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CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

FRIDAY, SEPTEMBER 20, 2013 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Don Quixote, Op. 35 Richard Strauss
Fantastic Variations on a Theme of Knightly Character (1864-1949)

1. Introduction: Don Quixote loses his sanity after reading novels about knights, and decides to become a knight-errant
2. Theme: Don Quixote, knight of the sorrowful countenance
3. Maggiore: Sancho Panza
4. Variation I: Adventure at the Windmills
5. Variation II: The victorious struggle against the army of the great emperor Alifanfaron
6. Variation III: Dialogue between Knight and Squire
7. Variation IV: Unhappy adventure with a procession of pilgrims
8. Variation V: The knight's vigil
9. Variation VI: The Meeting with Dulcinea
10. Variation VII: The Ride through the Air
11. Variation VIII: The unhappy voyage in the enchanted boat
12. Variation IX: Battle with the magicians
13. Variation X: Duel with the knight of the bright moon
14. Finale: Coming to his senses again—Death of Don Quixote

David Garrett, cello and Josephine Liu Moerschel, viola

INTERMISSION*

Symphonic Dances, Op. 45 Sergei Rachmaninoff
Non allegro (1873-1943)
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace —Lento assai—Allegro vivace.

*You may text: (562)-774-2226 or email: csulborchestra@gmail.com to ask a question about the orchestras or today's program during intermission. A few of the incoming questions will be addressed before the beginning of the second half of the program.

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PROGRAM NOTES

DON QUIXOTE, OP. 35

Since its first publication in 1605, Miguel de Servantes' novel "Don Quixote" inspired many musical renditions but none are as popular as the tone poem *Don Quixote* by Richard Strauss; subtitled *Phantastische variationen über ein thema ritterlichen charakters* (Fantastic Variations on a Theme of Knightly Character). *Don Quixote* depicts the classic story in a set of variations on a theme for solo cello, viola and full orchestra. It was composed in Munich in 1897 and it was premiered on March 8, 1898 in Cologne.

Strauss composed *Don Quixote* in the same period as his other famous tone poems including *Till Eulenspiegel* and *Ein Heldenleben*, however *Don Quixote* is unlike any of the others. It is a programmatic piece based on a literary work, and the music is used to depict scenes and characters from the novel. Although it is not structured like a typical symphony with four movements, the solo cello and viola are treated as such in a concerto. The work is scored for strings, woodwinds, brass (including a tenor tuba in B-Flat), and percussion, with extensive solo cello and viola parts.

The story of this instrumental work is about a nobleman who reads so many chivalric novels that he starts to lose his sense of reality and believes he is a knight. Convinced of his destiny, he takes his servant Sancho Panza on a series of adventures in which they face giants, which are actually windmills and sheep, that he believes are an army that must be defeated. The piece begins with a prologue where the characters of Quixote are portrayed in three unstable motives, considered by many to be metaphors for his limited grasp on reality. Don Quixote is played by the solo cello, Sancho Panza by the solo viola, and Don Quixote's love, Dulcinea by the tender melodies of the oboe.

Variation I—Don Quixote is spying on what he believes are giants, which actually are just windmills. When he goes to attack them, he is knocked down by one of the windmill arms but, determined to succeed, he gets up and continues his adventure.

Variation II—Don Quixote encounters the sheep, and mistakenly believes them to be the armies of Trapobana and Garamantas. The bleating of the sheep is represented by the flutter tonguing in the brass and wind sections.

Variation III—In the longest variation of the work Don Quixote reveals his visions about chivalry to Sancho Panza, who now starts to question his sanity. In this variation we hear the first real conversation between the cello and viola.

Variation IV—Don Quixote encounters penitents praying to a portrait of the Virgin Mary, asking her for rain to end the drought affecting their crops. This is represented in the liturgical-style chant in the brass and bassoon.

Variation V—Don Quixote keeps an all-night vigil over his armor in order to become a knight. This episode occurs much earlier in the novel than the other variations, but its placement is appropriate musically since Strauss uses the scene as a much-needed slow interlude.

Variation VI—Sancho Panza tricks Don Quixote into believing that a peasant girl passing through town is actually his beloved Dulcinea.

Variation VII —In this variation, Don Quixote takes a ride on an imaginary horse.

Variation VIII—Don Quixote and Sancho Panza seek another adventure by boarding a boat, but they are nearly trapped by watermills. When they are rescued, Sancho "offers thanksgiving to God," represented in the chorale.

Variation IX—Benedictine monks and a Basque woman are the travelers that Don Quixote and Sancho Panza encounter in this variation. Don Quixote is convinced that they are magicians with the intentions of kidnapping a girl and attacks them.

Variation X—The Knight of the White Moon challenges Don Quixote. They agree that if he loses he will give up knight errantry for a full year. Unfortunately he does lose the battle, and Don Quixote starts his journey home. As he returns closer to home, his sanity returns as well, and he gradually understands the silliness of his adventures. When he arrives home, he dies in peace.

SYMPHONIC DANCES August 11, 1939 was the day of Sergei Rachmaninoff's last public performance in Europe before the certain threat of World War II prompted him to move to the United States, following many other composers who already had done the same. In the summer of 1940 he moved to Long Island, New York, where he settled into a rental home with his family. There he began composing the only piece of music he would ever write in the US: *The Symphonic Dances*, Op. 45. It was completed in the summer of 1940, and the premiere was performed by the Philadelphia Orchestra on January 3, 1941.

The *Symphonic Dances* is one of Rachmaninoff's best and most fascinating works. Ultimately, this the three-movement work became his Requiem, as it was his final composition before he died in 1943. The music contains many quotes from his previous works, including *Vespers* and *Symphony No. 1*. In addition, the *Dies Irae*, a somber melody from the medieval plainchant *Mass for the Death*, appears many times throughout the work. Rachmaninoff's original plan was to name the work *Fantastic Dances*, with the individual movement titles "Noon," "Twilight," and "Midnight."

The first movement has a three-part structure, with remarkable orchestration. It features a saxophone solo, an instrument for which Rachmaninoff had never written before. The movement starts with a grotesque march which eventually dissipates into a serene and calm middle section. At the end of the movement, the composer unexpectedly introduces a new theme, which is a quote of the opening theme of his *Symphony No. 1*. Rachmaninoff felt this earlier symphony failed, and because of this, he had destroyed the original score, leaving this quote as an extant example.

The second movement, also in three sections, is a waltz in 6/8 time somewhat reminiscent of the traditions of Berlioz, Tchaikovsky, and Mahler. On occasion, this movement has the character of a *Danse Macabre*.

The third movement also has three sections. The first four notes from the theme in the *Symphony No. 1* are redefined in the third movement; they are now the first four notes of the *Dies Irae*. A rather lengthy and reflective middle section follows, contrasting the first and third sections. In the final section a battle breaks out between the *Dies Irae* motif and a traditional Russian religious chant, "Blessed is the Lord." In the end, the *Dies Irae* is victorious and Rachmaninoff quotes the *Alleluia* from his *Vespers*.

At the end of the score, Rachmaninoff writes: "I thank Thee, Lord."

—Notes by Nicolette van den Bogerd

ABOUT JOHANNES MÜLLER-STOSCH Dr. Johannes Müller-Stosch serves as the 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.

The Holland Symphony has seen unprecedented growth in size and quality of performances as well as record numbers of season subscriptions during Müller-Stosch's tenure. It has become one of Michigan's healthiest arts organizations. In California, Müller-Stosch established the Cole Conservatory Orchestra as one of the largest and finest in the region. The Cole Conservatory Orchestra will tour in South Korea in 2013.

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. 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. 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 frequent 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. His 2013/14 engagements include dates in Korea, Beijing, Vancouver and Eugene, Oregon.

A passionate educator, Dr. Müller-Stosch works with High School orchestras who come to the Cole Conservatory for ensemble clinics. He is in demand also as an adjudicator and conductor for All-State Orchestras, most recently Salt Lake City, Utah (2011).

Concert tours as a soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. Müller-Stosch has several commercial recordings to his credit, all of which have been played on Public Radio.

ABOUT JOSEPHINE LIU MOERSCHEL Dr. Josephine Liu Moerschel is an active performer in LA's freelance music community. In addition to being a member of the New West Symphony, she frequently performs with the Los Angeles Opera, Pacific Symphony, Los Angeles Master Chorale and Long Beach Symphony Orchestra.

In addition to her busy performing schedule, Dr. Moerschel advocates tirelessly for music education. She has worked as a coach for the teaching artists of the LA Philharmonic education department, and serves on the boards of the Greater LA area branch of the American String Teachers' Association as well as the Southern California Viola Society. Currently she is the executive and artistic director of Elemental Strings, a youth orchestra for elementary school students in the Santa Monica community. Dr. Moerschel has co-directed Violafest Los Angeles, bringing together viola students ranging in age from 9 through 25 to celebrate the viola, and has also served as co-director of the LA branch of Junior Chamber Music, a program that brings together students to study and share in the joys of chamber music. In addition to teaching at the Bob Cole Conservatory of Music at CSULB, Dr. Moerschel is also on the string faculty of Long Beach City College and is a frequent guest teacher in local music programs around Southern California.

Dr. Moerschel is grateful to have studied with such teachers as Donald McInnes, Roger Myers, Masao Kawasaki, and Emmanuel Vardi.

ABOUT DAVID GARRETT Dr. David Garrett joined the applied teaching faculty at the Cole Conservatory in Fall 2001. He became part of the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. Garrett also appears frequently as a recitalist, chamber musician, and soloist, receiving popular and critical acclaim. Writing in *Strad* magazine, Henry Roth observed "he is a polished and experienced musician... excellent in all departments."

Garrett maintains a wide range of musical interests: he has recorded modern cello works for the Albany and Opus One labels, his doctoral dissertation includes publication of previously unknown baroque cello works, and he pursues the standard literature in regular solo and chamber music performances. Garrett also enjoys teaching; his preparatory students consistently excel in competitions and honors orchestras. He has been a member of the faculty at Ball State University, the University of Texas at San Antonio, and Trinity University.

Along with his wife, Junko, David Garrett performs cello and piano recitals as the Belrose Duo, including several tours in both the U.S. and Japan. Away from the cello Garrett enjoys playing the viola da gamba, composing, and arranging, and in his spare time he enjoys games and sports, especially tennis, chess, and bridge.

UPCOMING PERFORMANCES

FRIDAY, OCTOBER 18, 2013 8:00PM
CARPENTER PERFORMING ARTS CENTER
Chamber Orchestra—Mark Alpizar, conductor
Glazunov—Alto-Saxophone Concerto
(Patrick Olmos, saxophone, winner 2012/13 concerto competition)
Beethoven—Symphony No. 1 in C major Op. 21

Cole Conservatory Symphony Orchestra —J. Müller-Stosch, conductor
Beethoven—Piano Concerto No. 3
(Craig Richey, piano, faculty soloist)
Hindemith—*Symphonic Metamorphosis*

FRIDAY, NOVEMBER 22, 2013 8:00PM
CARPENTER PERFORMING ARTS CENTER
Smetana—*The Bartered Bride Overture*
(Mark Alpizar, graduate conductor)
Mendelssohn—Violin Concerto in E minor, Op. 64
(Katia Popov, violin, faculty soloist)
Schumann—Symphony No. 3 "Rhenish"

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Lucy Lu,
Concertmaster
Jaclyn Kim
Constance Millican
Laurann Estevez
Nicolette van den Bogerd
Goeun Shin
Chien-Han Chen
Laura Bedol
Jasmine Kim
Emma McCallister
Korina Davis
Danielle Yunji Yi

Violin II

Agnieszka Borzuchowski,
Principal
Kayvon Sesar
Rebekah Lopez
Joseph Chung
Elizabeth Chavez
Margaret Potter
Ricardo Medina
Joseph Ceman
Alicia Rubio

Viola

Annaliese Ippolito Reed,
Principal
Joy Yi
Romario Rivera
Edwin Moran
Bianca Lara
Trevor Torres
Amira Bennet

Violoncello

Josie Boyer,
Principal
James Clark
Callie Galvez
Anthoni Polcari
Jason Cosman
Sori Shin
Jeffrey Westcott

Hyunji Evonne Yi
Irene Kang
Debbie Lee
Candace Lee
Sydney Moss
Cole Syverson
Michelle Tambash

Double Bass

James Medway,
Principal
Daleth Caspeta
Anthony Xanthos
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Alexis Luter
Felix Mares
Teresa Chambless

Flute

Ryan Murray,
Principal
Lauren Redburn
Christine Glaser

Oboe

Melissa Carrington,
Principal
Evan Sanchez

English Horn

Alexander Zatolokin

Clarinet

Stephen Chow,
Principal
Abraham Perez

Bassoon

Adrian Fonseca Tellez,
Principal
Emily Prather
Shannon O'Neill

Horn

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Beau Knechtel+
Melisandra Teteris
Ramon Villanueva
Kevin McBrien
Ivan Esteves

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Devin Henderson+
Michael Sullivan*
Jackson Niebrugge
Jeremy Yeagley
Evan Walsh

Trombone

Kaelyn Gima*
Michael Beltran+
Paul De La Rosa

Tenor Tuba

Matt Stickman

Tuba

Kyle Richter

Harp

Graciela Sprout

Piano/Celesta

Taylor Chan

Timpani

Kevin Brown

Percussion

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Ryan Denney
Matt Gilbert
Lucas Zumbado

* *Principal on Rachmaninoff*
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