

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



COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

FRIDAY, MARCH 2, 2012 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Cello Concerto No.1 in E-flat major, Op. 107 Dmitri Shostakovich
Allegretto (1906-1975)
Moderato
Cadenza
Allegro con moto

Minna Im—violoncello; winner of the 2011/12 concerto competition

INTERMISSION *

Symphony No. 1 in D Major 'Titan' Gustav Mahler
Langsam, schleppend (1860-1911)
Kräftig bewegt
Feierlich gemessen
Stürmisch bewegt

* You may text: (562)-774-2226 or email: 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.

(Disclaimer: You may incur texting or internet usage fees by your cell phone provider)

PROGRAM NOTES

CELLO CONCERTO NO. I IN E-FLAT MAJOR, OP. 107

Dmitri Shostakovich was born in St. Petersburg, Russia on September 25, 1906. He entered the Petrograd Conservatory to study piano in 1919 at the young age of thirteen and at nineteen he wrote his Symphony No. 1. He studied under the instruction of Alexandra Rozanova and Leonid Nikolayev and after graduation, achieving an "honorable mention" at the Chopin International Piano Competition in Warsaw. A year later, he joined the Meyerhold's theatre company as pianist and musical collaborator, which inspired him to write an opera, *The Nose*, and music for the film *New Babylon*. Three successive deaths—that of Stalin, his wife, Nina, and lastly his mother—had a tremendous impact on his life from 1953-55. Shostakovich's only consolations were his music and his daughter and son. Throughout his life, he battled a complicated relationship with government. His pieces both honored the soldiers of Russia and made fun of the politburo. In his later life, Shostakovich's right hand was debilitated and it forced him to quit piano. This was followed by a diagnosis of polio and a severe fall that broke both of his legs. He died after his third heart attack on August 9th, 1975.

Recognized as one of the most challenging works for cello, the Cello Concerto No. 1 was composed by Dmitri Shostakovich in 1959. This masterpiece was premiered by Mstislav Rostropovich and the Leningrad Philharmonic Orchestra and greatly received by its audience. It is comprised of four movements: Allegretto, Moderato, Cadenza-Attacca, Allegro con motto. A few of the defining characteristics of the concerto are its motive, cadenza, and instrumentation. Throughout the concerto with the exception of the second movement, there is a four-note motive (D, Eb, C, B natural), which makes the concerto cyclical in form.

The cadenza stands alone as it encompasses the complete third movement. While the concerto possesses a common woodwind and string instrumentation, the brass section consists of only a single horn to which Shostakovich denotes prominent solos throughout the concerto. There is a beautiful, ethereal tone in the second movement as the cello floats along the melody in artificial harmonics. As the concerto continues, the dialogue of cello, horn, clarinet, and celesta portrays the essence of chamber music. For the thirty-minute duration of Shostakovich's Cello Concerto No. 1, one is mesmerized by the technical virtuosity, ghostly lyricism, and passionate deliberation.

—note by Callie Galvez

SYMPHONY NO. 1 IN D MAJOR 'TITAN'

No composer explored the emotive and expressive capabilities of music more than Gustav Mahler (1860-1911). In his nine completed symphonies, Mahler sought no less than to convey the entirety of the human experience in music. Compositional devices that we associate with Mahler's style include highly singable melodies (often taken from the composer's own *Lieder*, which were known to the audience of his symphonies), creative use of different combinations of instruments to achieve a richly varied palette of colors, unpredictable and sometimes jarring changes of mood and harmony, and use of the wind band tradition that Mahler heard as a boy growing up in the Jewish region of Iglau (today the town of Kalisté in the Czech Republic).

After completing his studies at the Vienna Conservatory, Mahler secured his first conducting post in the German city of Kassel. Here, he had an affair with one of the sopranos, Joanna Richter, which gave him the creative impetus to compose the *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). He would later make use of two of those songs in Symphony No. 1: "Ging heut morgen über's Tal" ("I went this morning over the valley") in the first movement and "Die zwei blauen Augen von meinem Schatz" ("The two blue eyes of my beloved") in the third movement. Another affair with the wife of Carl von Weber, grandson of the composer, inspired a burst of creativity in which Mahler composed most of the first symphony as well as the first movement of Symphony No. 2.

The question, to what degree the Jean Paul novel, *Titan*, influenced Mahler's composition of Symphony No. 1, has been the topic of much scholarly research and speculation. The symphony was originally subtitled *Titan* and after the Budapest premiere in 1889, Mahler added an extensive program; he later retracted the program but kept the subtitle. Reports from Mahler's wife Alma, and close friend Bruno Walter, make clear that Mahler read many of Jean Paul's novels and was a great fan of the writer. However, Natalie Bauer-Lechner, Mahler's friend and correspondent for many years including the years in which the First Symphony was composed, writes that "What he had in mind [with the subtitle, *Titan*] was simply a strong, heroic person, living and suffering, struggling with and succumbing to destiny, for which the true, higher resolution is not given until the Second [Symphony, subtitled *Resurrection*]." Thus, tonight's performance may be seen as a prequel to our performance two years ago of the *Resurrection*.

The first movement is a modified sonata form with a lengthy introduction. It begins with a unison A played over seven octaves. Mahler indicates in the score, "Wie ein Naturlaut." ("Like a sound of nature.") We hear the heroic call of horns and trumpets in the distance. The primary theme of the first movement ("Ging heut morgen über's Tal") portrays the hero's pleasure with the world. In the lyrics of the *Lied*, the wayfarer imagines a finch talking to him, saying, "Hey you! Isn't it a lovely world?" This birdsong can be heard in the violin and various wind parts.

The second movement is in Scherzo-Trio form, in which the Scherzo is a *Ländler*—a jolly, Austrian peasant dance in triple meter that truly embodies the character of a scherzo. The striking klezmer influence returns in later symphonies, notably the third movement of the Second Symphony, which this orchestra performed two years ago. The original subtitle of the movement, "With full sails," could refer to the hero embarking on his life journey, still full of his youthful optimism.

The symphony takes a dark turn in the third movement, which begins with the children's round, *Bruder Jakob* ("Are You Sleeping") introduced by a solo double bass in its highest register, and in minor rather than the usual major mode—perhaps indicating that the sleeper will never wake. Who is the sleeper? We find out in the second theme, a beautiful, peaceful orchestration of "The Two Blue Eyes of My Beloved." The hero can be heard repeatedly sighing in the violin part.

The full impact of grief and despair hits our hero in the introduction to the last movement. Mahler indicates: *Stürmisch bewegt (stormily agitated)*, which not only tells the musicians how to play but also describes the condition of the hero's soul after the loss of his beloved. Mahler wrote to Richard Strauss, "My intention was simply to represent a battle in which victory is always farthest away at the exact moment when the warrior believes himself to be closest to it." Indeed, although the hero emerges victorious at the end of the First Symphony, those familiar with the Second Symphony will recall that it begins with the same hero's funeral march.

—note by Madeleine Eaton

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).

PERSONNEL COLE CONSERVATORY SYMPHONY ORCHESTRA

Johannes Müller-Stosch, Music Director

Brandon Faber, Graduate Assistant Conductor

Violin I

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

Violin II

Nicholas Weis,
Principal
Kendra Springsted
Agnieszka Borzuchowski
Rebekah Lopez
Kate Lisman
Joseph Chung
Eun Cho
Mona Ghodsi

Viola

Adrian Grijalva,
Principal
Erica Solano
Trevor Torres
Amira Bennett
Bianca Lara
Edwin Moran

Violoncello

Sean Fischer,
Principal
Lucia Cahuantzi
Callie Galvez
Hyunji Evonne Yi
Josie Boyer
Jason Cosman
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
Sarah Gibson

Flute

Nancy Gray,
Principal
Melissa Hulett
Anna Monsma
Sarah Gibson

Oboe

Melissa Carrington*
Andrew van der Paardt~
Brian Mitchell
Michelle Oh

English Horn

Brian Mitchell

Clarinet

Monica Cummins,
Principal
Hiroshi Ikeda
David Myer
Mathieu Girardet

Bassoon

Sarah Widner,
Principal
Adrian Fonseca Tellez
Harmony Drumm

Contrabassoon

Eric Wood

Horn

Danny Thibodeaux*
Emalina Thompson~
Esteban Jimenez
Ramon Villanueva
Glen Gray
Melisandra Teteris
Bradley Davis
Beau Knechtel

Trumpet

Devin Henderson*
Gabriel Garnett
Kurt Peregrine
Jackson Niebrugge

Trombone

Daniel Ridgway*
Kaelyn Gima
Paul de la Rosa

Tuba

Jeffrey Joyce, *Principal*

Harp

Liesl Erman

Celesta

Brandon Faber

Timpani

Patrick O'Konski

Percussion

Jonathan Baer
Ryan Denney
David MacEwan
Michael Malinowski

* *Principal on Mahler*

~ *Principal on Shostakovich*

BOB COLE CONSERVATORY DONORS 2011-12

The Cole Conservatory of Music at CSULB thanks the following donors for their generosity to our students and programs. Private donations support scholarships, production, tours, and concerts.

\$250,000 & above

Anonymous
Bob & Regena Cole
L. Patrick Pritchard

\$50,000-\$249,999

Hon. Jacob Adajian
Beverly August †
Dramatic Allied Arts Guild
Fine Arts Affiliates
The Ann & Gordon Getty Foundation
Dr. Matthew & Mrs. Roberta Jenkins
Family Foundation

\$10,000-\$49,999

Hon. Burton Barnett*
California Community Foundation
Ella Fitzgerald Charitable Foundation
William Gillespie Foundation
Frieda Caplan
Irene S. Meyer
Kip & Carol Polakoff †
Presser Foundation
Sigma Alpha Iota Fraternity
Hon. Samuel W. Warner †

\$5,000-\$9,999

Sally & Larry Curry
Lee DeBord
Joanne France
Kari & Arlena Kauppi †
Long Beach Community Concert Association
Dr. Charmaine Meyer †
Shigemi Matsumoto & Marty Stark
(In Memory of Moriichi & Suki Matsumoto)
John & Elaine Weiss
(In Memory of Bernice M. Weiss)

\$1,000-\$4,999

Lillian V. Bishop
Mr. & Mrs. Richard B. Blum
Dr. Ella M. Burnett (In memory of Minnie Glenn)
Randolph Currin, Jr.
Mr. Mike Goldberg c/o Long Beach
Community Concert Association
Lawrence Guess (In memory of Judy Guess)
Jack & Marilyn Kates
Mr. & Mrs. Frank Lee (In memory of Elaine Richey)
Paul & Jane Lindsey
Roberta Medford
Eric Lou Mellencamp*
Mr. & Mrs. Richard Nelson
Opera 100

Provost Dr. Donald & Sandra Para
Elisabeth Pehlivanian †
John & Evelyn Pohlmann
John Queen
John Shaak
Ivan A. Shulman
Robert & Janet Spidell
Starbucks Coffee Company*
Virginia L. Stevens
Dr. Jonathan Talberg
Yamaha Corporation of America

\$500-\$999

Mr. & Mrs. Murray Auerbach
Bud Bisbee
Marvalee Cariga
(In memory of Daniel Cariaga)
Friends of the Los Angeles Bach Festival
Roberta Medford
William & Elaine Miller
Tammy Reichley
Virginia Skinner
Linda Schnabl
Claude & Bernadette Taniguchi
Al & Clara Totten
West Coast Jazz Party LLC

\$150-\$499

Karl & Marguerite Anatol
Donald R. Arrowood, III
Boeing Company*
John & Deborah Barcellona
Matthew Barcellona
Diane C. Beeman
Kieran & Marilyn Bergin
Mr. & Mrs. John Busyman
Centennial Properties
James & Rozanne Churchill
Linda K. Christian
Margot G. Coleman
Jack & Marsha Davis
William & Helen Davis
Vernette Dance
Louise Earhart
Edison International
Roland Ennis
Dr. Eric & Mrs. Ronnie Feldman
Cheryl Farr
Joan S. Fish
Michael Fisher
Frederick & Dana Fleet
Kristine Forney
William Gamble
Miriam K. Garland

Frank & Roberta Gebhart
Norma Brandel Gibbs
Kathryn E. Goddard
Tom S. Greathead
Patricia H. Hall
Mary E. Herzbrun
Mrs. John Higginson
The Historic Art Theatre of Long Beach
Barbara Hogan
Don & Tillie Hollar
Stuart & Carol Hubbard
Richard & Dolly Ickler
Eric & Normajean Jansburn
James Jordan
Lynn Kleiner's Music Rhapsody
Brad Lancaster
Thomas & Diane Lau
Alexander & Marnos Lelesi
Leslie LillyF
Jerry & Flora Loeb
Manuel & Barbara Loureiro
Kelly Jean Malloy
James Mathews
Linda Maxwell
Ervin D. McBride
Mr. & Mrs. Daniel McCarthy
Fred & Lavonne McQuilkin
Richard Messenger
Norman & Susanne Milkes
Marjorie Miller
Glenn Moeller
The Music Guild
Mr. & Mrs. Richard Nelson
Peter & Vicki Pellerito
Elizabeth L. Phillips
PSCU Financial Services
Roger & Elizabeth Reyburn
Roy Sanderson
David & Cherie Schenck
Donald Seidler
Dr. Harold & Mrs. Gerda Seifer
Jeanne Shorr
Dr. Joseph Simmons
Donald & Terry Speir
Mr. & Mrs. William Spencer
Mr. & Mrs. Matthew St. Marseil
Al & Carol Talberg
Wanda Thompson
Ralph & Christine Tisdale
Jeffrey & Sheryl Tovo
Patricia M. West
David Wuertele
Roger & Rebecca Wyatt

*Denotes an in-kind donation
† Opera Institute Board Members

A big thank you to the many supporters who contributed between \$1 and \$150 to the Bob Cole Conservatory of Music. We are grateful for your support!

2011-2012 ORCHESTRA SEASON

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)

Thanks to Michael Napoli & *Performing Arts Live*
WWW.CSULB.EDU/MUSIC



FACEBOOK: www.facebook.com/csulborchestra
TWITTER: @csulborchestra



BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY
LONG BEACH