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, FEBRUARY 5, 2016  8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Andante & Allegro from Saxophone Concerto ............................................................................................... Henri Tomasi
(1901-1971)

Paul Cotton—alto saxophone
BCCM 2015/2016 INSTRUMENTAL CONCERTO COMPETITION WINNER

Knoxville-Summer of 1915 .................................................................................................................................Samuel Barber
(1910-1981)

Jeannine Robertson—soprano
BCCM 2015/2016 VOICE CONCERTO COMPETITION WINNER

Erin Hobbs—graduate conductor

INTERMISSION*

Symphony No. 3 in E-flat major, Op. 55 “Eroica” ......................................................................................Ludwig van Beethoven
(1770-1827)

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

** 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

Saxophone Concerto

Henri Tomasi was born on August 17, 1901 in Marseilles, France, where he developed a fascination with life at sea, and as a child hoped to one day be a sailor. His course quickly changed when his father saw young Henri’s potential as a musician, and enrolled him in the Conservatory of Marseilles. He later attended the Paris Conservatory at the age of 16, and won several prestigious prizes for his works, including the Prix de Rome. He was both composer and conductor, however he later retired as conductor and focused solely on composing.

Tomasi composed his Concerto for Saxophone in 1949. It was a competition piece written for Marcel Mule, one of his earlier professors of saxophone in the Paris Conservatory. Tomasi’s compositional influences came from great composers such as Milhaud and Ravel. The opening “Andante” section of the Concerto includes pentatonic...
melodies juxtaposed over complex bitonal harmonies, characteristic of 20th-century French music. It is mysterious and foreboding, evoking a vast sea of rolling dark waves. The “Allegro” section of the movement is marked by an off-kilter 5/4 rhythm with a recurring triplet motif. It can be described as an unbalanced force of shifting moods of the time after World War II. Many soldiers and civilians had undergone unspeakable tragedies when France was taken over by the Nazi regime. This piece reflects the emotions felt during this time. Henri Tomasi’s Saxophone Concerto brought forth the instrument’s potential as a serious concert solo instrument.

—Dillon Parker, trumpet

Knoxville—Summer of 1915  In January of 1947 Samuel Barber read the short autobiographical sketch, written by James Agee in 1938. This prose piece later became the preamble to Agee’s Pulitzer Prize-winning book, A Death in the Family, published in 1957, two years after the author’s death. Barber was deeply moved by the text and immediately inspired to set it to music. As Agee describes a summer evening in his native Knoxville, Tennessee, in a dreamlike narrative from the point of view of a child, Barber was reminded of his own childhood, having experienced similar evenings in his hometown of West Chester, Pennsylvania. In just a few days, Barber completed the text closely based on Agee’s writing, and planned a setting for soprano and orchestra. The next month, American soprano Eleanor Steber commissioned Barber to write a work, and he completed the piece on April 4th of that year. Steber was moved by Agee’s words in the same way, exclaiming that, “[that] was exactly my childhood in Wheeling, West Virginia.” Barber’s self-described “lyric rhapsody,” his sweet neo-Romantic music flows in a leisurely manner, the orchestration following the text closely. The orchestra and voice mesh perfectly together, painting nostalgic, dreamlike imagery, vividly evoking memories of a time when life in America seemed simpler than it does today.

—Emma McAllister, violin

“Eroica” Symphony Ludwig van Beethoven was a German composer who lived from 1770 to 1827 and was born in the city of Bonn to a father who was a musician. Despite being the second born child, he was the oldest of three brothers who survived infancy. He began his first lessons on the keyboard, violin, and viola with his father and other local musicians. His father knew of the success of the child prodigy Wolfgang Amadeus Mozart, and his sister Nannerl, and he wanted the same for his son. He pushed Beethoven very hard when he was young, wanting Beethoven to have the same career as Mozart. His father’s intense drive for Beethoven to become a better pianist, and his alcohol abuse problems made things difficult for the young Beethoven. He received his first composition lessons at the age of nine with Christian Gottlob Neefe. At the age of twenty-two Beethoven moved to Vienna and focused on performance. He was quickly recognized as a virtuoso pianist in Vienna and began receiving offers for financial support from local noblemen. Beethoven studied composition while in Vienna with such teachers as Haydn, Salieri, and Albrechtsberger. His compositions gained more traction as he publicly performed some of his early works and his friend, Nikolaus Simrock, began publishing them. These works gained him recognition as a composer with the potential to be another Haydn or Mozart.

Beethoven unfortunately started to lose his hearing around 1800. His hearing gradually declined until he could no longer hear at all in the last few years of his life. Surprisingly, this is the time when some of his most well-known and long lasting compositions were written. Although Beethoven was losing his hearing and was highly frustrated that one of his most important faculties as a composer was failing him, he threw himself fully into his music to save himself from this dilemma because he expressed that there was still so much music he had left to write. Much of his adult life was spent alone and miserable as he was known to be cantankerous, paranoid, and not physically attractive. Beethoven eventually died in 1827 from liver disease. Despite his complete deafness by the end of his life, and his general unpleasant nature, Beethoven is arguably the most influential composer of all time. He changed so many conventions in the way that music was written that musicologists claim that he single-handedly ushered in the Romantic era of music.
In 1804 he wrote his Symphony No. 3 in Eb Major, Op. 55. Napoleon Bonaparte had risen to power and proclaimed himself Emperor. Beethoven was enthralled by a man who came from as obscure beginnings as himself and rose to such great power. In honor of Napoleon, Beethoven dedicated his Third Symphony to him. Later Beethoven became disillusioned with Napoleon and removed the dedication from the front page of the symphony so forcibly that it tore a hole in the manuscript. He renamed the symphony Eroica. The “Eroica” Symphony marks the beginning of Beethoven's middle and more creative period of compositional output where he started experimenting with ideas different from conventional practices.

The work uses a third horn, which is one more than he had used in his two of his previous symphonies. It is written in four movements: Allegro con brio, Marcia funebre: Adagio assai, Scherzo: Allegro vivace, and Finale: Allegro molto. Allegro con brio is in ¾ and is written in sonata form with the first theme stated in the cellos. The first theme ends with a C# which emphasizes the increased use of chromaticism by Beethoven in the work as a whole. After the first theme passes through many instruments, the second theme is presented and then moves to the development. Innovatively, Beethoven uses a new theme in the development which also broke with convention at the time. Just before the recapitulation, the horn appears to come in early, although that is the way it is written. The movement ends with a large coda. Marcia funebre: Adagio assai is a funeral march in C minor with a trio in C major. The second movement utilizes many fugues to develop the material. Scherzo: Allegro vivace is an extremely fast movement in ¾ which features its themes at dynamics ranging from pianissimo to fortissimo. All of the rhythms are highly syncopated and the Trio section features hunting calls in the horns. Finale: Allegro molto uses a theme that Beethoven had used in previous compositions and is a set of variations on this theme. The theme was used in his Eroica Variations, Op. 35 and the finale to a ballet entitled The Creatures of Prometheus, Op. 43. The symphony ends with a presto coda which is reminiscent of the opening of the fourth movement.

—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 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. 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 ERIN HOBBS**

Erin Hobbs received her Bachelor of Music degrees in Trumpet Performance and Music Education from CSULB in 2009, where she studied with Rob Frear and Christopher Still. During her undergraduate studies, she toured with the Wind Symphony in 2002 to the United Kingdom and performed in various ensembles, which includes playing principal trumpet in the University Symphony Orchestra. After graduating, she received her teaching credentials in Music and Multiple Subjects and has been happily teaching elementary music in the Walnut Valley Unified School District since 2010.

Erin currently plays principal trumpet for the Orange County Millennial Choirs and Orchestras. She managed the orchestra for OCMCO from 2012-2015, which included several recording sessions and a performance at the ACDA National Conference in Dallas in 2013. She also plays piano and trumpet professionally in the LA and Orange County areas. Erin loved playing trumpet under Dr. Müller-Stosch's direction so much as an undergraduate that she decided to return to the Bob Cole Conservatory of Music. She is currently pursuing a graduate degree in orchestral conducting with Dr. Müller-Stosch.

**ABOUT PAUL COTTON**

A native of Southern California, Paul Cotton is an accomplished player as both performer and instructor in Orange County. Paul had the opportunity to play in prestigious venues, including Carnegie Hall, Seoul Performing Arts Center, Carpenter Center, and numerous university campuses. He has performed in many competitions, including top prize at the regional and state rounds of the Music Teacher National Association Young Artist solo competition and 1st in state rounds of the Music Teacher National Association chamber music competition. He recently won the BCCM concerto competition at his school. Paul performed across the nation for numerous events, including the North American Saxophone Alliance (NASA) in Arizona and the International Saxophone Symposium hosted by the Navy Band with his quartet in Virginia. Paul had the opportunity to work with John Sampen, Eugene Rousseau, Leo Potts, Dr. Julia Nolan, and the Habanera Saxophone Quartet and is currently studying with James Barrera with additional instruction from Jay Mason, Yi Chen, and Stephanie Getz.

Paul entered CSULB with a full-tuition scholarship and received other awards such as the Ebell Scholarship, Cypress Performing Arts scholarship, Woman's club scholarship, and many others. Paul is currently getting his Bachelor of Music in Performance at California State University, Long Beach. Paul is principal saxophonist in the CSULB Wind Symphony and is also the lead alto player of his school's jazz combo. He teaches privately to young students in orange county, receiving top chairs in their high school band and honor bands including District and All-Southern. Over the summer, he volunteers teaching high school students the fundamentals of saxophone playing throughout his community. Paul had performed under notable conductors such as H. Robert Reynolds, Sharon Lavery, Dr. Thomas Lee, Johannes Müller-Stosch, John Allan Carnahan, and Dr. Jermie Arnold.
ABOUT JEANNINE ROBERTSON

Jeannine Robertson is a senior at the Bob Cole Conservatory and studies voice under the direction of Shigemi Matsumoto. She is currently in the CSULB chamber choir, directed by Jonathan Talberg, and in the Opera Institute under the direction David Anglin and Brian Farrell.

Jeannine has been performing since the age of six and has been a featured vocalist with the Arrowhead Arts Association, The Blue Jay Jazz Foundation, and The Duke Ellington Honor Jazz Ensemble. With the BCCM Opera Institute she has performed scenes from Bizet’s Carmen, Donizetti’s L’Elisir D’amore, Mozart’s Mitridate, Marriage of Figaro, and Così fan Tutte, Bernstein’s Candide, Dvorak’s Rusalka as well as chorus in Mozart’s Don Giovanni. Past roles include Pamina in Mozart’s Die Zauberflöte and Adina in L'Elisir D'amore.

Jeannine will be playing the role of Marie this spring in the opera institute’s production of The Bartered Bride by Bedrich Smetana. Jeannine is excited to announce that she will be attending The Aspen Music Festival this summer.

UPCOMING EVENTS

* Events marked with an asterisk are free with a valid Music Major Pass.

- **Monday, February 8, 2016:**
  Faculty Chamber Music, Rena Urso-Trapani, coordinator 8:00pm Daniel Recital Hall Tickets $10/7 *

- **Tuesday, February 16, 2016:**
  Musical Masterpieces of the Baroque Era, John Barcellona—flute, Mark Uranker—piano, David Garrett—cello 8:00pm Daniel Recital Hall Tickets $10/FREE

- **Friday, February 19, 2016 & Saturday, February 20, 2016:**
  The Beach Café, Jonathan Talberg, director 8:00pm Daniel Recital Hall Tickets $10

- **Friday, March 4, 2016:**
  Bob Cole Conservatory Symphony, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets $15/10

- **Friday, April 8, 2016 @ 8:00pm**
  Saturday, April 9, 2016 @ 2:00pm/8:00pm
  Sunday, April 10, 2016 @ 2:00pm:
  Smetana’s The Bartered Bride, Johannes Müller-Stosch—conductor, Andrew Chown—director
  University Theatre Tickets $25/15

- **Saturday, April 30, 2016:**
  Celebrating Music—Verdi’s Requiem, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets $15/10
PERSONNEL

Bob Cole Conservatory Symphony

Johannes Müller-Stosch—Music Director / Erin Hobbs—Assistant Conductor

Violin I
Jessica Livermore, Concertmaster
Sam Lorenzini
Emma McAllister
Kenichi Kiyama
Hannah Yim
Crystaline Tran
Margaret Potter
Jackson Snead
Ricardo Rios
Emmeline Cosman

Violin II
Korina Davis, Principal
Iliana Bojinova Nedialkova
Sage Barton
David Kang
Esbeyde Sanchez
Alicia Rubio
Jorge Vazquez
Joseph Ceman
Donghyun Kim

Viola
Trevor Torres, Principal
Seulgee Park
Taylor Cooksey
Janice Iorga
Angela Borlasa
Alfonso Castaneda

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

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

Flute/Piccolo
Elizabeth LaCoste*^  
Kelly Catlin+
Catherine Hirabayashi

Oboe
Spencer Klass, Principal
Seth Leue
Soli Jones

English Horn
Soli Jones

Clarinet
Carrie Johnston*^  
Nick Cotter*
Michael Miller

Bassoon
Emily Prather, Principal
Jeff Wassik

Contrabassoon
Shannon O’Neill

Horn
Liam Lacey*+  
Jennifer Ornelas^  
Brendan Marcy
Sarah Krueger
Katy Robinson

Trumpet
Vincent Sciacca+*
Dillon Parker^  
Gordon Pettigrew

Trombone
Zach Jacobs, Principal
Olivia Aoki
Gabriel Roque

Tuba
Joseph Mora

Timpani
Benjamin Irons, Principal
Adam Lopez, Asst. Principal

Percussion
Michael King, Principal
Evan Perkins
Matt Gilbert

+ Principal on Tomasi  
* Principal on Barber  
^Principal on Beethoven
Bob Cole Conservatory Donors

The Bob Cole Conservatory of Music at CSULB recognizes and thanks the following donors for their generosity to our students and programs. Included are donors who have contributed to the Annual Fund and Special Events from Fall 2015. Private donations help support scholarships, production, tours, and concerts.

Legacy Donors
Anonymous
Bob & Regena Cole
L. Patrick Pritchard

Golden Baton Circle ($50,000 and above)
Hon. Jacob Adajian
Beverly August †
   (In memory of George August)
Dramatic Allied Arts Guild
Ella Fitzgerald Charitable Foundation
Centennial Properties
Fine Arts Affiliates
Joanne France
The Ann & Gordon Getty Foundation
Dr. Matthew & Mrs. Roberta Jenkins Family Foundation
Kip Polakoff †
   (In memory of Carol Polakoff)
The Estate of Virginia Skinner

Directors Circle ($10,000-$49,999)
Hon. Burton Barnett
California Community Foundation
William Gillespie Foundation
James Herley
Frieda Caplan
Shigemi Matsumoto & Marty Stark
   (In memory of Moriichi & Suki Matsumoto)
Irene S. Meyer
Presser Foundation
Sigma Alpha Iota Fraternity
Hon. Samuel W. Warner

Impressario ($5,000-$9,999)
Sally & Larry Curry
Marvalee Cariga
   (In memory of Daniel Cariga)
Lee DeBord
Kari & Arlena Kauppi †
Long Beach Community Concert Association
Dr. Charmaine Meyer †
John & Alaine Weiss
   (In Memory of Bernice M. Weiss)

Crescendo ($1,000-$4,999)
Lillian V. Bishop
Richard & Susan Blum
Dr. Ella M. Burnett (In memory of Minnie Glenn)
Randolph Currin, Jr.
Norman & Diane Delaterre
Louise Fenn
Mr. Mike Goldberg
   (LB Community Concert Association)
Lawrence Guess
   (In memory of Judy Guess)
Jack & Marilyn Kates †
Mr. & Mrs. Frank Lee (In memory of Elaine Richey)
Mr. & Mrs. Clifford Lee
Paul & Jane Lindsey
Long Beach Community Foundation
Los Altos United Methodist Church
Myrna Mallek-Roth
Patrick & Karen McDonough
Roberta Medford
Eric Lou Mellencamp
Mark & Roberta Morrison
Mike & Erin Mugnai*
Mr. & Mrs. Richard Nelson
Opera 100
Dr. Donald & Sandra Para
John & Evelyn Puhlmann
John Queen
Craig and David Richey
John J. Shaak
Ivan A. Shulman
Robert & Janet Spidell
Starbucks Coffee Company
Virginia L. Stevens
Dr. Michael Stugrin & Brian Buchanan
Dr. Jonathan Talberg
Yamaha Corporation of America

Bravo ($500-$999)
Karl & Marguerite Anatol
Mr. & Mrs. Murray Auerbach
Kay Bailey
Bud Bisbee
Donna Estrin
Friends of the Los Angeles Bach Festival
Eric & Normajean Janssen
Linda Maxwell
Roberta Medford
William & Elaine Miller
Tammy Reichley
Linda Schnabl
Morton & Susan Stuhlbarg
Paul Sumi
Claude & Bernadette Taniguchi
Mr. & Mrs. Charles Tickner
Al & Clara Totten
West Coast Jazz Party LLC

† Opera Institute Board Members
* In-Kind

A BIG THANK YOU to the many supporters who contributed between $1 and $499. to the Bob Cole Conservatory of Music. We are grateful for your support!

For more information and tickets please call 562.985.7000 or visit:
WWW.CSULB.EDU/MUSIC

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.