COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

FRIDAY, FEBRUARY 7, 2014 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM
COLE CONSERVATORY SYMPHONY ORCHESTRA

Atmosphères ................................................................. György Ligeti (1923-2006)

Concerto for Marimba ................................................. Eckhard Kopetzki (b. 1956)
   Allegro vivace
   Lento
   Allegro moderato

Dave Gerhart—marimba

INTERMISSION*

Petrushka (1911) ....................................................... Igor Stravinsky (1882-1971)
   Tableau I: The Shrovetide Fair
      The Magic Trick
      Russian Dance
   Tableau II: Petrushka's Room
   Tableau III: The Moor's Room
      Dance of the Ballerina
      Waltz
   Tableau IV: The Shrovetide Fair (Toward Evening)
      The Wet-Nurses' Dance
      Dance of the Coachmen and the Grooms
      The Mummers

*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

Atmosphères  Twentieth-century Hungarian composer György Ligeti wrote mainly piano and instrumental works influenced by electronic sounds. His music features grand post-romantic textures and does not rely on serial composing techniques which were being used in Germany at the time. Some of his best-known works include his opera, Le Grand Macabre, his solo piano etudes, his wind quintet, and Atmosphères.

Atmosphères was written in 1961 and was first performed by the SWF Symphony Orchestra conducted by Hans Rosebaud. The piece is his second experiment in “micropolyphonic” textures after Apparitions. The composition uses dense textures (often fifty-six parts at a time) of complex differing rhythms and pitches to create various “sound masses.” The music does not ever give a sense of a traditional time signature or tonal center, but rather uses these “sound masses” to create a feeling of timelessness for the listener. Atmosphères gained considerable attention when it was featured in Stanley Kubrick's 2001: A Space Odyssey in 1968.

—note by Mark Alpizar

Concerto for Marimba  Eckhard Kopetzki studied at the University of Osnabrück and the Hochschule für Musik in Würzburg to prepare himself as a teacher of music and physics. Since 1985 he has been teaching percussion instruments, theory and harmony at the Berufsfachschule für Musik in Sulzbach-Rosenberg, in Bavaria. He has composed music for instructional use as well as concert works, and his name has become especially linked with the marimba in a long and still-expanding list of compositions for the instrument. He has won prizes for his compositions, several of which have been recorded, and he frequently serves as a juror at international competitions.

The concerto was composed in 1998 for the Polish virtuosa of the marimba, Katarzyna Myćka—not exactly a formal commission, the composer explains, but more in the nature of a request from a good friend whom he admires. The score bears a dedication to Ms. Myćka, who gave the premiere in Stuttgart on June 5, 1999, with the Camerata Pforzheim, and subsequently recorded the work with the Saarbrücken Radio Symphony Orchestra under Dominique Fanal, on the Audite label.

The concerto is written “in a late Romantic/Impressionistic style, because Katarzyna Myćka likes this kind of music very much.” The work is further described by the composer as a concerto in the strictest sense which “places the main emphasis on the manifold possibilities of the marimba.” As the list of titles given above illustrates, the marimba is an instrument with which this composer is intimately associated and which he understands completely. It is not treated as a “novelty” in the concerto, but is given a role as serious as it is demanding, in solo passages and in dialogue with the string orchestra.

—note by Dave Gerhart
**Petrushka**  Russian composer **Igor Stravinsky** is widely heralded as the most influential composer of the twentieth century. *Petrushka* is the second of three ballets the young Stravinsky wrote for Serge Diaghilev’s Paris-based company, the Ballet Russes. Stravinsky started work on *Petrushka* between 1910 and 1911 as a follow-up to his sensational score to *The Firebird* in 1910. It was first performed on June 13, 1911 at the Theatre du Chatlet in Paris where Pierre Monteux conducted, Michel Fokine wrote the choreography, and legendary dancer and choreographer Vaslav Nijinsky danced the title role. *Petrushka* is lavishly scored for strings, harp, quadruple winds, heavy brass, droves of percussion, and a prominent solo piano part.

*Petrushka* is set in 1830s St. Petersburg during the pre-lenten Shrovetide Fair. At a puppet show, the Charlatan-manager of fair amusements brings puppets Petrushka (a traditional Russian puppet dressed as a jester), the Ballerina, and the Moor to life by playing the flute. The trio amuses the astounded crowd by dancing to Russian folk songs and French and Viennese tunes. The second and third scenes show the animated puppets backstage. Dissonant cries from the desperate Petrushka, cornet songs played by the Ballerina, and strange waltzes danced by the Moor are heard throughout. The final scene is a series of dances out on the streets during the evening fair. Petrushka enters late in the scene being pursued by the Moor who slays him with a sword. As his lifeless corpse is being dragged away by the Charlatan, Petrushka’s angry ghost appears leaving the audience to wonder whether Petrushka was merely a lifeless doll, or something more.

Stravinsky indicated a concert ending that he deemed more appropriate for non-ballet performances. It brings the piece to a strong close and will be heard in tonight’s performance.

—note by Mark Alpizar

**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 toured 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 Dave Gerhart    Dr. Dave Gerhart, Director of Percussion Studies at the Bob Cole
Conservatory of Music at CSU, Long Beach, is a nationally recognized performer, composer, and
educator. Dr. Gerhart, originally from Fairfield, California, holds a D.M.A. from the University of
Southern California in Percussion Performance with a secondary emphasis in Music Education,
Ethnomusicology, and Music Industry & Technology. He received a M.M. in Percussion Performance
and Instrumental Conducting and a B.M. in Music Education from California State University, Long
Beach. Dr. Gerhart has been featured on CDs with the Robin Cox Ensemble and Steven Hartke on Sonic
Scenery for the Natural History Museum of Los Angeles County.
As a freelance musician, Dave has performed under Zubin Mehta, Mehli Mehta, and has performed with Yo-Yo Ma, Bobby McFerrin, Michael Kamen, Liam Teague, Yefim Bronfman, Ray Holman, Robert Greenidge and the Blue Man Group. His principle teachers include Dr. Michael Carney, Erik Forrester, Brad Dutz, and Raynor Carroll, principal percussionist of the Los Angeles Philharmonic.


UPCOMING CONCERTS

FRIDAY, MARCH 7, 2014 8:00PM
CARPENTER PERFORMING ARTS CENTER
FORGOTTEN MAGIC: REDISCOVERED COMPOSERS FROM A BYGONE ERA
Franz Schmidt—Notre Dame, Carnival’s Music
Joseph Marx—Orchestral Songs: Barkarole, Selige Nacht,
Sommerlied, Marienlied, Maienblüten, Piemontisches Volkslied,
Und gestern hat er mir Rosen gebracht, Ständchen,
Hat Dich die Liebe berührt
(Guest Artist—Jessica Jones, soprano)
Tchaikovsky—Symphony No. 6 in B minor, Op. 74 Pathétique

FRIDAY, MARCH 28, 2014 8:00PM
GERALD R. DANIEL RECITAL HALL
Doppler—Flute Concerto
(Kelly Catlin and Elizabeth LaCoste—Winners
2013/14 Instrumental Concerto Competition)
John Williams—Tuba Concerto
(Kyle Richter—Winner
2013/14 Instrumental Concerto Competition)
Strauss—Brentano Lieder, Op. 68
(Grace Byeon—Winner
2013/14 Vocal Concerto Competition)
Miklos Rozsa—THE KILLERS Concert Suite
(Mark Alpizar, graduate conductor)

SATURDAY, MAY 3, 2014 8:00PM
CARPENTER PERFORMING ARTS CENTER
CELEBRATING MUSIC
Duruflé—Requiem, Op. 9
(with Combined BCCM choirs, Student Soloists TBD)
Holst—The Planets, Op. 32 (With BCCM Women’s Choir)
PERSONNEL
COLE CONSERVATORY SYMPHONY ORCHESTRA

Johannes Müller-Stosch—Music Director

Violin I
Jaclyn Kim, 
_Concertmaster_
Jasmine Kim
Nicolette van den Bogerd
Laurann Estevez
Chien-Han Chen
Laura Bedol
Constance Millican
Goeun Shin
Emma McCallister
Korina Davis

Violin II
Agnieszka Borzuchowski, 
_Principal_
Kayvon Sesar
Carmen Marquez
Joseph Chung
Margaret Potter
Ricardo Rios
Joseph Ceman
Alicia Rubio

Viola
Annaliese Ippolito Reed, 
_Principal_
Joy Yi
Trevor Torres
Amira Bennett
Romario Rivera
Edwin Moran

Violoncello
Hyunji Evonne Yi, 
_Principal_
James Clark
Anthoni Polcari

Bass
James Medway, 
_Principal_
Anthony Xanthos
Daleth Caspeta
Anne Marie Runco
Alexis Luter
Felix Mares
Teresa Chambless

Flute
Ryan Murray 
_Principal_
Lauren Redburn
Christine Glaser
Kelly Catlin

Oboe
Alexander Zatolokin 
_Principal_
Juaquin Moraga
Spencer Klass
Kerry Brunson

English Horn
Kerry Brunson

Clarinet
Mathieu Girardet 
_Principal_
Stephen Chow
Abraham Perez
Holly Choe

Bass Clarinet
Holly Choe

Bassoon
Adrian Fonseca Tellez, 
_Principal_
Emily Prather
Shannon O’Neill
Brian Tuley

Contrabassoon
Brian Tuley

Horn
Ramon Villanueva*
Melisandra Teteris+
Beau Knechtel
Ivan Esteves
Kevin McBrien
Bryan Rosales

Trumpet
Devin Henderson*
Jackson Niebrugge*+
Jeremy Yeagley
Michael Sullivan
Evan Walsh

Trombone
Michael Beltran, 
_Principal_
Kaelyn Gima
Robert Frey
Paul De La Rosa

Tuba
Graciela Sprout

Piano
Danielle Yunji Yi

Celesta
Taylor Chan
Andrew Dyquiangco

Timpani
Matt Gilbert

Percussion
Tyler Hunt, 
_Principal_
Michael King
Mark Young
Lucas Zumbado

+ Principal on Ligeti
* Principal on Stravinsky
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www.csulb.edu/music

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