

THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



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# COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

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FRIDAY, FEBRUARY 10, 2012 // 8:00PM  
SATURDAY, FEBRUARY 11, 2012 // 8:00PM

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GERALD R. DANIEL RECITAL HALL  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

*the night copies in all its stars* ..... Alan Shockley  
(b. 1970)

West Coast Premiere

*Appalachian Spring* ..... Aaron Copland  
(1900-1990)

Brandon Faber—graduate conductor  
(Given in partial fulfillment of the Master of Music Degree in Instrumental Conducting)

# INTERMISSION \*

Symphony No. 1 in F minor, Op. 10 ..... Dmitri Shostakovich  
(1906-1975)  
Allegretto—Allegro non troppo  
Allegro—Meno mosso  
Lento  
Allegro molto

\* You may text: (562)-774-2226 or email: [csulborchestra@gmail.com](mailto:csulborchestra@gmail.com) a question about the orchestra or today's program during intermission. Three of the incoming questions will be addressed before beginning of the second half of the program.

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# PROGRAM NOTES

**THE NIGHT COPIES ME IN ALL ITS STARS** Comprising a single movement, *the night copies me in all its stars* for orchestra is an expansion of ideas found in one movement of my set of character pieces for pianist and computer-assisted piano, *black narcissus*. It was written in 2000, and read by the New Jersey Symphony that same year. This orchestral work is, just as are the seven movements of *black narcissus*, connected in various ways to Schubert's lied "Der Doppelgänger," and the German Romantic idea of this shadow image of each of us. It's an idea that each of us has, somewhere in the world, an evil twin, and if the two should meet, it spells death for one.

Each movement of my earlier piano work takes as its title a fragment of poetry related to mirror images, shadows, or twins. The particular fragment also used as the title here is an English translation of a couple of lines from Federico Garcia Lorca's "Cancion del naranjo seco," or "The Song of the Barren Orange Tree." The speaker of that poem is a barren tree in a grove of trees bearing fruit, and feels that in the light of the stars it sees itself mimicked or mocked by these other trees, like faulty mirror-images of itself.

While writing, I began working with a simple four-note idea taken from Schubert's song. I became fascinated by this motive, which is a descending half-step mirrored by another descending half-step separated by a gap. I noticed that this motive is very similar to the musical signature of J.S. Bach (the famous B-A-C-H motive) which is also two descending half steps separated by a gap. Though the original motive was only a starting point and is mostly hidden, you may hear a brief quote of the Schubert late in the work played "distantly" by the four horns.

In 2005 a recording of *the night copies me in all its stars* was released by the Kiev Philharmonic on the CD *Masterworks of the New Era*, Vol. 6, available from several online sellers on CD, and also on iTunes. The Cole Conservatory Symphony Orchestra is performing the West Coast Premiere of the work.

—note by Alan Shockley

## APPALACHIAN SPRING

*Appalachian Spring*, originally composed for a chamber orchestra to the *Ballet for Martha*, has become one of Aaron Copland's most definitive works. The piece premiered with Martha Graham's dance company on October 30th, 1944 at the Library of Congress in Washington D.C., commissioned by the Elizabeth Sprague Coolidge Foundation. The original score called only for 13 instruments because of the small size of the pit at the Library of Congress. After the Ballet's instant success and musical praise, Copland arranged the full orchestral suite in the spring of 1945 where he slightly shortened the work while keeping the major themes and format as it corresponds to the ballet. Sometimes considered populist, *Appalachian Spring* became instantly famous, winning Copland the Pulitzer Prize for music and the New York Music Critics' Circle Award for the outstanding theatrical work of the 1944-45 season.

Copland's successful career as composer, author, teacher, music organizer, and conductor yielded numerous successes, especially the creation of what has become known as the American sound. During Copland's early career, Americans were still discovering and creating what the historically richer European countries had possessed for centuries: a quality in music defining a nationalistic ownership. Copland's emotionally rich, yet restrained, and harmonically and melodically unified compositions helped to form the popularly known American sound in classical music. But it was not until he pieced together musical ideas for a common American culture—wide-open spaces, rhythmic textures from jazz inspirations, and the idea of simple living—that Copland realized and sold to the public our nationalistic American sound. In a world of ever increasing technical performance ability and intellectualization, Copland created sublimity from simplicity, normalcy, and commonality.

Describing his own compositional style as an assembly of materials, Copland is known for covertly inspired jazz and declamatory rhythms, sharp and clear textures, harmonic ambiguity, unpredictable modulations, frequent melodic skips and leaps, and a tight connection between melody and harmony. Even in a piece like *Appalachian Spring*, where a main theme is simplicity, Copland's writing style is complex and places a great demand on the musicians.

While the evocations from the piece relative to the ballet have more to do with water than an Appalachian springtime, audiences have long since attributed to the piece the season of springtime in Appalachia. This marks perhaps a rather innate quality of the music's affect on its listeners because the title was not assigned to the piece until long after its completion. Because of the work's significant popularity, audience reactions are particularly amusing. Even Copland said in 1981, "People come up to me after seeing the ballet on stage and say, 'Mr. Copland...when I hear your music I can just see the Appalachians and I just feel spring.' Well, I'm willing if they are!"

The piece begins with a slow and prolonged introduction. The divided string sections stack neighboring intervals of open fifths creating an expansive and open sound to support solo melodic material, especially from the flute. The commencement of rapid arpeggios and rhythmic variation launch the piece into a dynamic story of country living and human interaction. The most famous quote, the Shaker melody, *A Gift to be Simple*, climaxes the piece after its expansive variations in key, tempo, and harmony. The piece concludes with a hymn-like chorale in the strings, then winds, then strings and winds before fading into an open, white sound just as it began.

—note by Brandon Faber

## SYMPHONY NO. 1 IN F MINOR, OP. 10

Dmitri Dmitriyevich Shostakovich was born on the 25th of September in 1906 in Saint Petersburg, Russia. Shostakovich was regarded as a prodigy at age nine, when he first began taking piano lessons with his mother, Sofiya Vasilievna Kokoulina. He had an uncanny ability to recall exactly what his mother played, note for note, and even followed precisely her exact expressions. Frequently, during his lessons, his mother would catch Shostakovich playing music from his other lessons instead of reading the music in front of him. In 1918 he wrote a funeral march in the memory of two Cadet soldiers. In the following year, when he was thirteen he was introduced into the Petrograd Conservatory. There he studied with some of the great composers of the time, including Alexander Glazunov, who watched and studied Shostakovich's progress and eventually promoted him to study piano with Leonid Nikolayev, composition with Maximilian Steinberg, and counterpoint and fugue with Nikolay Sokolov. Shostakovich's last important event in the Conservatory, at the age of 19, was the composition of Symphony No. 1: the stepping-stone which would lead him to fame. He wrote Symphony No. 1 for a graduation exercise from Maximilian Steinberg's composition class in which many examples of traditional folk music were used. Shostakovich's aunt, Nadezhda Galli-Shohat, heard the American premiere by Leopold Stokowski and the Philadelphia Orchestra, and recognized many fragments that she had heard when she was a child. Most of these fragments were associated with La Fontaine's retelling of Aesop's fable of the "Ant and the Grasshopper" and Hans Christian Andersen's *The Little Mermaid*. Glazunov arranged for the premiere of Shostakovich's First Symphony.

The first movement of the Symphony No. 1 is *Allegretto—Allegro non troppo* and begins very softly, much like chamber music between the trumpet and the bassoon. Slowly, the individual instruments are introduced and build toward the first thematic idea of the march. Then comes the dilapidated waltz, if you will, as the beat is on two rather than one. The flutes carry the melody and pass it fluidly to other sections of the orchestra. Then, as neo-classic music structure is laid out, the return of the exposition comes back to mend itself into the second movement. The *Allegro—Meno mosso* is very unique because there is a false start in the cellos and basses before a frantic scherzo begins with the clarinet. After the orchestra helter-skelters through the beginning, a soft, magical waltz (again off-beat from usual waltz) comes into play, with exception to the triangle, nobly ping-pong on the downbeats. The bassoon then leads us back to the *Allegro* of the opening, the pinnacle occurs in a combination of the two melodies presented earlier in the movement followed by a coda, which is proclaimed by pianoforte and string harmonics. Next is the third movement, *Lento*, as it begins with a dark oboe solo transferring to a very expressive cello solo. It proceeds to develop into a crescendo, featuring a quotation from Wagner's *Siegfried* and a pianissimo passage for the strings which anticipates the passacaglia from Symphony No. 8. Last is the fourth movement, *Allegro*. It begins as a segue from the third movement with a drum roll attack from the third movement into the fourth. After another somber passage, from the clarinet and strings is forced upon the listener. Among the other interesting motifs, a rhythmic motif, which featured in the third movement, is represented, as well as the passage for solo cello and muted strings. These cleverly used motif along with several other elements leads into a coda section, which ends the work with rousing fanfare-like figures from the brass. Symphony No. 1 is the epicenter of Shostakovich's success and is still regarded as one of his finest works. It illustrates to the audience a unique and characteristic arrangement of liveliness and wit, as well as a spectacle of Russian strength and tragedy.

—note by Anthony Polcari

## ABOUT JOHANNES MÜLLER-STOSCH

**Johannes Müller-Stosch** serves as 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.

He received his Doctorate from the Eastman School of Music where he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra. He has been Music Director of the Brockport Symphony (New York), Tri State Players (Ohio), Conducting Assistant at the Cincinnati Symphony Orchestra, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy. A tour with the Eastman String Orchestra brought Müller-Stosch to Japan where he conducted concerts as part of Hiroshima's 2005 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.

He received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music. Since then he has been visiting guest conductor for new opera productions at CCM, including Mozart's *Così fan Tutte*, the world premier of Joel Hoffman's *The Memory Game*, and Virgil Thomson's *The Mother of Us All*. He is repeatedly invited as 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.

A passionate educator, Dr. Müller-Stosch works with dozens of high school orchestras who come to Cal State Long Beach for ensemble clinics. 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). His residency also included a concert with Dong-A University as well as conducting classes.

Concert tours as a conductor, soloist and collaborative artist have taken him throughout Germany, Italy, Chile, Russia, Korea and Japan. Müller-Stosch has several commercial recordings to his credit, several of which have been featured on National Public Radio. His principal teachers were Neil Varon (Eastman School) and Mark Gibson (College-Conservatory of Music, Cincinnati).

## ABOUT BRANDON FABER

**Brandon Faber**, Graduate Assistant Conductor for the University Symphony at the Cole Conservatory, currently studies orchestral conducting with Johannes Müller-Stosch. Tonight's performance of Aaron Copland's *Appalachian Spring* marks the culmination of Brandon's graduate conducting project. The performance is one of three aspects of the project: rehearsals, a thesis, and performance.

Brandon also serves as Conducting Assistant to the Long Beach Symphony Orchestra under Music Director Enrique Diemecke as part of an internship collaboration between CSULB and the Long Beach Symphony which started in October 2011. Born in Michigan, Brandon is a 2007 graduate from Kalamazoo College where he completed his bachelors in music and psychology. There he studied conducting with Andrew Kohler and piano with Leslie Tung. Brandon has also studied with John Ellis at the University of Michigan and Alan Huckleberry at the University of Iowa. Devoted to the study and practice of education in addition to performance, Brandon has guest lectured on education at Kalamazoo College, advised on curricular development for continuing education programs, and continues to focus on merging the disciplines of music performance, psychology, and education. Brandon has guest conducted and taught at high schools throughout Michigan as well as taught and performed at the Leysin American School in Switzerland in 2008 and 2009.

## PERSONNEL COLE CONSERVATORY SYMPHONY ORCHESTRA

**Johannes Müller-Stosch, Music Director**

**Brandon Faber, Graduate Assistant Conductor**

### **Violin I**

Madeleine Eaton,  
*Concertmaster*  
Nina Kang  
Kiyoe Matsuura  
Lucy Lu  
Nicolette van den Bogard  
Jasmine Kim  
Kaija Hansen  
Laurann Estevez  
Laura Bedol  
Jennifer Rim

### **Violin II**

Nicholas Weis,  
*Principal*  
Agnieszka Borzuchowski  
Jaclyn Kim  
Kayvon Sesar  
Rebekah Lopez  
Eun Cho  
Joseph Chung  
Mona Ghodsi

### **Viola**

Adrian Grijalva,  
*Principal*  
Trevor Torres  
Amira Bennett  
Kendra Springsted  
Bianca Lara  
Edwin Moran

### **Violoncello**

Minna Im,  
*Principal*  
Hyunji Evonne Yi  
Lucia Cahuantzi  
Jason Cosman  
Josie Boyer  
Callie Galvez  
Anthony Polcari  
Irene Kang  
Jeffrey Westcott  
Songhee Bae  
Daniel Cropp  
Michelle Packman  
Jacqueline Dennis  
Rochelle Nieblas  
Sydney Moss

### **Double Bass**

Katherine Findlay,  
*Principal*  
Barbara Kramer  
Louis Conway  
Anthony Xanthos  
Daleth Caspeta  
Corey O'Neill

### **Piccolo**

Melissa Hulett^  
Anna Monsma\*

### **Flute**

Nancy Gray^^  
Melissa Hulett\*  
Anna Monsma

### **Oboe**

Melissa Carrington~  
Andrew van der Paardt\*^  
Brian Mitchell

### **English Horn**

Melissa Carrington

### **Clarinet**

Monica Cummins^~  
Hiroshi Ikeda\*  
David Myer

### **Bassoon**

Sarah Widner^~  
Adrian Fonseca Tellez\*  
Harmony Drumm

### **Contrabassoon**

Eric Wood

### **Horn**

Danny Thibodeaux \*^  
Beau Knechtel~  
Ramon Villanueva  
Estepan Jimenez  
Bradley Davis

### **Trumpet**

Jackson Niebrugge\*  
Kurt Peregrine^  
Casey Martin~  
Gabriel Garnett  
Devin Henderson

### **Trombone**

Kaelyn Gima\*  
Chris Woodard^  
Daniel Ridgway~  
Paul de la Rosa  
Emmanuel Rojas

### **Tuba**

Jeffrey Joyce, *Principal*

### **Harp**

Linda-Rose Hembreiker

### **Piano**

Taylor Chan

### **Timpani**

Patrick O'Konski

### **Percussion**

Jazper Saldana  
Ryan Denney  
David MacEwan  
Michael Malinowsk

\* *Principal on Shockey*

^ *Principal on Copland*

~ *Principal on Shostakovich*



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## 2011-2012 ORCHESTRA SEASON

### CYCLE 5: FRIDAY, MARCH 2, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER

Shostakovich—Concerto for violoncello and orchestra No. 1 in E-flat major, Op. 107  
(Minna Im, violoncello; winner of the 2011/12 concerto competition)  
Mahler—Symphony No. 1 in D Major "Titan"

### CYCLE 6: THURSDAY, APRIL 5, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER

Rachmaninoff—Piano Concerto No. 2 in C minor, Op. 18 (Dr. Shun-Lin Chou, Faculty Piano Soloist)  
Brahms—Symphony No. 4 in E minor, Op. 98

### CYCLE 7: CELEBRATING MUSIC,

### SATURDAY, MAY 5, 2012 8:00PM CARPENTER PERFORMING ARTS CENTER

Rachmaninoff—*The Bells*, Op. 35; Walton—*Belshazzar's Feast*  
(both works with soloists & combined choirs)

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