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, NOVEMBER 20, 2015  8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
**PROGRAM**

*Valentino Dances* ........................................................................................................................Dominick Argento  
(b. 1927)  

John Torcello—accordion

Piano Concerto ................................................................................................................................Francis Poulenc  
(1899-1963)  

Allegro                                                                                                                                    

Andante con moto                                                                                                                           

Rondo à la française

Ioannis Iliadis—piano  
BCCM Instrumental Concerto Competition Winner

**INTERMISSION***

*Symphony No. 10, Op. 93 in E minor* ................................................................................Dmitri Shostakovich  
(1906-1975)  

Moderato                                                                                                                                

Allegro                                                                                                                                    

Allegretto                                                                                                                                

Andante - Allegro

** You may text: (562)-774-2226 or email: csulborchestra@gmail.com to ask question about the orchestra or today's program during intermission. A few of the incoming questions will be addressed during the second half of the program.

**PROGRAM NOTES**

*Valentino Dances*  
Dominick Argento was an American composer known for his operatic and vocal music. Born in York, Pennsylvania in 1927, Argento was a self-taught musician as a child, and began his formal musical instruction at age 16. He later obtained degrees from the Peabody Conservatory and the Eastman School of Music, and received a Fulbright grant to study in Florence, Italy. From 1958 to 1997, he taught theory and composition at the University of Minnesota, and is the recipient of many prestigious awards and honors including the Pulitzer Prize in Music, a Grammy Award and two nominations, and an appointment as Composer Laureate for the Minnesota Orchestra.

*Valentino Dances* is a collection of music extracted from his opera *The Dream of Valentino*. The opera tells the story of Rudolph Valentino, an Italian actor who moved to the US during the silent film era in pursuit of fame and fortune, but was taken advantage of repeatedly and died prematurely at the age of 31. Argento writes in *Catalogue Raisonné as Memoir*: “The opera contains three tangos, each associated with a different stage of Valentino’s career: the first as a newly arrived immigrant working as a taxi dancer [a skilled dancer paid to be a dance partner at a social dance] in New York; the second at a Hollywood party given by Alla Nazimova during which he proposes to and is accepted by Natasha; the third after an injunction bans his participation in films and he is forced to perform in vaudeville houses to earn his living. In *Valentino Dances* (the word dances is intended here as a verb, not a plural noun), all three tangos are presented in that chronological order, but other material is introduced as well. The suite also includes what amounts to a concertante role for an instrument I had never used before: the piano accordion.”

—Dillon Parker, trumpet
Piano Concerto French composer Francis Poulenc was born in 1899 and grew up in a musical household, influenced by his mother’s piano playing. He started piano lessons at the age of five, and at sixteen became the pupil of renowned pianist and teacher Ricardo Viñes. Viñes had a huge influence on Poulenc’s personal and musical growth—both of Poulenc’s parents died shortly after he began studying with Viñes, thus he became a kind of default father for the youth. Viñes was also the first to encourage young Poulenc to compose. Poulenc gained a strong reputation in the world of music, and he associated regularly with composers such as Ravel, Satie, and Milhaud, which led to the inclusion of his name amongst Les Six. Poulenc served brief stints as a soldier in both World Wars, continuing to compose as he did so. He died of a heart attack in 1963, and per his instructions, none of his music was performed at his funeral. He is buried at Pére Lachaise Cemetery alongside his family.

Poulenc was known for creating stirring melodies, and his Piano Concerto is no exception. Written in 1949, this concerto was commissioned by the Boston Symphony Orchestra and premiered in 1950 with the composer himself as the soloist. The work is divided into three movements, each one being shorter in length than the previous one. The first movement opens with a haunting melody in the piano and soaring string parts, eventually leading into a wide variety of melodic themes, including playful, serious, stormy, and romantic. The second movement begins and ends with a soft, tender melody, with more dramatic material in the middle and rich harmonic structure throughout. The third movement, entitled “Rondeau a la Francaise,” is a quick, light-hearted movement that remains fast-paced all the way to the end. The entire concerto showcases Poulenc’s gift for creating incredible melodies, stirring an array of emotions in listeners.

—Erin Hobbs, graduate conductor

Symphony No. 10 Dmitri Dmitriyevich Shostakovich was a Russian composer and pianist who lived from 1906-1975. Shostakovich was born in Saint Petersburg and was the second of three children. He first started studying the piano with his mother at the age of nine and showed great musical talent. At the age of thirteen, Shostakovich began his studies at the Petrograd Conservatory where he composed in the style of Stravinsky and Prokofiev. Shostakovich’s first largely recognized work was his First Symphony, which was written as a graduation piece. After graduating from the Conservatory, Shostakovich attempted to succeed as a concert pianist and as a composer. He was critiqued as a pianist for being emotionally restrained in his performances. However, his First Symphony was so well received that he decided to focus on composition. In 1936, Shostakovich fell from favor with the Russian public because of the brutal reviews of his opera Lady MacBeth. It was also poorly received by Joseph Stalin, the leader of the Soviet Union at that time. His income suffered, as did his commissions. Also, many of Shostakovich’s friends and family were killed in The Great Terror in 1936.

During the Second World War, Shostakovich wrote his Seventh Symphony which was, whether truthfully or not, officially claimed as a nationalist piece of music meant to represent the people of Leningrad’s brave resistance to German invaders. In 1943, the Russian public wanted a celebratory and triumphant work from Shostakovich to celebrate the recent victories of the Red Army, but his Eighth Symphony, which was written around the same time, was just the opposite of celebratory. It is one of Shostakovich’s most somber works, and as such the government decided to name it after Stalingrad, as a memorial of those who had died in that battle there. However, the Eighth Symphony suffered more criticism and was unofficially banned until 1956. In 1948, Shostakovich and his music were denounced for being too formalistic under the Zhdanov Decree. This decree accused many Russian composers of the same formalism, which the government did not want because of its Western influence, rather than purely Russian music. As a result of the decree most of Shostakovich’s works were banned. While Shostakovich was unable to secure any commissions for his works, he resorted to writing film music scores. On multiple occasions Shostakovich was coerced into being a tool for the government, having to write a specific way and say certain things that aligned with the government’s viewpoints. After Stalin’s death in 1953, Shostakovich began to recover as an artist, and is that same year he wrote his Tenth Symphony. Shostakovich joined the Communist Party in 1960—a decision that may not have been entirely his own and yet another instance of the Soviets using him as a musical puppet. Shortly thereafter, the Communist Party published a series of articles under Shostakovich’s name denouncing individualism in music, though he was not the author. Shostakovich’s health began to decline after 1961 and his medical issues compounded during his final years. His pondering of his own mortality can be seen throughout many of his later works. Shostakovich finally died in 1975 of lung cancer.
Shostakovich's Tenth Symphony was composed in 1953, following the death of Joseph Stalin. It was premiered by the Leningrad Philharmonic Orchestra on December 17, 1953. The Tenth Symphony was the first symphonic work that Shostakovich wrote following his second denunciation in 1948.

In the first movement, Shostakovich quotes the second of his Four Pushkin Monologues called What is My Name? The second movement is a violent scherzo that is said to have been a musical portrait of Stalin himself, yet it cannot be known for certain because so much of what Shostakovich wrote was duplicitous; the surface had one meaning, and on a deeper level another meaning. The third movement is built around Shostakovich's musical signature and the Elmira theme. His musical signature spells DSCH. In German notation S is E-flat and H is B-sharp, so in the context of the piece, the progression D E-flat C B-sharp occurs very frequently. The Elmira theme is similar to the DSCH melody in that it spells out Elmira in a combination of French and German notation. The notes are E La Mi Re A, which all in one form are E A E D A. The theme represents Elmira Nazirova, one of his piano students with whom he fell in love. The fourth movement starts with a naively happy tune which turns into a recurrence of themes from the second movement, ending with repeated statements of the DSCH melody and mode mixture to E major.

—Connor Bogenreif, cello

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 Così 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 Museuminsel-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.
ABOUT YIANNI ILIADIS

Yianni Iliadis is a graduate student in piano performance at CSULB. He completed his Bachelor of Music degree at the University of Macedonia, Greece and holds the piano diploma from the State Conservatory of Thessaloniki, Greece. He is currently studying under the tutelage of Dr. Shun-Lin Chou and is also the graduate assistant of the Keyboard Studies program. He is recipient of the Bob Cole Scholarship, and the Frank A. Lee & Elaine Richey Scholarship. Yanni’s performance of Poulenc’s Piano Concerto is the result of his winning the 2014 Concerto Competition at the Bob Cole Conservatory of Music.

A sought-after accompanist and chamber musician, Mr. Iliadis collaborates actively in student recitals, and serves as the pianist of the First Christian Church of Torrance. He has performed in a variety of Cole Conservatory sponsored concerts, including the BCCM Showcase, Multi-Piano Extravaganza, Piano Showcase, and Piano Plus!, as well as in master classes with such notable teachers as Edward Wolanin, Daniel Shapiro, and Joseph Kalichstein.

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