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, MARCH 4, 2016  8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Overture to *The Barber of Seville* .................................................................................................................. Gioachino Rossini
(1792-1868)

Erin Hobbs—graduate conductor

Triple Piano Concerto in F Major, K. 242 ......................................................................................................... Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo (Tempo di Minuetto)

Brian Farrell—piano
Clara Cheng Stosch—piano
Johannes Müller-Stosch—piano

INTERMISSION*

Overture to *The Bartered Bride* .................................................................................................................. Bedřich Smetana
(1824-1884)

Violin Concerto No. 1 in F minor, Op. 11 ........................................................................................................... Pancho Vladigerov
(1899-1978)

Agitato
Andante cantabile
Allegro ma non troppo

Moni Simeonov—violin

** 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

OVERTURE TO THE BARBER OF SEVILLE

Gioachino Rossini was born in Pesaro,
Italy in 1792 and died in Paris, France in 1868. Rossini completed forty operas over the course of his life and is best
known for his contributions to the genre of *opera buffa*, or comic opera. This style is characterized by its light-hearted humor and iconic, singable melodies. Rossini is often credited with breaking away from and redefining the traditional forms of opera buffa. He achieved this by embellishing his melodies, animating his ensembles, employing unusual rhythms, and restoring the prominence of the orchestra’s role in operatic productions. Some of his most famous works include *Cinderella* (1817), *Semiramide* (1823), and *William Tell* (1829). Rossini was an admirer of Mozart’s work, and carefully studied his operatic models. In turn, Rossini’s own accomplishments in opera composition are widely regarded as the inspiration for those who succeeded him, including Verdi, Puccini, and Wagner.

*The Barber of Seville* is Rossini’s seventeenth opera and was completed in 1816 when he was only 24 years old. It premiered in Rome that same year. Shortly before the work’s first performance, Rossini lost the score to the original overture while en route from Bologna to Rome. Unable to compose a new one in time, Rossini substituted the overture he had written for *Aureliano in Palmira*, an opera seria (serious opera) that he had composed three years before. Ironically, the overture was made famous in the context of its affiliation with *The Barber of Seville*, although it is melodically and thematically unrelated.
to the opera that follows it. The music itself has been linked with high-spirited humor, as evidenced by its appearances in
the Beatles' film Help, an episode of the sitcom Seinfeld, and a Bugs Bunny cartoon. The overture's dramatic introduction,
memorable dance-like melody carried by the strings, the humorous theme heard in the woodwinds and horns, and a
triumphant conclusion have collectively made this one of Rossini's most iconic works.

—Nick Cotter, clarinet

Triple Piano Concerto  

Wolfgang Amadeus Mozart was born Salzburg, Austria and died in Vienna. In 1776, he composed three piano concertos, one of which was the Concerto in F for Three Pianos and Orchestra. During this year, the rate at which Mozart composed was much faster than that of the previous year. Additionally, he and his father traveled to Vienna to find other employment only to fall short. Mozart was still working under commission in Salzburg and was composing pieces like a factory. It is during this time when Mozart began to take on personal projects for friends and composed music unintended for serious listening, called Mozart muzak.

While works for four-hand piano rapidly gained attention for domestic and casual social use, concertos for two pianos were very much a novelty and reserved for public events. A concerto for three pianos was not only rare but extravagant and also somewhat impractical for performance.

Mozart finished the Triple Piano Concerto in February of 1776 but not much is known about its premiere. In 1780 he rearranged the concerto for only two pianos, to be performed by himself and another pianist. For practical reasons, the work is now typically played in its two-piano form. It follows the standard concerto form of a quick first movement (allegro), slow second movement (adagio), and a dance-like third movement (Rondo: Tempo di Minuetto). The magic of the piece is in how the soloists pass along the melodies to each other. It is an almost operatic interplay of instruments. The soloists also have to agree on some of the shaping, weighting and phrasing. The work demonstrates the shared joy and musical friendship across three keyboards.

—Crystaline Tran, violin

Overture to The Bartered Bride  

Bedřich Smetana was regarded in his homeland as the father of Czech music. Internationally, he is best known for his opera The Bartered Bride and for the symphonic cycle Má vlast (“My Homeland”), which portrays the history, legends and landscape of the composer’s native land. At this stage in Smetana’s career, his command of the Czech language was poor. He became Chorus Master of the nationalistic Hlahol Choral Society soon after his return from a self-imposed exile in Sweden. As his fluency in the Czech language developed, he composed patriotic choruses for the Society. In March of 1863, Smetana was elected president of the Umělecká Beseda music section, a society for Czech artists. In September of 1874, Smetana told the Provisional Theatre he would resign his appointment unless his health improved. He had become totally deaf in his right ear, and by October, all hearing was lost. After his subsequent resignation the theatre offered him an annual pension of 1,200 gulden for the continued right to perform his operas, an arrangement which Smetana reluctantly accepted. In January 1875 Smetana wrote in his journal: “If my disease is incurable, then I should prefer to be liberated from this life.” Within the year, Smetana not only lost his hearing, but watched the rapid decline of his relationship with his wife, and mother to his children. Though divorce was considered, the couple remained unhappily together. His health continued to decline, leading to his admittance to Kateřinky Lunatic Asylum in April of 1884, only to pass one month later.

The first measures of The Bartered Bride were composed in July of 1863 and completed over the next three years. The opera’s debut performance was held in Prague on May 30, 1866. The first performance was a failure; it was held on one of the hottest evenings of the year, on the verge of the Austro-Prussian War, with Bohemia under imminent threat of invasion by Prussian troops. Unsurprisingly, the occasion was poorly attended, and receipts failed to cover costs. When presented at the Provisional Theatre in its final form, in September 1870, it was a tremendous public success. The Bob Cole Conservatory Opera Institute is performing The Bartered Bride as our CSULB Spring 2016 opera. The performances will be April 8-10 in the University Theater.

—Catherine Hirabayashi, flute
Pancho Vladigerov was a Bulgarian composer, pedagogue, and pianist who lived from 1899 to 1978. Vladigerov and his twin brother, Lyuben, were born in Zurich to a father who was a lawyer and a mother who was a doctor. Although born in Switzerland, Vladigerov was raised in Shumen, Bulgaria. His mother was of Russian and Jewish descent, and her father, Vladigerov's grandfather, played an influential role in Vladigerov’s musical development. The brothers began learning music at the age of seven. Pancho on the piano and Lyuben on the violin. Their grandfather would practice with them, and taught them Jewish folk songs which later inspired some of Vladigerov’s compositions. When Vladigerov’s father died in 1908, the family moved to Sofia where Vladigerov began composition lessons with Dobri Hristov. A couple of years later Vladigerov’s mother was able to send both boys to study music in Berlin at the Staatliche Akademische Hochschule für Musik on a scholarship. Vladigerov studied composition and piano with Paul Juon, Karl Heinrich Barth, Leonid Kreutzer, Friedrich Gernsheim, and Georg Schumann while he was in Berlin. After graduating in 1920, Vladigerov went to work for the Deutsches Theater in Berlin with theatre director Max Reinhardt where he was influenced by the music of Richard Strauss since Reinhardt worked closely with him at the same time. Vladigerov worked there until he finally returned to Sofia in 1932. There he was appointed professor of piano, chamber music, and composition at the State Academy of Music, now named after him. After his music was published by Universal Edition in Vienna in the 1920s, Vladigerov started to gain European fame. He toured as a pianist performing primarily his own works, which added to his prominence. His works were well known internationally, however, today he only remains a popular name in Bulgaria. Similar to other composers, his “voice” as a composer was deemed to be the national sound of Bulgaria, making everything that he wrote nationalistic. Vladigerov remained in Bulgaria and spent the later years of his life continuing his steady stream of musical output in all different genres until his unexpected death in 1978 caused by heart failure.

Pancho Vladigerov’s Violin Concerto No. 1 was written in 1921 and dedicated to his brother Lyuben. The concerto was first performed in the same year by Gustav Haveman with the Vienna Philharmonic under the baton of Fritz Reiner. During its composition, Vladigerov asked both his brother and Gustav Havemen, one of his brother’s violin teachers, for their advice on composing the violin part. This concerto is essentially the first Bulgarian violin concerto ever written. Vladigerov was influenced by the musical languages of Strauss, Debussy, Wagner, Liszt, and Sibelius. He was the first to incorporate the large late-Romantic orchestral sound accompanied by instrumental solos characteristic of the symphonic tone poems of that period with Bulgarian folk elements. Unlike other Bulgarian music, Vladigerov’s use of folk music is secondary to his sake and dramatic use of thick late Romantic orchestration and whole tone scales.

The concerto is written in three movements: I. Agitato II. Andante cantabile III. Allegro ma non troppo. Despite being written in three movements, each movement flows into the next without break although the characters of each are quite distinct. The first movement has a very short orchestral introduction before the violin presents the first theme. There is an orchestral interlude before the second theme is presented in the violin and before the second movement begins. The Sibelius violin concerto is quoted in the first movement. The second movement starts without a break between the movements and the violin soars above the coloristic orchestral texture which supports it. The middle section of the second movement is much faster before returning to the original song-like theme. The end of the movement presents a quotation of a Bulgarian folk piece Mari More Momichenche in the oboe before transitioning into the third movement. The third movement expands upon this quotation of the Bulgarian folk song before presenting a second theme and then recapitulating both themes, ending with a virtuosic coda. Throughout the concerto, Vladigerov’s writing is unconventional in that he writes a concerto for such a large orchestra, omits a cadenza in any of the movements, and uses solos within the orchestra. The concerto as a whole is extremely virtuosic utilizing the full range of register and dynamics available to the violin.

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 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 BRIAN FARRELL

Brian Farrell currently holds the position of Music Director and Conductor of Repertory Opera Company of Los Angeles, which produces four operas per season. He is also on the voice faculty of the Bob Cole Conservatory of Music at California State University, Long Beach. In 2000 he held the position of Assistant Conductor with Los Angeles Opera where he worked with Placido Domingo, Carol Vaness, and Rodney Gilfry among many others. He also made his Carnegie Hall debut in January of 2000 when he performed with Baritone, Lester Lynch on the Marilyn Horne Gala Concert. Praised for his “powerful and moving” solo performances and “imaginative and sensitive accompaniment,” Mr. Farrell has performed with such artists as violinist Chao Liang Lin, cellists Fred Sherry and James Kreger, and pianist Samuel Sanders. He has also collaborated in extensive recital performances with tenor, Robert White, who is currently a faculty member of The Juilliard School.

Mr. Farrell holds both Bachelor’s and Master’s Degrees from The Juilliard School where he studied piano with Jerome Lowenthal, opera with Diane Richardson, and vocal accompanying with the late Samuel Sanders.

ABOUT CLARA CHENG STOSCH

A native of Taiwan, collaborative pianist Clara Cheng Stosch has worked extensively in recitals, masterclasses and studios with renowned musicians, including pianists Malcolm Martineau, Martin Katz, Warren Jones, Michael Boyd, and Walter Ponce; violinists William Fitzpatrick, Kurt Sassmannshaus, Paul Kantor, Mark Kaplan and Earl Carlyss; violists Donald McInnes and Robert Becker; tenor Robert White, baritone Vladimir Chernov, bass Eric Halfvarson, and soprano Haeji Chang, among others. She has performed both solo repertory and chamber music in prestigious venues such as Soka Performing Arts Center, Zipper Hall in Los Angeles, Irvine Barclay Theater, and Alice Tully Hall at Lincoln Center in New York City, as well as international venues in Italy, Japan and Taiwan. She had also received various awards, including first prize from the Benno Rubiny Competition, and Gluck Fellowship.

A much sought-after collaborative pianist in Southern California, Cheng currently serves as the vocal coach at Fullerton College, faculty pianist at Chapman University, and opera coach at California State University, Long Beach. She has served on the faculty of the Art Song Festival in Toledo, Ohio, and Idyllwild Summer Arts Programs in California as faculty and joined the faculty of OperaWorks. Cheng was invited to Aspen Opera Theater Center in summers of 2009 and 2010 as a fellowship coach where she worked with soprano Dawn Upshaw and stage directors Edward Berkeley and Garnett Bruce. Cheng also participated in the Music Academy of the West 2007 as a collaborative piano fellow. Cheng joined Operafestival di Roma repeatedly as a vocal coach and recital pianist, in which she worked closely with sopranos Elizabeth Dodd and Beverly Hay in preparing young participants for public performances in central Rome.
Cheng received her Doctorate of Musical Arts in Keyboard Collaborative Arts from USC, Master of Music in Collaborative Piano from The Juilliard school, and Bachelor of Music from University of California in Los Angeles. Teachers with whom she studied include pianists Dr. Alan Smith, Jonathan Feldman, Brian Zeger, Margo Garrett, and Walter Ponce.

ABOUT MONI SIMEONOV

A native of Bulgaria, Moni Simeonov began playing the violin at age 5, and ten years later, came to the US on a full scholarship to the Idyllwild Arts Academy in California. He is pursuing doctoral studies at USC’s Thornton School of Music where he studies with Midori and serves as Adjunct Instructor of Violin and Chamber Music. An active member of the IRIS Chamber Orchestra, Mr. Simeonov also performs with the Los Angeles Chamber Orchestra, Opera, Master Chorale, Ensemble San Francisco, and serves as the acting Concertmaster for the Sacramento Philharmonic. His doctoral studies include minor fields in Viola Performance, Schenkerian Analysis, Japanese Language, as well as an emphasis on the interpretation of Balkan folk music. On tour and in LA, Mr. Simeonov dedicates considerable time and energy to community engagement work and to musical activities and presentations for young people. For the last five seasons, Moni has performed and coached alongside Midori for her Orchestra Residencies Program American and International tours and in 2012, he became the Director of the program.

Moni’s first CD recording was a result of his winning the Idyllwild Arts Academy Concerto Competition. Upon graduation from Idyllwild, he was named Most Outstanding Musician of his class. He continued his education at the Eastman School of Music, where he studied with Zvi Zeitlin on full scholarship, earned first prize at the school’s concerto competition, and was awarded a Performer’s Certificate. While at Eastman, he regularly performed on the school’s Antonio Stradivari of 1714. He also served as concertmaster for the Eastman Symphony, Philharmonia, and Opera Orchestrass. Having earned his Artist Diploma from Yale University, Mr. Simeonov completed his Master’s in Music there with Ani Kavafian and was concertmaster for the Yale Philharmonia Orchestra and New Music Ensemble. Following Yale, he earned a Graduate Certificate Degree from USC’s Thornton School of Music, where he studied with Midori and received the Outstanding Student Award in May 2009. Mr. Simeonov has attended several summer performance festivals, including Tanglewood, the Music Academy of the West, Pacific Music Festival, the New York String Orchestra Seminar, the Oregon Bach Festival, and Atlantic Music Festival. In the summers, Moni serves as a violin and chamber music faculty at University of Maine’s Chamber Music Institute.

Mr. Simeonov has concertized and taught around the United States, South America, Europe, Asia, and the Middle East. His recordings have been archived by PBS, NPR, KUSC, Bulgarian National Radio and TV, as well as Japanese Broadcasting Company—NHK. Upcoming tour destinations include Brazil, South Africa, Lebanon, and the Czech Republic. Past chamber music collaborations have involved members of the Vienna Philharmonic and the Tokyo and Ying String Quartets, as well as Jerome Lowenthal, Giora Schmidt, Joseph Silverstein, Zvi Zeitlin and Midori.

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.
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