

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
SHUN-LIN CHOU, PIANO

THURSDAY, APRIL 5, 2012 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Piano Concerto No. 2 in C minor, Op. 18 Sergei Rachmaninoff
Moderato (1873-1943)
Adagio sostenuto
Allegro scherzando

Dr. Shun-Lin Chou, Faculty Piano Soloist

INTERMISSION *

Symphony No. 4 in E minor, Op. 98 Johannes Brahms
Allegro non troppo (1833-1897)
Andante moderato
Allegro giocoso
Allegro energico e passionata

* 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.

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PROGRAM NOTES

PIANO CONCERTO NO. 2 IN C MINOR, OP. 18

Sergei Rachmaninoff was born on April 1, 1873, in Oneg, Russia and this is where he had his first piano lessons. His father squandered the family fortune, forcing the family to move to St. Petersburg. Rachmaninoff attended the conservatory, which allowed him to continue his general education and study piano with Vladimir Demyansky and harmony with Aleksandr Rubets. Tragedy struck again when Rachmaninoff's sister died from diphtheria adding to his parents deteriorating relationship. As a result of this emotional upheaval and inadequate supervision, Rachmaninoff failed all of his general subjects in 1885. Emotional disturbances, such as these, often had a decisive effect on Rachmaninoff's future. When the conservatory hinted that his scholarship might be withdrawn, Rachmaninoff was sent to the Moscow Conservatory to study with the disciplinarian Nikolay Zverev. Rachmaninoff graduated with the Great Gold Medal, previously awarded only to Koreshchenko and Taneyev. Upon graduation, he signed a publishing contract and in the autumn he composed what quickly became his best-known composition, the Piano Prelude in C-sharp minor.

The success of Rachmaninoff's beginning works allowed him to compose with ease for some time. He began work on his first substantial work, Symphony no. 1 in D minor, in January 1895. The premier, conducted by Glazunov in March 1897, was a disaster. Some sources infer that it was just as much the conductor's fault, as it was the composition's flaws. In fact, Rachmaninoff's wife later claimed that Glazunov was drunk while conducting at the premier. Whatever the cause of the failure, it plunged Rachmaninoff into the depths of despondency, and was followed by a three-year period completely devoid of any significant composition. Fortunately, Rachmaninoff had yet another talent to develop. He launched a third career as a conductor by signing on with the Moscow Private Russian Opera for the 1897-8 season. After a very successful season,

Rachmaninoff made his first significant appearance outside Russia in a London debut on April 19, 1899. The Philharmonic Society invited him with the hope that he would play his Second Piano Concerto, which he had yet to begin composing. Rachmaninoff agreed to perform three of his own compositions; he conducted one and played two. The reviews of this debut were mixed but favorable, considering cultural expectations of pro-British rhetoric and political nonsense. Despite his overall success, he lost his ambition to compose. While hoping to rediscover the enthusiastic drive he had while writing Symphony No. 1, he met with Lev Tolstoy. After listening to one of Rachmaninoff's compositions, Tolstoy remarked, "tell me, does anybody need music like that" which added to Rachmaninoff's depression. He sought help from Dr. Nikolay Dahl, who specialized in hypnosis techniques. The details of their meetings are not entirely known, but it is believed that Dr. Dahl helped Rachmaninoff gradually rebuilt his confidence by simply conversing with him on subjects of music and art. It was during this moment of recaptured passion in which Rachmaninoff began to compose the Second Piano Concerto. Rachmaninoff composed through the summer and performed the second and third movements of his "rehabilitative" Concerto in December 1900. The well-received performance encouraged him to add the first movement. Rachmaninoff gave the first performance of the complete concerto, dedicated to Dr. Dahl, in November 1901.

Rachmaninoff's Second Piano Concerto begins with a soft tolling in the piano that grows to a grand fortissimo. The strings and clarinet build intensity while introducing the first theme. Following a climax, the orchestra falls silent to make way for the second theme, this time introduced by the soloist. The first theme reappears with a martial rhythm that continues with undiminished energy from the development section into the recapitulation. The second theme returns in the horn before the martial mood is re-established to close the movement.

The Adagio, in the distant key of E major, is a beautiful nocturne with a flowing commentary of sweeping figurations accompanied by beautifully complex instrumental writing. The relationship between piano and orchestra is unusually delicate, creating an organic balance throughout.

The marching rhythmic motion of the first movement re-emerges in the finale's introduction and bold main theme. The finale is filled with brilliant moments, but it is usually remembered by the lyrical passage that made a fortune for Buddy Kane and Ted Mossman (and not a penny for Rachmaninoff) as "Full Moon and Empty Arms." The melody is used three times in the finale, each with new fresh touches. The last and most notable use of the melody inspired countless Hollywood composers, cementing his style as the industry's standard for years. The martial and lyrical themes alternate for the remainder of the movement. The last word is given to the piano in an outburst to bring the piece to an electrifying close.

—note by Katherine Findlay

SYMPHONY NO. 4 IN E MINOR, OP. 98

Nineteenth-century German composer Johannes Brahms was considered to be one of the great masters in composition during his time, and this opinion is still shared today by musicians, historians, and lovers of classical music the world over. In his lifetime, Brahms composed a large variety of works, ranging from the simplest art song, to powerful symphonies, whose intricacy and depth have moved generations of both musicians and listeners alike. He is known for his masterful solo repertoire for many varieties of instruments, particularly the piano, his chamber compositions, and his symphonies. Brahms was also well-known for his undying and unrequited love for Clara Schumann, the wife of prominent composer and pianist Robert Schumann, and his great admiration of Beethoven, whose influence you can clearly hear in this symphony as well as many other works.

Symphony no. 4 in E minor is the last of Brahms' symphonies, and is considered the summation of all of his knowledge and experiences as a mature composer. Movement one begins with a sighing motive in the strings, which establishes the overall lamenting and tumultuous character of the movement. The music

is dramatic and passionate, and seems to be constantly searching and longing for something out of reach. Brahms attempts to establish strong motives throughout the movement, but ends them all in resignation that leaves the listener trapped in a somewhat unsettling world. The conclusion of the first movement is strong and decisive, yet tragic. The second movement can be considered a more positive response to the first movement, as the horns and winds give decisiveness and confidence in the opening measures, with pizzicato strings creating a warmth and security that has not yet been present in this piece. The jovial third movement feels somewhat out of place, given the seriousness of this symphony, but its brilliance is a welcome turn of events from the morose tragedy that Brahms has laid out for us. The final movement once again establishes the key of E minor, taking us back into the mood of the first movement. It is also notable as a rare example of a symphonic passacaglia, in which a central theme is introduced in the bass voices and is passed throughout the orchestra. In this case, the theme is adapted from the closing movement of Johann Sebastian Bach's cantata *Nach dir, Herr, verlangst mich (For Thee, O Lord, I long)*. Despite the comfort that Brahms gives us in this movement and in the third, the dark E minor mode prevails, leaving us with an ominous and uncertain ending.

—note by Kaija Hansen

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
Lucy Lu
Agnieszka Borzuchowski
Jaclyn Kim
Nicolette van den Bogerd
Laurann Estevez
Laura Bedol
Kaija Hansen
Kayvon Sesar
Jennifer Rim

Violin II

Nicholas Weis,
Principal
Jasmine Kim
Kendra Springsted
Rebekah Lopez
Joseph Chung
Eun Cho

Viola

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

Violoncello

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

Double Bass

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

Piccolo

Melissa Hulett

Flute

Nancy Gray,
Principal
Melissa Hulett
Anna Monsma

Oboe

Andrew van der Paardt*
Melissa Carrington~
Brian Mitchell

Clarinet

Monica Cummins,
Principal
Hiroshi Ikeda

Bassoon

Sarah Widner,
Principal
Adrian Fonseca Tellez
Harmony Drumm

Contrabassoon

Eric Wood

Horn

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

Trumpet

Kurt Peregrine*
Jackson Niebrugge~
Casey Martin
Gabriel Garnett

Trombone

Bobby Frey*
Chris Woodard~
Kaelyn Gima
Emmanuel Rojas
Paul de la Rosa

Tuba

Jeffrey Joyce, *Principal*

Timpani

Patrick O'Konski

Percussion

Jonathan Baer
Ryan Denney
David MacEwan
Michael Malinowski

* *Principal on Rachmaninoff*
~ *Principal on Brahms*

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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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