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 18, 2013 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

CHAMBER ORCHESTRA


Patrick Olmos—saxophone
(Winner of the 2012/13 concerto competition)
Mark Alpizar—graduate conductor

Symphony No. 1 in C Major, Op. 21 ........................................................................... Ludwig van Beethoven (1770–1827)

Adagio molto—Allegro con brio
Andante cantabile
Menuetto
Adagio—Allegro molto

Mark Alpizar—graduate conductor

INTERMISSION*

COLE CONSERVATORY SYMPHONY ORCHESTRA

Piano Concerto No. 3 in c minor, Op. 37 ........................................................................... Beethoven

Allegro con brio
Largo
Rondo—Allegro

Craig Richey—piano

Symphonic Metamorphosis ...................................................................................... Paul Hindemith (1895–1963)

Allegro
Scherzo (Turandot): Moderato
Andantino
March

*You may text: (562)-774-2226 or email: csulborchestra@gmail.com to ask a question about the orchestras or today’s program during intermission. A few 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

Saxophone Concerto in E-flat Major, Op. 109

Born in 1865, Aleksandr Konstantinovich Glazunov was a musician and composer from a very early age. Glazunov studied the Russian romantic tradition under Rimsky-Korsakov, who, when asked of his two-year tutelage, claimed Glazunov’s instruction was short due to his rapid progression, “not from day to day but from hour to hour.” His body of work serves as a bridge between the romanticism of the Big Five era and the cosmopolitan styles of early modern music. Glazunov’s skillful synthesis of Russian nationalism, lyricism, and contemporary styles in his symphonies and concertos have made them some of the grand works of this time. While he was revered and greatly celebrated in the musical community, he was also criticized for not employing the dissonant, atonal styles with which others were successfully experimenting. Glazunov remained firm in vision, and continued to compose lush, romantic pieces for much of his career.

The Saxophone Concerto in Eb Major was composed by Glazunov for German saxophonist Sigurd Raschèr, “under the influence of attacks rather than by (his) request.” Even by 1934, the year of the piece’s premiere, the saxophone had not yet entered the classical canon and was viewed as a ‘middle class instrument.’ Glazunov, however, liked the saxophone’s rich, colorful timbre and it’s contrast against the strings. The Concerto begins in G minor, with the string orchestra introducing the melody and passing it to the soloist. The soloist develops the initial theme and several other musical ideas until the piece transitions into a slower, C-flat major section, which culminates in a cadenza. The Cadenza leads the piece to a quick Fugato which is a signature of Glazunov’s style. This concerto has become standard classical repertoire for saxophonists.

—note by Sydney Moss

Symphony No. 1 in C Major

Ludwig van Beethoven was born in Bonn, Germany and is one of the most famous and influential composers of western music. At the age of 22, Beethoven moved to Vienna where he further established his reputation as a virtuoso pianist and began studying composition with Joseph Haydn. This first of Beethoven’s nine symphonies has been described as, “a conservative work by the least conservative of composers.” Though it was finished and premiered in 1800, it might be more at home in the 18th rather than the 19th century. It is certainly the most Classical of the nine symphonies and bears resemblance to Haydn’s later symphonies in form and style.

The piece, in C Major, opens with a series of chords, first the dominant seventh, which cadences to the subdominant, then the relative minor and finally the dominant. These first four measures, seemingly in the wrong key, give the feeling of yearning, searching for resolution. While this sounds perfectly innocent to the modern ear, Beethoven’s contemporaries were taken aback and saw it as daring and innovative. This harmonically illusive and slow introduction is followed by a vibrant and playful Allegro con brio, following the sonata form model of Haydn and Mozart. The second movement, Andante cantabile con moto, also in sonata form, features a theme played first by the second violins, and then taken up fugally by the other instruments. The brisk tempo of third movement, penned Menuetto, makes it a scherzo in all but name. The finale opens like the first movement with a brief passage in a slow tempo, teasing humorously at the movement’s main theme. The violins present a small motive which grows, note by note, until it seems it cannot be stretched any further, and then breaks out into the playful and spirited Allegro portion of the movement. The first is, while undoubtedly the most classical and conservative of the nine symphonies, a masterpiece in its own right, as well as foreshadowing of the revolutionary symphonist Beethoven became.

—note by Emma McAllister

Piano Concerto No. 3 in c minor, Op. 37

Beethoven premiered his Piano Concerto No. 3 in c minor during a typical “Beethoven gathering” that continues to fascinate us nearly two hundred years later. A typical concert featured not one but several lengthy premieres, and although audiences would probably shy away from such a concert today, Beethoven’s contemporaries happily attended the entire concert. The Piano Concerto No. 3 received such a treatment in 1803, sharing the program with the premieres of Symphony No. 2 and the Oratorio, Christ on the Mount of Olives, as well as a reprise of the Symphony No. 1.

There were multiple problems regarding the first performance. First, the musicians had little time to prepare for it; they were given only one rehearsal. In addition, most first-rate musicians were already hired for the premiere of Haydn’s Creation, so Beethoven had to rely on “second rate musicians.” Beethoven’s student, Fredinand Ries, said it was, “fightful; the rehearsal started at 8:00pm but at half past two everyone was exhausted and dissatisfied.
Prince Karl Lichnowsky (one of Beethoven’s patrons), who was at the rehearsal from its beginning, sent out for large baskets of buttered bread, cold meats, and wine. He invited all the musicians to help themselves, which they did heartily, and a collegial atmosphere was restored.

Considering that the score was not completed by the time the first rehearsal took place, it is incredible that they could even rehearse at all. Ries recalled: “I saw empty pages with here and there what looked like Egyptian hieroglyphs, totally unintelligible to me, scribbled to serve as clues for him. He played nearly all of his part from memory, since, obviously, he had put so little on paper. So, whenever he reached the end of some invisible passage, he gave me a surreptitious nod and I turned the page. My anxiety not to miss such a nod amused him greatly and the recollection of it at our convivial dinner after the concert sent him into gales of laughter.”

Unlike the two earlier Piano concertos that were derived from W. A. Mozart’s concertos, Beethoven’s third concerto reflects his personal style as well. Mozart’s influence, however, still prevails and it is clear that Beethoven had Mozart’s c minor piano concerto (K. 491) in mind when composing this work. It is not coincidental that the two works share so many similarities; Beethoven was fascinated with the work. According to a popular anecdote, “Beethoven and the pianist Johann Cramer were walking together when they heard the finale of the Mozart concerto coming from a nearby house; Beethoven stopped and exclaimed: “Cramer, Cramer! We shall never be able to do anything like that!” Of course, Beethoven did so much more than just recreating a masterpiece; he created his own.

The first movement opens with the strings in an arpeggiated c minor chord with the winds joining quickly. After a lengthy and dramatic orchestral introduction, the piano enters with a melody that Mozart could have written. While much of this movement reminds the listener of Mozart, scholar Donald Tovey points out that, “Beethoven doesn’t yet seem to have figured out what Mozart always understood—that you shouldn’t give too much away before the soloist enters and the drama really begins.”

The second movement, with its unexpected key of E major, is nothing like Mozart. The choice of E major is striking for a c minor concerto and it almost seems out of place when the piano makes the first E major statement. Mozart would typically write andante or adagio for the slow movement, but Beethoven opted for largo. “Deliberately paced and magnificently expansive, this is the first great example of a new kind of slow movement.” The most remarkable passage occurs at the end of the movement where piano arpeggios accompany a duet for flute and bassoon. “Although no nineteenth-century composer was greatly influenced by this movement, it is probably safe to say that the first faint signs of romanticism were present.”

The final movement, a rondo, is in c minor again. Although it has the spirit of a true Mozart rondo, it certainly contains much of Beethoven’s own “tricks” as well. Returning to the key of E major in the middle of the movement suggests, at least to Beethoven, that this key is not so foreign after all. After a short cadenza, the piece ends in C major.

Beethoven was truly inspired by Mozart’s third piano concerto. While he expressed his fear of never being able to create something like that again, he embarked on a journey that led to this remarkable piece of music. Perhaps he did not recreate a masterpiece, but he did so much better; he created his own.

**Symphonic Metamorphosis**

German native Paul Hindemith’s *Symphonic Metamorphosis on Themes of Carl Maria von Weber* was written in early 1940, when Hindemith had just moved to the United States to escape the grim situation of Nazi Germany during World War II. The Nazis were openly against his music, calling it “degenerate.” This hostility was mutual, and Hindemith blatantly expressed his disapproval regarding the policies of the Nazi regime.

Although the title of the work suggests a tradition of variations on a melody similar to what is seen in the works by Brahms or Haydn, this is not the case with this piece. Hindemith’s work is more like a symphony, merely borrowing themes from Weber. Hindemith intended the music to be used in a ballet for a dance company with which he had previously worked when he composed the ballet *Nobilissima visione*. Unfortunately, this did not work out because he and the company could not overcome their artistic differences. In 1943 Hindemith revived the piece to what we know it to be today, and the New York Philharmonic premiered it in January 1944 under the baton of Artur Rodzinski. It was an instant success, as “…American audiences of the time were looking for something like this.”
Although he does not get much attention in today’s concert halls, composers were greatly influenced by Carl Maria Friedrich Ernst von Weber (1786-1826), “an influential figure in the development of German opera, (who) also had a small role in the development of Romanticism.” Hindemith uses elements of “Weber’s more obscure pieces.” Most of the themes are taken from only one volume of piano duets that Hindemith owned. Interestingly, Hindemith not only “retained the melodies of those works, but also kept the form and structure.” It is then astonishing that the work sounds nothing like the original.

The first movement is based on the Piano duet No. 4 from Eight Piano Duets, Op. 60. The opening is somewhat exotic, and “a robust Hungarian flavor prevails.” The melody of the second movement is taken from Weber’s incidental music based on Schiller’s Turandot. Puccini later used the same work for Turandot, an opera composed in 1926. The third movement is taken from Weber’s Andantino con moto, from Six Pieces for two pianos, Op. 10, No. 2. The haunting flute solo is reminiscent of a pastoral melody, and it “precedes the restatement of the initial theme, now accompanied by the flute.” This flute melody is Hindemith’s writing, and not taken from Weber. The last movement is a march, and this is taken from the Op. 60 piano duets like the first two movements. Hindemith expands the melody and, unlike Weber, “features the horn calls and uses it as the basis for the big finish.”

—note by Nicolette van den Bogerd

ABOUT Johannes Müller-Stosch

Dr. Johannes Müller-Stosch serves as the 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.

The Holland Symphony has seen unprecedented growth in size and quality of performances as well as record numbers of season subscriptions during Müller-Stosch’s tenure. It has become one of Michigan’s healthiest arts organizations. In California, Müller-Stosch established the Cole Conservatory Orchestra as one of the largest and finest in the region. The Cole Conservatory Orchestra will tour in South Korea in 2013.

During his doctoral studies he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra and won Eastman’s prestigious Walter Hagen Conducting Prize. He has held conducting positions with the Cincinnati Symphony Orchestra, the Brockport Symphony (New York), Tri State Players (Ohio), and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A concert tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima’s 2006 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. Since then he has been an active proponent of works by early 20th century composer Franz Schreker and, most recently, Joseph Marx. He conducts several US premieres of their works annually.

In 1997 after winning the coveted Strader Organ Competition in Cincinnati, Ohio, Müller-Stosch received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music on full-tuition scholarship. Since then he has been a frequent guest conductor for new opera productions at the Cincinnati College-Conservatory of Music, including the fall 2013 mainstage of Britten’s Owen Wingrave. Previous engagements have included Mozart’s Cosi fan Tutte, the world premier of Joel Hoffman’s The Memory Game, and Virgil Thomson’s The Mother Of Us All. For these he received outstanding reviews in the American Record Guide. He worked repeatedly as visiting opera 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 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. His 2013/14 engagements include dates in Korea, Beijing, Vancouver and Eugene, Oregon.

A passionate educator, Dr. Müller-Stosch works with High School orchestras who come to the Cole Conservatory for ensemble clinics. He is in demand also as an 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, all of which have been played on Public Radio.
ABOUT Craig Richey
A native of North Carolina, Craig Richey received his high school diploma from the N.C. School of the Arts, his Bachelor of Music degree from the St. Louis Conservatory, and his Master of Music degree from the Juilliard School. Hailed by the St. Louis Post-Dispatch for his “No-nonsense pianism!” he made his New York debut with pianist Pamela Mia Paul as guest duo-soloist with the New York Pops at Carnegie Hall. He has appeared both in solo and chamber music recitals throughout the United States. His students have been accepted into both piano performance and collaborative piano programs at USC, UCLA, Cincinnatti Conservatory, Indiana University, Manhattan School of Music, San Francisco Conservatory and the Peabody Institute. He is also a frequent adjudicator at competitions throughout the Southwest.

Mr. Richey’s students have been regular winners of the Bob Cole Conservatory Concerto Competition and have frequently garnered first and second prizes in solo and concerto competitions in California. His students have been accepted into both piano performance and collaborative piano programs at USC, UCLA, Cincinnatti Conservatory, Indiana University, Manhattan School of Music, San Francisco Conservatory and the Peabody Institute. He is also a frequent adjudicator at competitions throughout the Southwest.

As a performer, Richey has collaborated with such notable artists as cellist Lynn Harrell, soprano Clamma Dale, clarinetist Daniel McKelway, and violinists Pamela Frank and Elaine Richey. Elaine Richey (1932-1997), Craig’s mother, was winner of the 1959 Walter Naumburg Competition and assistant to Ivan Galamian at the Curtis Institute. In addition to Richey’s career as pianist and teacher, he is a successful film composer. Visit craigrichey.com for more information about his film work.

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 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. Alpizar is the clarinetist of Quintessential Winds, a professional wind quintet with whom he has concertized and competed all across the country. He 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 Patrick Olmos
Patrick Olmos is a fourth year Saxophone Performance major at the Bob Cole Conservatory of Music at CSULB, where he studies with classical saxophonist James Barrera. A Cole Scholar, Patrick has held positions in the Wind Symphony, Saxophone Ensemble, and University Saxophone Quartet, and has performed on occasion with the Conservatory’s award-winning Symphony Orchestra. He has appeared in concerts and competitions in various venues across the country including New York’s Carnegie Hall and the Walt Disney Concert Hall in Los Angeles. He is the recipient of the Freesax Foundation Scholarship and the Dramatic Allied Arts Guild scholarship. Patrick has been gaining notoriety in the classical saxophone community, performing at the 2011 North American Saxophone Alliance (NASA) Region 2 Conference, the 2012 NASA Biennial Conference, and the 2013 NASA Region 2 Conference. His participation in masterclasses held by esteemed saxophonists such as Dr. Kenneth Tse, Leo Potts, and Dr. Jeffery Vickers, has garnered much attention from some of the most respected classical saxophonists in the country. Aside from classical playing, Patrick has performed in various jazz and commercial settings, becoming a respected member of the local musical community. In addition to performing, Patrick maintains a private studio of saxophone students out of his home in Whittier, CA.

UPCOMING PERFORMANCES

FRIDAY, NOVEMBER 22, 2013 8:00PM
CARPENTER PERFORMING ARTS CENTER
Smetana—The Bartered Bride Overture
(Mark Alpizar, graduate conductor)
Mendelssohn—Violin Concerto in E minor, Op. 64
(Katia Popov, violin, faculty soloist)
Schumann—Symphony No. 3 “Rhenish”

FRIDAY, FEBRUARY 7, 2014 8:00PM
CARPENTER PERFORMING ARTS CENTER
Gyorgy Ligeti—Atmospheres
Ekhard Kopetzki—Concerto for Marimba and Strings
(Dave Gerhart, marimba, faculty soloist)
Stravinsky—Petrushka
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+ Principal on Hindemith

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