of tolling horns, and the English horn, representing Romeo’s love, introduces the famous love theme. Muted violins answer with a gentle, but longing sigh, implying Juliet’s reply. A fiery development section, using the driving main theme and the theme from the introduction symbolizes the discord between the families and Friar Lawrence’s desperate pleas for peace. The peak of the fight leads into the recapitulation, in which the themes from the exposition are significantly compacted. Juliet’s sigh, heard again, evokes a heartfelt cry from Romeo, whose motive is given a bold, passionate setting, which is the high point of the work. The tempo slows, the atmosphere darkens, and the coda appears with looming sense of ill fate. The themes of the conflict and of Friar Lawrence’s pleas are heard once more, but a funeral drum beats out the cadence of the lovers’ fatal promise to one another. The love theme is solemnly heard one last time before abrupt chords proclaim the lovers’ tragic death.

—note by Katherine Findlay

Firebird Suite

Iconic 20th century Russian composer Igor Stravinsky was a mere twenty-eight years old when he was recruited by the impresario Sergei Diaghilev to write for his newly formed ballet company, the Ballets Russes, in 1909. This collaboration between Stravinsky, Diaghilev, and what is now considered to be the greatest ballet company of the twentieth century would lead to future projects such as Petrushka and The Rite of Spring. Stravinsky was virtually unknown at the time, and it was Diaghilev’s intent to recruit new compositional talent to produce works in a distinctively 20th century style, while also maintaining a Russian sound that would appeal to Western audiences. He first heard Stravinsky’s work at a concert in St. Petersburg in 1909, where they played a short orchestral piece called Feu d’artifice (Fireworks). Diaghilev was impressed by the orchestration, and immediately approached Stravinsky with the possibilities of collaboration. The Firebird has historic significance both in that it led to one of the most controversial, iconic, and famous works of the twentieth century (The Rite of Spring) and also in that it was Stravinsky’s breakthrough piece with the public, the critics, and in his own compositional style. “Mark him well,” said Diaghilev to the title dancer: “He is a man on the eve of celebrity.”
The story of *The Firebird* is based on Russian folktales telling of a magical glowing bird of the same name that is both a blessing and a curse to those that capture it. The hero, Prince Ivan, enters the magical world of Kashchei the Immortal. The world itself and all the magical objects and creatures within are represented by a descending chromatic motif throughout the piece, usually in the strings (Introduction). Suddenly, he comes upon the Firebird in the gardens (Dance of the Firebird) and chases her until he successfully captures her. The Firebird begs for her life and promises to help Ivan in exchange for her freedom (Variation of the Firebird). Ivan then discovers thirteen princesses and falls in love with Elena, the most beautiful (Round Dance of the Princesses). Ivan approaches Kashchei to ask for her hand in marriage, but a violent argument ensues. Kashchei sends his magical creatures after him while enchanting the princesses. The Firebird, true to her word, comes to Ivan’s aid and bewitches Kashchei and his creatures (Infernal Dance of King Kashchei). She also reveals the secret to his immortality: a magic egg that holds his soul. Ivan destroys the egg, defeating Kashchei. The magical creatures and palace disappear, and the “real” beings awake, including Elena (Berceuse). Ivan and Elena emerge into the real world, and celebrate their victory and marriage with one final hint of the Firebird’s music (Finale).

—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 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 Theatre 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, Japan, and Korea. 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 Alpizar**

Mark Alpizar 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. Alpizar 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 will play the Sydney Opera House this August. He also serves as conductor of the South Coast Youth Symphony Orchestra and has conducted 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. Alpizar 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. Alpizar 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.

PERSONNEL

COLE CONSERVATORY SYMPHONY ORCHESTRA

Johannes Müller-Stosch—conductor

Violin I
Kiyoe Matsuura, Concertmaster
Nicolette van den Bogerd
Lucy Lu
Jaclyn Kim
Laurann Estevez
Chien-Han Chen
Jasmine Kim
Kaija Hansen
Laura Bedol
Emma McCallister
Goeun Shin
Jennifer Rim

Violin II
Agneszka Borzuchowski, Principal
Kayvon Sesar
Rebekah Lopez
Maria Carmen Marquez
Eun Cho
Joseph Chung
Ricardo Medina
Margaret Potter

Viola
Amira Bennett, Principal
Trevor Torres
Joy Yi
Bianca Lara
Edwin Moran
Rikki Oden

Violoncello
Minna Im, Principal
Callie Galvez
Jason Cosman
Anthony Polcari
Hyunj Yi
Lucia Cahuantzi
Josie Bover
Jeffrey Westcott
Irene Kang
Songhee Bae
Candice Lee
Sydney Moss

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

Oboe
Andrew van der Paardt^+
Melissa Carrington
Brian Mitchell

English Horn
Brian Mitchell

Clarinet
Mathieu Girardet^+
Rodolfo Silva*
David Myer

Bassoon
Harmony Drumm^+
Adrian Fonseca Tellez*

Horn
Danny Thibodeaux^+
Beau Knechtel*
Esteban Jimenez
Ramon Villanueva
Glen Gray

Trumpet
Devin Henderson^+
Michael Sullivan^+
Jackson Niebrugge
Kurt Peregrine

Trombone
Robert Frey^+++
Kaelyn Gima
Paul De La Rosa

Tuba
Jeffrey Joyce

Harp
Abigail See

Piano/Celesta
Taylor Chan

Timpani
Nick Gilroy

Percussion
Ryan Denney, Principal
Preston Cross
Evan Perkins

* Principal on Verdi
^ Principal on Tchaikovsky
^+ Principal on Stravinsky

2012-2013 ORCHESTRA SEASON

CYCLE 5
FRIDAY, MARCH 8, 2013 8:00PM
CARPENTER PERFORMING ARTS CENTER
Humperdinck—Prelude to Hänsel & Gretel
Mahler—Songs of a Wayfarer
(Simon Barrad, baritone (Winner Vocal Concerto Competition)
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
Prokofiev—Piano Concerto No. 2
(Anne Yoon-Young Shin, piano (Winner Instrumental Concerto Competition)
Beethoven—Symphony No. 4 in B-flat major, Op. 60

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)
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