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, MARCH 29, 2013 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Overture to Der Freischütz .......................................................... Carl Maria von Weber
(1786-1826)

Symphony No. 4 in B-flat major, Op. 60 ..................................... Ludwig van Beethoven
(1770-1827)

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

Mark Alpizar—graduate conductor

INTERMISSION*

Piano Concerto No. 2 in G minor, Op. 16 .................................... Sergei Prokofiev
(1891-1953)

Andantino—Allegretto
Scherzo: Vivace
Intermezzo: Allegro moderato
Allegro tempestoso

Anne Yoon-Young Shin—piano
Winner of the 2012/13 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.

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PROGRAM NOTES

OVERTURE TO DER FREISCHÜTZ  Carl Maria Friedrich Ernst von Weber was
born on November 18, 1786 in Eutin, Holstein and was the eldest of the three children of Franz Anton von
Weber and his second wife, Genovefa Brenner, a Viennese singer. Carl was born with a congenital hip disease
and did not begin to walk until he was four but by then, he was already a capable singer, pianist, and violinist. His
father was a gifted violinist and had ambitions of turning Carl into a child prodigy like his nephew-by-marriage,
Mozart. When Weber was 12 years old his mother died of tuberculosis. In the same year, he went to Salzburg
to study with Michael Haydn, the younger brother of Joseph Haydn, who agreed to teach Carl free of charge.
Der Freischütz, Op. 77, J. 277, (usually translated as The Marksman or The Freeshooter) is an opera in three acts. Friedrich Kind wrote the libretto. The Overture and the consequent opera is considered by some scholars to be the first romantic opera especially in its national identity. Despite its daring innovations, the premiere of Der Freischütz on June 18, 1821 in Berlin led to performances all over Europe with some 50 performances in the first 18 months after the premiere. Many artists were influenced by this premiere—including a young Richard Wagner.

Weber, who suffered from tuberculosis, died while visiting London at the house of Sir George Smart on June 4, 1826. Weber was only 39 years old and was buried in London. However, 18 years later his remains were transferred to the family vault in Dresden where Wagner performed the eulogy for his reburial.

_Symphony No. 4 in B-flat major, Op. 60_ Ludwig van Beethoven’s

Fourth Symphony in B-flat Major is the least known, and least played, of Beethoven’s nine symphonies. It was composed in 1806 when Beethoven left Vienna due to Napoleon’s invasion and went to stay at Prince Lichnowsky’s summer castle in Upper Silesia. There he was introduced to Count Franz von Oppedorff, a wealthy music connoisseur. Beethoven had been revising his opera, _Fidelio_, and the Fifth Symphony was underway when the Count commissioned Beethoven to write something for him; thus became the Fourth Symphony. Beethoven premiered the Fourth along with the Fourth Piano Concerto, the “Appassionata” Sonata, Three “Razumovsky” Quartets (Op. 59), the Fifth Symphony, and the Violin Concerto at the same concert on March 1807. Since the concert was performed without its commissioner there, Beethoven apologized to him for being ‘robbed’ of this premier, and ended up dedicating the Fourth Symphony to Count Franz von Oppedorff.

The symphony’s opening Adagio is quiet and foreboding and could have easily served as the perfect introduction to the stormy fifth symphony. The lighthearted and jovial Allegro that follows seems almost comical after its massive introduction. The second movement is an adagio so beautiful that Hector Berlioz claimed it must have been written by the Archangel Michael, and not a mere man. The frenzied Scherzo is full of dance rhythms and dynamic surprises. Its contrasting Trio begins with a luscious chorale with rude laughing interruptions by the first violins. Beethoven very unusually repeats both the Scherzo and Trio again before the movement’s close. The moto perpetuo Finale both nods to Haydn and seemingly foreshadows the finales of Beethoven’s Seventh and Eighth Symphonies. Beethoven scored this work for far less orchestral forces than his Third and Fifth, which both tend to overshadow it. All in all, it is a beautifully crafted work that is overlooked and underplayed.

_Piano Concerto No. 2 in G minor, Op. 16_ Russian composer and pianist, Sergei Prokofiev, was born in 1891 in Sontsovka, a small village in Ukraine. In 1904, he entered the Saint Petersburg Conservatory where he studied with composers, Rimsky-Korsakov and Alexander Glazunov. In 1918, Prokofiev came to the United States, leaving the instability of post-revolutionary Russia. Although he gained success and acknowledgment in America, Prokofiev returned to Russia in 1936. There he was faced with governmental control over musical affairs. In a short while his works were criticized and some of his earlier works were even banned. Prokofiev died in 1953, ironically on the same day as Joseph Stalin.

Prokofiev completed his Piano Concerto No. 2 in G Minor, Op. 16 in 1913 as a student at the Saint Petersburg Conservatory. The work is dedicated to the memory of his friend, Max Schmidhof. The concerto consists of four movements with the last three movements offering minimal range in tempo. The piece begins with a broad lyrical theme in the first movement with the scherzo being a fast-paced series of sixteenth-notes in octaves played by the soloist. The Intermezzo does not provide liberation but is an abrupt march over a continuous bass line. The concerto concludes with the orchestra and piano in more of a battle with each other in the final movement. The original orchestral score was destroyed in a fire during Prokofiev’s absence from Russia after 1918. Prokofiev later recomposed the piece in 1923. According to the composer, the two versions of the work are very different; Prokofiev himself stated that “I have so completely rewritten the Second Concerto that it might be considered the Fourth.”
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 Museumsinnel-Operafestival in Berlin, Germany. Müller-Stosch is a frequent guest conductor on podiums around the world, most recent invitations came from 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 **Anne Yoon-Young Shin**

Anne Yoon-Young Shin began her piano studies at the age of four with her mother, Bok Soon Shin. An avid music enthusiast, Anne also learned to play the flute and violin, and consequently, performed regularly in band and orchestra. It was not until she became the pupil of the distinguished pianist Jungran Kim Khwarg at age fifteen that Anne decided to major in piano performance. Anne’s debut with an orchestra was under the baton of Dr. Frances Steiner as first place winner in the Southwestern Youth Music Festival’s concerto division. Soon after, she captured first place titles from numerous competitions such as the Southern California Youth Music Competition and the Kawai Corporation Competition.

Anne received her Bachelor of Music degree from the Bob Cole Conservatory of Music at California State University, Long Beach, and is currently completing her Master’s degree as a student of Craig Richey.

For the duration of her undergraduate studies, Anne received many awards and scholarships, including the Sigma Alpha Iota Scholarship, Dramatic Allied Arts Guild Scholarship, CSULB Outstanding Performance Award, Yamaha Scholarship in Music, CSULB Scholarship Committee Award, Elaine Richey Memorial Scholarship, and the CSULB Keyboard Area Scholarship. Furthermore, Anne received first place in the CSULB Concerto Competition through which she earned the honor of performing Rachmaninoff’s Piano Concerto No. 2 with the CSULB Symphony Orchestra conducted by Richard Rintoul. Anne also holds first place titles in the MTAC Southern California Regional Auditions for Concerto and the MTAC Southern California Regional Auditions for Solo Piano, overall second place in the state of California. She has performed in master classes for internationally recognized artists and pedagogues, namely Alpin Hong, Mary Jo Pagano, John Perry, Dr. Scott McBride Smith, and Gustavo Romero. She attended the Aspen Music Festival and School on a scholarship to study with Joseph Kalichstein of the Juilliard School, and Antoinette Perry of University of Southern California.
As a Master’s degree candidate, Anne received a graduate assistantship and served as the accompanist for the String department. She has worked for the University of California, Riverside as the staff accompanist, and currently works as the staff accompanist at Cerritos College where she enjoys coaching and working with a wide array of students on the artistry of collaborative performance practice in the music department’s Applied program.

Anne is dedicated to using her musical abilities to serve the community, with her most recent contribution being a benefit concert for the American Childhood Cancer Organization Inland Northwest in Spokane, Washington. As Anne praises God for all of her successes and achievements, it is her greatest hope that she will be able to continue utilizing her musical abilities to share God’s love with others.

**PERSONNEL**

**COLE CONSERVATORY SYMPHONY ORCHESTRA**

Johannes Müller-Stosch—Music Director

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

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

**Viola**
- Trevor Torres, Principal
- Joy Yi
- Edwin Moran
- Bianca Lara
- Rikki Oden

**Violoncello**
- Minna Im, Principal
- Jason Cosman
- Anthoni Polcari
- Hyunj Yì
- Josie Boyer
- 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

**Clarinet**
- Mathieu Girardet^+
- Rodolfo Silva^*
- David Myer

**Bassoon**
- Harmony Drumm, Principal
- Adrian Fonseca Tellez

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

**Trumpet**
- Casey Martin^+
- Devin Henderson^*
- Jackson Niebrugge
- Michael Sullivan
- Kurt Peregrine

**Trombone**
- Robert Frey, Principal
- Kaelyn Gima
- Paul De La Rosa

**Tuba**
- Jeffrey Joyce

**Timpani**
- Nick Gilroy

**Percussion**
- Ryan Denney, Principal
- Preston Cross
- Evan Perkins

^ Principal on Weber
* Principal on Beethoven
+ Principal on Prokofiev

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**UPCOMING PERFORMANCES**

**CYCLE 6B**
- **THUR-SAT, APRIL 11-13, 2013 8:00PM**
- **SUN, APRIL 14, 2013 2:00PM**
- **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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