THE BOB COLE CONSERVATORY OF MUSIC at California State University, Long Beach and the College of the Arts proudly present:

BOB COLE CONSERVATORY SYMPHONY

JOHANNES MÜLLER-STOSCH, Music Director

FRIDAY, SEPTEMBER 18, 2015  8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Violin Concerto No. 2 in D Minor, Op. 22 ................................................................. Henryk Wieniawski
Allegro Moderato
Romance: Andante non troppo
Allegro con fuoco

Jessica Livermore—violin
(Winner of the 2014/15 concerto competition)

INTERMISSION*

Bedächtig (thoughtfully) from Symphony No. 4............................................................... Gustav Mahler
(1860-1911)

Adagio from Symphony No. 2, Op. 27 ..................................................................... Sergei Rachmaninoff
(1873-1943)

Estancia Suite, Op. 8a .................................................................................................... Alberto Ginastera
Los trabajadores agrícolas (The land workers)
Danza del trigo (Wheat dance)
Danza final (Malambo)

*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.

PROGRAM NOTES

Violin Concerto No. 2

Henri Wieniawski was a Polish violinist and composer well known for his captivating musicality and virtuosity. He entered the Paris Conservatory at the age of eight, winning the first prize in violin only three years later. Despite successful responses to his performances, Wieniawski was also drawn to composition—he returned to the Paris Conservatory in his mid-teens to study harmony. His mature career comprised travel for solo performances as well as a twelve-year period in St. Petersburg, where he led the orchestra and string quartet of the Russian Musical Society, performed as violinist for the Tsar, and eventually taught at the St. Petersburg Conservatory. It was during this period that he wrote his Violin Concerto No. 2 in D Minor, one of his most famous works. Wieniawski suffered from a heart problem, and combined with intense touring due to financial need, this condition led to his death at the age of forty-four. He left a legacy of warm musicality and impeccable technique, as well as over fourteen opus numbers of works. Wieniawski’s études, polonaises, and violin concertos remain in the standard violin repertoire.

Wieniawski’s Violin Concerto No. 2 in D Minor opens with a lyrical but tense melody in the strings. The drama of the opening increases, creating a truly symphonic atmosphere. However, the orchestra soon quiets, leading into the entrance of the solo violin. The beginning lyricism soon turns into fast sixteenth-note passages, upbow
staccato, double stops, and other techniques for which Wieniawski is famous. A beautiful melody glides throughout the second section of the movement, but as the main theme returns, Wieniawski launches the work into show-piece territory. Rapid double-stops, chromatic scales, and upbow staccato propel the solo violin to the end of the movement. The orchestra takes over with a stirring bridge into the second movement. This movement is the only one with a name, Romance, and while not without its moments of intensity, it acts as a calming interplay between solo violin and orchestra. The third movement begins with soft but intense notes in the strings that the solo violin quickly—and loudly—interrupts. After a repeat of this incident, the solo violin begins with a cadenza of fast ascending sixteenth notes. After the solo line descends and slows down dramatically, the orchestra emerges and pushes the violin into the quick main theme. A lyrical section is abruptly taken over by a bouncing saltando section. This passage transforms into the notes of the opening cadenza but then surprises the audience when it jumps into a new gypsy theme (a la Zingara). Restatements of the main theme, lyrical section, and gypsy theme occur, pushing to a rousing brillante con fuoco coda which the soloist and orchestra complete in unison.

—Jessica Livermore, violin soloist

Bedächtig Gustav Mahler was an Austrian Jewish late-Romantic composer, as well as a very successful conductor. He is now known mostly for his ten symphonies, but his compositions were not as successful until long after his death. He spent the summer of 1900 composing, secluded in a villa in the village of Maiernigg on the Wörthersee in Austria, and finished his fourth symphony in a small hut surrounded by forestland. He built this and three other similar huts in order to separate himself from the noise and distractions of the world.

The fourth is Mahler’s shortest symphony, and is also the most modestly scored. The piece is often described as “childlike,” even by Mahler himself. Despite this description, it is also a work of great complexity and subtlety. The symphony does not have a fast movement as most symphonies do; the tempo markings in the first movement are Bedächtig, (thoughtfully), gemächlich, (leisurely) and Nicht eilen (unhurried). Written in the typical sonata form, Mahler described this first movement as free, but at the same time very regularly constructed. The exposition features no less than seven themes, and much of the material in the first three movements come directly from the fourth movement, which was written first.

—Emma McAllister, violin

Adagio Born in 1873, Sergei Rachmaninoff lived amidst the turbulent transition of the 19th century to the 20th. Rachmaninoff was born into an aristocratic family in Russia, and was afforded the opportunities of musical training at the St. Petersburg and Moscow Conservatories. By the end of his schooling, Rachmaninoff emerged not only as an excellent concert pianist, but a composer as well. Despite the initial failure of his first symphony, Rachmaninoff gained fame and admiration from the Russian public for his piano concertos and other works. However, with the outbreak of the Bolshevik Revolution of 1917, Rachmaninoff and his family fled from Russia and eventually settled in the United States. There, Rachmaninoff supported his family by constantly touring and performing his piano works. Rachmaninoff’s compositional style harkens back to the lush melodies of Tchaikovsky, exhibiting a broadness in harmony characteristic of the compositions of The Great Five. Though his contemporaries embraced rapid change in compositional techniques in the 20th century, Rachmaninoff’s sound was firmly planted in the Romantic traditions.

Symphony No. 2 was written at the peak of Rachmaninoff’s career. It displays the patience of a matured composer with the willingness to explore and expand upon harmony and textures, as well as ease with transitioning and intertwining one musical thought to another. The third movement, Adagio, is a prime example of Rachmaninoff’s penchant for expansive and lush writing. The movement begins with an opening theme by the violins, which then tapers off and is taken over by solo clarinet. Developing this theme, Rachmaninoff contrasts the momentum of the low strings against the growing tension of the violins with a wash of color from the winds. Eventually the many layers of this development momentarily climax into an intense restatement of the initial opening melody, which then demurely fades away and transitions into a calmer section. The movement concludes with the violins and violas maintaining a rhythmic presence beneath the winds as they exchange the melody, which then comes to an end with the soft punctuation of the lower string’s pizzicato.

—Sydney Moss, cello
Symphony No. 2  Alberto Ginastera is considered one of Latin America’s most important composers. A native of Argentina, Ginastera studied composition and piano at the National Conservatory of Music in Buenos Aires. In 1946 he travelled to the US on a Guggenheim fellowship allowing him to study under Aaron Copland at Tanglewood. Upon returning to Argentina, Ginastera founded the League of Composers and continued his role in academia at the Conservatory of the Province of Buenos Aires (in La Plata), the Argentine Catholic University, and the University of La Plata. Among his most notable students were Astor Piazzolla, Alcides Lanza, Waldo de los Rios, and Jacqueline Nova. In 1970, Ginastera relocated to Europe, spending the bulk of his time in Switzerland. He died in Geneva, at the age of 67.

Composed in 1941, during the composer’s self-proclaimed “Objective Nationalism” period, Estancia was commissioned by the American Ballet Caravan. It was intended to be a “ballet in one act and five scenes based on Argentine country life.” The work conveys the story of a city boy in love with a rancher’s daughter. In the beginning, the girl is not interested because of the boy is spineless compared to the other gauchos (cowboys). By the final scene, he wins her over by out-dancing the gauchos in a traditional contest on their own turf. Estancia is most often heard as an orchestral suite, concluding with the most famous movement Malambo—a traditional gaucho dance, executed only by men and based entirely on rhythm, proving their dance prowess and vigor.

—Benjamin Irons, timpani

ABOUT JESSICA LIVERMORE  Jessica Livermore (Jessi) began playing violin at the age of eight. She grew up in San Luis Obispo, where she earned her B.A. in Music at Cal Poly State University in 2013 and played with the San Luis Obispo Symphony, Symphony of the Vines, and Opera San Luis Obispo. Her primary teachers were Elena Vladu and Brynn Albanese. She has played as concertmaster of the Cal Poly Symphony, Bob Cole Conservatory Orchestra, and an un-conducted chamber orchestra at the National Orchestral Institute. Jessi is in her second year of the M.M. in Performance at the Bob Cole Conservatory of Music and studies with Moni Simeonov. In addition to orchestra, she presently plays in the University String Quartet and in the worship band at Long Beach Christian Fellowship. Jessi thanks Moni Simeonov, Yianni Iliadis, and her friends and family for their support of this performance, and especially Christ Jesus, who brings beauty into her life in continually amazing way.

ABOUT JOHANNES MÜLLER-STOSCH  German-born conductor Johannes Müller-Stosch serves as Director of Orchestral Studies, and Associate Chair of the Bob Cole Conservatory of Music at CSULB. He has established the Bob Cole Conservatory Symphony as one of the largest and finest in the region. The conservatory orchestra toured in South Korea in 2013.

Müller-Stosch also serves as Music Director and Conductor of Holland Symphony Orchestra in Michigan which has seen unprecedented growth in size and quality of performances, as well as record numbers of season subscriptions. It has become one of Michigan’s healthiest arts organizations.

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. Müller-Stosch 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 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 premiers 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. 2013/14 engagements came from Korea, Beijing, Vancouver and Eugene, Oregon. He is in demand also as adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011). Müller-Stosch was a featured guest conductor with the Busan Sinfonietta in Korea in 2009. This concert was broadcast on national TV (KBS).

Concert tours as soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. He is married to pianist Clara Cheng Stosch, and they live in Long Beach with their Amazon parrot Papageno and Yorkshire terrier Honey.

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Momchil Enchev, Concertmaster
Sam Lorenzini
Illana Bojinova Nedialkova
Emma McAllister
Hannah Yin
Kenichi Kiyama
Crystaline Tran
Jackson Snead
David Kang
Margaret Potter
Ricardo Rios
Emmeline Cosman

Violin II
Korina Davis, Principal
Sage Barton
Jorge Vazquez
Alicia Rubio
Joseph Ceman
Esbyede Sanchez
Donghyun Kim

Viola
Trevor Torres, Principal
Taylor Cooksey
Janice Iorga
Angela Borlasa
Alfonso Castaneda
Anthony Truong

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Caroline Chien, Principal
Debbie Lee
Irene Kang
Christopher Brown
Sydney Moss
Connor Bogenreif
Sara Park Kim
Keili Eddow
Benton Castillo-Preciado
Eileen O’Neill
Roxanne Kieme
Natalie Do
Michelle Tambash
Lily Middleman

Bass
Tim Jensen, Principal
Felix Mares
Alexis Luter
Anne-Marie Runco
Alejandro Navarro

Flute/Piccolo
Kelly Catlin+
Elizabeth LaCoste*
Melody Wan
Catherine Hirabayashi

Oboe
Spencer Klass, Principal
Seth Leue
Juaquin Moraga

English Horn
Juaquin Moraga

Clarinet
Carrie Johnston+
Nick Cotter*
Michael Miller

Bass Clarinet
Michael Miller

Bassoon
Emily Prather, Principal
Jeff Wassik
Shannon O’Neill

Contrabassoon
Shannon O’Neill

Trumpet
Kurt Peregrine+
Vincent Sciacca*
Cameron Reeves
Dillon Parker

Trombone
Greg Ochotorena+
Zach Jacobs
Larry Agustin
Olivia Aoki*

Tuba
Joseph Mora

Timpani
Benjamin Irons

Percussion
Michael King, Principal
Evan Perkins
Matt Gilbert
Adam Lopez
Pat Chapman
Preston Cross

Harp
Stephanie Iorga

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