

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 27, 2015 8:00PM

CARPENTER PERFORMING ARTS CENTER

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PROGRAM

Captain Blood OvertureErich Wolfgang Korngold
(1897-1957)

Der gerettete Alberich Christopher Rouse
Fantasy for percussion and orchestra on themes of Wagner (b. 1949)

Ted Atkatz—percussion

INTERMISSION*

Symphony No. 5 in D minor, Op. 47 Dmitri Shostakovich
Moderato (1906-1975)
Allegretto
Largo
Allegro non troppo

*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.

PROGRAM NOTES

CAPTAIN BLOOD OVERTURE

Most famous for his movie scores, Austrian composer Erich Wolfgang Korngold rose to prominence for his concert music long before he set foot in a Hollywood studio. Hailed as a child prodigy by the likes of Gustav Mahler and Richard Strauss, his output included piano sonatas, ballets, and operas, including his international success, *Die tote Stadt*, by the age of 23. He continued to compose, teach opera and composition at the Vienna Staatsakademie, and arrange and conduct operettas by Johann Strauss II. After previous operetta collaboration with director Max Reinhardt, Korngold was asked to come to Hollywood and orchestrate Felix Mendelssohn's *A Midsummer Night's Dream* incidental music for Reinhardt's film adaptation. When Warner Brothers later asked him to return for more projects, he happily accepted. Upon his arrival, news of the Nazi regime rising to power in Europe made up his mind that he would remain in America. During his 13 years at Warner Brothers, he composed original scores for 17 films and won two Academy Awards. Before returning to his concert music roots in 1947, he created the scores for films such as *Anthony Adverse*, *The Adventures of Robin Hood*, and *The Sea Hawk*, among others. But the first film for which he provided an original score was the 1935 Errol Flynn classic, *Captain Blood*.

Captain Blood is the story of Dr. Peter Blood (Flynn), who is convicted of conspiracy against King James II and sold into slavery in Jamaica. After escaping, he becomes a successful pirate and falls into a romantic relationship with the Jamaican Governor's daughter, Arabella (Olivia de Havilland). The overture opens with a bright fanfare in the brass section representing Blood. Its bold presence speaks to the swashbuckling nature that embodied so many films Korngold scored later in his career. Next is the love theme between Blood and Arabella, a lyrical, sweeping line in the strings. It is this interaction of the triumphant brass and the technically demanding, yet lush, beautiful strings for which Korngold is best known. And it was this Late Romantic-influenced style, with rich orchestration and the use of leitmotif assigning individual themes for separate characters, that helped set the standard for film scoring for years to come. With an influence that spans from Henry Mancini to John Williams to Michael Giacchino, Korngold's Hollywood legacy began with the dramatic opening of *Captain Blood*.

—note by Brendan Marcy

DER GERETTETE ALBERICH

With an expansive variety of works, Christopher Rouse is considered to be one of the most prominent American orchestral composers. Rouse attended the Oberlin Conservatory from 1967-71, and Cornell from 1973-77. His works have won a Pulitzer Prize (for his *Trombone Concerto*) and a Grammy Award (for *Concert de Gaudí*), as well as election to the prestigious American Academy of Arts and Letters. Rouse is known by percussionists to be a relentless writer full of mixed meters and explorations of rhythms in a daring and peculiar way.

Der gerettete Alberich was commissioned for soloist Evelyn Glennie by a consortium of four leading orchestras: The Cleveland Orchestra, the London Symphony Orchestra, the Philadelphia Orchestra, and the Baltimore Symphony Orchestra. Christoph von Dohnányi conducted the Cleveland Orchestra in the work's debut in January 1998; the *Cleveland Plain Dealer* described Rouse's transformation of Wagner's narrative as "a fresh burst of creative imagination....[a] brilliant melding of romantic and contemporary idioms."

One of Richard Wagner's most interesting decisions as creator of *Der Ring des Nibelungen* was to mottle the fate of Alberich. This seemingly villainous dwarf set in motion the inexorable machinery of destiny that led to the apocalyptic cataclysm which concludes *Götterdämmerung*. Alberich's cruel actions are often his reactions to the manipulation and mistreatment he received from others. It is the Rhinemaidens' heartless mockery of him that leads Alberich to steal the gold and Wotan's treachery that goads Alberich into placing his mighty curse on the ring he has fashioned from theft. Although recognized as inherently evil, Alberich has a discernible measure of humanity which creates a slight compassion for his plight.

As Alberich's whereabouts are unknown at the end of *Der Ring*, it occurred to Rouse that it might be engaging to return him to the stage, so that Alberich might further wreak havoc in what is literally a godless world, depicted by Wagner in the final pages of *Götterdämmerung*. The result is *Der gerettete Alberich*, whose title might best be translated as "Alberich Saved." Rather than a concerto, *Der gerettete Alberich* is more of a fantasy on themes of Wagner, with the soloist taking on the "role" of Alberich. At the beginning of the piece you will hear the soloist performing on güiros, which represents the laughter and voice of Alberich. Much of the musical material in the work is derived from a number of motives associated with Alberich from *Der Ring*, among them the motives for the curse, the power of gold, the renunciation of love, annihilation, the Nibelungs, and, of course, the Ring itself.

—note by Adam Lopez

SYMPHONY No. 5

In 1937, amidst the dangerous and often times violent political landscape of Stalin's Russia, and just a mere two years before the outbreak of World War II, emerged Shostakovich's Symphony No. 5. At this time, Shostakovich faced two opposing pressures: one from the USSR to conform to a more traditional, less satirical style of composition, and one from himself to not succumb to the party and stand firm in his convictions. Fearing retaliation if he continued in his complex and often times mocking style, Shostakovich sought to simplify his style and still remain artistically critical of the regime in a more subtle way.

The result was a symphony that captured the spirit of the time. Shostakovich kept to the established form of the Romantic symphony while managing to encapsulate the sorrow of the people. The opening movement begins with a cannon between the lower and higher strings, and has a consistent rhythmic motif that can be heard throughout the movement. The second movement is a scherzo disguised as a waltz, and its variations harken to Shostakovich's satirical and mocking style. The third movement is mournful and dirge like, and explores a variety of tonal colors as the woodwinds exchange the themes. Finally, the fourth movement takes on a march like sound, and despite quieter and more delicate sections, ends triumphantly, in D Major. The symphony was received warmly by the Soviet government as a heroic display of communist ideals, as well as connecting with the public, who felt their plight was being sympathized with.

—note by Sydney Moss

ABOUT JOHANNES MÜLLER-STOSCH

Dr. Johannes Müller-Stosch serves as the Music Director and Conductor of the Bob Cole Conservatory Symphony, 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 Bob Cole Conservatory Symphony as one of the largest and finest in the region. The Bob Cole Conservatory Symphony toured 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 Bob 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 EDWARD (TED) ATKATZ

Former Principal Percussionist of the Chicago Symphony Orchestra, **Edward (Ted) Atkatz** has performed with the Atlanta Symphony, Boston Symphony, Boston Pops, Hong Kong Philharmonic, Houston Symphony, Los Angeles Philharmonic, Pacific Symphony, Seattle Symphony, and the Santa Barbara Symphony. Now residing in Los Angeles, Ted is a studio musician as well as a performer in both the orchestral world and with his band, NYCO. Ted is an active teacher and clinician: he joined the faculty at the Bob Cole Conservatory at California State University at Long Beach in 2014, and is also on faculty at the Music Academy of the West in Santa Barbara, California; and the Texas Music Festival in Houston, Texas. He has given clinics and masterclasses worldwide, and has been a three-time PASIC clinician.

Ted began his studies at age 10 at the Bloomingdale House of Music in New York City and later attended the preparatory division at Manhattan School of Music. He holds a Bachelor's degree in Percussion Performance and Music Education, magna cum laude, from Boston University. His graduate studies were at the New England Conservatory of Music and at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra. An avid long-distance runner, Mr. Atkatz ran the Chicago Marathon in 2001 with a time of 2:59:32, and ran the Santa Barbara Marathon in 2012 with a time of 3:09:34.

PERSONNEL

BOB COLE CONSERVATORY SYMPHONY

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Jessica Livermore,
Concertmaster
Korina Davis
Laura Bedol
Hannah Yim
Constance Millecan
Jackson Snead
Margaret Potter
Ricardo Rios
Jorge Vasquez
Emmeline Cosman

Violin II

Jaclyn Kim,
Principal
Emma McAllister
Carmen Marquez
Sage Barton
Joseph Chung
Joseph Ceman
Alicia Rubio
Daniel Kim

Viola

Annaliese Ippolito Reed,
Principal
Romario Rivera
Trevor Torres
Nicolette van den Bogerd

Violoncello

Hyunji Evonne Yi,
Principal
James Clark
Irene Kang
Debbie Lee
Sori Shin
Roxanne Kieme
Sydney Moss
Benton Preciado
Eileen O'Neill
Michelle Tambash

Bass

Tim Jensen,
Principal
James Medway
Daleth Caspeta
Anthony Xanthos
Alexis Luter
Felix Mares
Alejandro Navarro
Anne-Marie Runco

Flute

Elizabeth LaCoste*[^]
Vasiliki Fourla+
Kelly Catlin

Piccolo

Kelly Catlin

Oboe

Alexander Zatolokin*[^]
Kerry Brunson+
Juaquin Moraga

Clarinet

Sarra Hey,
Principal
Rani Oliveira
Kevin Sakai

E-Flat Clarinet

Kevin Sakai

Bass Clarinet

Rani Oliveira

Bassoon

Emily Prather*[^]
Brian Tuley+
Shannon O'Neill

Contrabassoon

Shannon O'Neill

Horn

Kevin McBrien+*
Christian Siqueiros[^]
Katy Robinson
Jennifer Ornelas
Sarah Krueger
Liam Lacey (Asst. [^])

Trumpet

Oscar Garibay+
Kurt Peregrine*
Evan Walsh[^]
Cameron Reeves (Asst.)

Trombone

Kaelyn Gima+[^]
Greg Ochotorena*
Larry Agustin
Emmanuel Rojas

Tuba

Tom Idzinski

Timpani

Adam Lopez

Percussion

Evan Perkins,
Principal
Matt Gilbert
John Jost

Harp

Graciela Sprout

Piano / Celesta

Danielle Yunji Yi

+ Principal on Korngold

* Principal on Rouse

[^] Principal on Shostakovich

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Friday, April 10, 2015 @ 8:00pm; Saturday, April 11, 2015 @ 2:00pm/8:00pm; Sunday, April 12, 2015 @ 2:00pm
Johannes Müller-Stosch, conductor; Andrew Chown, director; University Theatre Tickets \$25/15 (Students Only)

CELEBRATING MUSIC

Saturday, May 2, 2015 @ 8:00pm, Mozart's Mass in C minor & Ralph Vaughan Williams' *The Lark Ascending*
Professor Moni Simeonov, violin; Jonathan Talberg and Johannes Müller-Stosch conductors
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