

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



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# BOB COLE CONSERVATORY SYMPHONY

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JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

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FRIDAY, NOVEMBER 18, 2016 8:00PM

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# PROGRAM

Overture to *Der Freischütz* (The Marksman)..... Carl Maria von Weber  
(1786-1826)

Erin Hobbs Reichert—graduate conductor

*Tod und Verklärung* (Death and Transfiguration), Op. 24 ..... Richard Strauss  
(1864-1949)  
Largo (The sick man, near death)  
Allegro molto agitato (The battle between life and death offers no respite to the man)  
Meno mosso (The dying man's life passes before him)  
Moderato (The sought-after transfiguration)

# INTERMISSION\*

Overture to *Prince Igor* ..... Alexander Borodin  
(1833-1887)

Ioannis Protopapas—graduate conductor

*Le Sacre du printemps* (The Rite of Spring) ..... Igor Stravinsky  
(1882-1971)

1. The Adoration of the Earth  
Introduction  
The Augurs of Spring (Dances of the Young Girls)  
Ritual of Abduction  
Spring Round  
Ritual of the Rival Tribes  
Dance of the Earth
2. The Sacrifice  
Introduction  
Mystic Circles  
Glorification of the Chosen One  
Evocation of the Ancestors  
Ritual Action of the Ancestors  
Sacrificial Dance

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

# PROGRAM NOTES

**OVERTURE TO *DER FREISCHÜTZ*** *Der Freischütz* is considered to be the first important German opera. Even though other important German-language operas such as *Die Zauberflöte* and *Fidelio* were written before it, *Der Freischütz* is known for paving the way of the future for German opera. It particularly inspired composers such as Richard Wagner, who took the ideas of German nationalism and the portrayal of the

supernatural found in *Der Freischütz* to new levels in his own works. The opera is based on a German folk legend about a hunter named Max who loses a target shooting competition and is thus unable to marry his true love, Agathe. In despair, he makes a deal with a slippery fiend named Caspar, who has already sold his soul to the devil. Caspar convinces Max to cast seven magic bullets in the eerie “Wolf’s Glen” and use those bullets to help him win the next competition and thus regain permission to marry Agathe. Caspar secretly plots to have Max shoot the last of the seven bullets, marking his soul for the devil and sparing Caspar’s. Like all evil plots, however, things don’t go as planned, and the bad guy loses and the good guy wins.

The Overture begins soft and slow, with a sudden crescendo on the first note followed by a soft descending line in the strings. This is followed by a luscious horn quartet playing a simple, yet gorgeous melody, and then a quick change in mood as the cellos take over with a mournful theme. Then begins fast-paced, syncopated rhythms in the strings and a build-up to a massive, ominous-sounding theme played by the full orchestra. This theme trades off with a cheerful and playful theme up until the very end, where the happy theme wins out and finishes with a victorious ending.

**Carl Maria von Weber’s** three operas had a profound influence in the development of *Romantische Oper* (Romantic Opera), inspiring future composers and developing important ideas such as the *Leitmotif*, which became a staple of Wagner’s works and of countless film score composers like John Williams. Von Weber also composed several piano works which influenced other composers such as Chopin, Liszt, and Mendelssohn. Many of his other works have also served to inspire composers who came after him, and while his name is not as well known to the general masses, his work has certainly influenced much of the music we love today.

—note by Erin Hobbs Reichert

**DEATH AND TRANSFIGURATION** A preeminent composer of the both the 19th and 20th century, **Richard Strauss** composed during times of great transformations in both society in art. Raised in a household that fostered his musical talents during his childhood, Strauss was bolstered to find compositional success early on. Like all great musicians, Strauss was both self-deprecating and prideful. He is quoted as saying, “I may not be a first-rate composer, but I am a first-class second-rate composer.” This, from the same man who also viewed himself as the last great German composer: “I am the last mountain of a large mountain range. After me come the flatlands.” Heavily influenced by the work of Wagner, Strauss managed the seamless layering of many themes within his works, while exploring the expanding harmonic developments of the late Romantic era.

For matters as complex and intangible as death and what follows after, Strauss was young when he tackled the subject; at the time of the piece’s premiere in 1890 he was only 26 years old. It is not known exactly what Strauss had in mind while composing the piece, but after its completion, he commissioned his friend Alexander von Ritter to write an accompanying poem for the piece. The poem outlines the process of death for an old man. Ritter writes: “In a dark, shabby room, a man lies dying. The silence is disturbed only by the ticking of a clock—or is it the beating of the man’s heart?” The piece begins with a stuttering rhythm played by the violins and violas, interspersed with a reflective melody exchanged by flute, oboe, and violin as the dying man reflects upon his younger years. “A furious struggle between life and death” cuts the contemplation short, with cello and bass driving forward the conflict beneath the tempest of violins and overpowering brass. Throughout the struggle, hints of the transfiguration theme can be heard, a glimpse of what is to follow. The dying man, “sees his life again, the happy times, the ideals striven for as a young man,” with the return of the previous theme, more boisterous and sure in its retrospection, but inevitably, “the hammer-blow of death rings out.” The transfiguration theme is finally given front and center, exchanged between the winds, strings, and brass; the melody itself transforming with each different timbre and register, evoking the re-becoming Strauss imagined which follows death. It is not a sad ending, but a triumphant one, the concession to death after a life well lived. Sixty years later on his death bed, Strauss remarked to his daughter, “It’s a funny thing, Alice, dying is just the way I composed it in *Death and Transfiguration*.”

—note by Sidney Moss

**OVERTURE TO PRINCE IGOR** *Prince Igor* is undoubtedly not only the most famous work of **Alexander Borodin** along with his Second Symphony, but also one of the most important historical Russian operas. It is based on “The Story of the Expedition of Igor” and was suggested to Borodin in 1869 by Vladimir Stasov. Borodin worked on *Prince Igor*, off and on, for almost eighteen years. However, because of Borodin’s sudden death in 1887 the opera was left unfinished and was completed and and was later orchestrated by Nikolai Rimsky-Korsakov and Alexander Glazunov. The world premiere was held in St. Petersburg on November 4, 1890 at the Mariinsky Theater. The overture was written in its final form by Alexander Glazunov who had heard Borodin play the piano version. Glazunov copied the themes from the corresponding numbers of the opera, which makes the overture a pure example of Borodin’s brilliance, and as he had stated only a few bars at the very end were composed by him. It begins with a very atmospheric introduction that leads without pause to the Allegro part of the overture, which starts with snapping blows from the brass section that are motives heard in the opera as fanfares for the Polovtsian warriors. The overture has three memorable themes: a quasi-oriental lively and spiral theme first presented by the clarinet, a majestic procession for the full orchestra, and a very expressive lyrical theme first introduced by the horn over plucked strings and a weightless triplet accompaniment. This excellent work can be denoted as one of the minor masterpieces of the 19th-century music.

—note by Ioannis Protopapas

**THE RITE OF SPRING** **Igor Stravinsky** was one of the most important composers of the twentieth century. Born near St. Petersburg, Russia, he studied with Nikolai Rimsky-Korsakov as a youth. Stravinsky’s rise to fame began in 1910, when ballet impresario, Sergei Diaghilev, asked Stravinsky to write music for his Paris-based ballet company, Ballets Russes. Stravinsky composed *The Firebird*, which was received with wide critical acclaim. The next ballet commissioned by Diaghilev was *Petrouchka*, in 1911. *Petrouchka* pushed the boundaries of tonality and dissonance of music in the early 20th century, and introduced new standards of rhythmic complexity to orchestral music.

If Stravinsky’s ballet *Petrouchka* tested the limitations of music of the time, his next, *The Rite of Spring*, obliterated them. This ballet is a collection of scenes from Pagan Russia, and portrays various rituals performed during the change of seasons. These rituals included soothsaying, games, processions and finally, the sacrifice of “the chosen one:” a girl who must dance herself to death. The piece features incredibly complex rhythms, with many asymmetrical divisions of beats, as well as asymmetrical meters. Much of the melodic content is based on Russian folk music, but often uses scales unfamiliar to the Western ear—especially to audiences at the time the ballet was composed. The harmony is often dissonant, and there is a violent energy to the music and its dynamic extremes. When *The Rite of Spring* premiered in Paris on May 29, 1913, there was chaos in the audience. Some audience members were heckling, and others were trying to quiet the hecklers, but only made the venue louder. It is unclear whether the audience was more shocked by the dissonant, savagely aggressive music or the assertively non-traditional ballet choreography by Vaslav Nijinsky. Either way, both the “Paris riots” of the premiere and the exhilarating nature of the music make *The Rite of Spring* a truly unique and beloved part of the orchestral repertoire.

—note by Dillon Parker

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**ABOUT JOHANNES MÜLLER-STOSCH** German-born conductor **Johannes Müller-Stosch** serves as Director of Orchestral Studies and Director of the Bob Cole Conservatory of Music at CSULB. He has established the Bob Cole Conservatory Symphony as one of the largest and finest in the region. The conservatory orchestra toured in South Korea in 2013.

Müller-Stosch also serves as Music Director and Conductor of Holland Symphony Orchestra in Michigan which has seen unprecedented growth in size and quality of performances, as well as record numbers of season subscriptions. It has become one of Michigan’s healthiest arts organizations.

During his doctoral studies he served as Assistant Conductor of the 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. Müller-Stosch 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 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. 2013/14 engagements came from Korea, Beijing, Vancouver and Eugene, Oregon. 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). Concert tours as soloist and collaborative artist have taken him throughout Germany, Italy, Chile, and Japan. He is married to pianist Clara Cheng Stosch, and they live in Long Beach with their Amazon parrot Papageno and Yorkshire terrier Honey.

**ABOUT IOANNIS PROTOPAPAS** Ioannis Protopapas is a Greek conductor from Heraklion, on the Island of Crete. He completed his bachelor's degree in Orchestral Conducting at the Ionian University (Corfu, Greece). While there he directed performances with the Ionian University Orchestra and Ionian University Contemporary Music Ensemble. He is currently pursuing a master's degree in Orchestral Conducting at CSULB, and is studying with Professor Johannes Müller-Stosch. Ioannis is an assistant conductor for the Bob Cole Symphony Orchestra. Prior to coming to Long Beach, he was the assistant conductor of the Gastouri 'Omonioia' Wind Band in Corfu. He received 3rd prize in the International Conducting masterclass and competition with the Duna Symphony Orchestra and Michael Dittrich in Budapest, Hungary. He has also attended both orchestral and choral conducting seminars and masterclasses, with Andre Thomas, Michalis Economou, Edward Cumming, Miltos Logiadis, Glen Adsit, Andre van Der Merwe and Johannes Schlaefli.

**ABOUT ERIN HOBBS REICHERT** Erin Hobbs Reichert received her Bachelor of Music degrees in Trumpet Performance and Music Education from CSU Long Beach in 2009, where she studied with Rob Frear and Christopher Still. During her undergraduate studies, she toured with the Wind Symphony in the United Kingdom in 2002 and performed in various ensembles, including playing principal trumpet in the Symphony Orchestra. After graduating, she received her teaching credentials in music and multiple subjects and taught elementary music in the Walnut Valley Unified School District for five years. Erin currently teaches for Harmony Project Long Beach and plays professionally as well as teaches privately in the LA and Orange County areas. She plays principal trumpet for the Orange County Millennial Choirs and Orchestras and managed the orchestra for OCMCO from 2012-2015, which included several recording sessions and a performance at the ACDA National Conference in Dallas in 2013. Erin was also recently accepted as a conducting fellow for the Long Beach Symphony Orchestra for the 2016-2017 concert season. Her conducting duties at CSULB include directing the newly-formed Orchestra at the Beach as well as conducting select pieces with the Symphony Orchestra. When she's not doing musical things, Erin loves spending time with her perfect husband, traveling, and participating in all sorts of outdoor activities.

# PERSONNEL BOB COLE CONSERVATORY SYMPHONY

**Johannes Müller-Stosch—music director**

**Erin Hobbs Reichert and Ioannis Protopapas—assistant conductors**

## **Violin I**

Jaclyn Kim, *Concertmaster*  
Mizuki Takagi  
Iliana Nedialkova  
Makena Clark  
Emma McAllister  
Laura Bedol  
Crystaline Tran  
Youngmin Cha  
Wan Chi Chang  
Hannah Yim  
Alice Lee

## **Violin II**

Salma Bachar, *Principal*  
Kenichi Kiyama  
Danny Ceri  
Angela Borlasa  
Jackson Snead  
Margaret Potter  
Ricardo Rios  
Esbeyde Sanchez  
Jorge Vazquez  
Alicia Rubio

## **Viola**

Seulgee Park, *Principal*  
Taylor Cooksey  
David Kang  
Alfonso Castaneda  
Fred Canada  
Marylin Mello  
Jeremy Field

## **Violoncello**

Hyunji Yi, *Principal*  
Shawn Berry  
Connor Bogenreif  
Sara Park Kim  
Debbie Lee  
Raymond Newell  
Caroline Chien  
Jaemin Lee  
Sohyun Jang

Benton Castillo-Preciado  
Christopher Brown  
Samuel Hernandez-Yanes  
Sydney Moss  
Emily Davis

## **Bass**

Tim Jensen, *Principal*  
Alexis Luter  
Tobias Banks  
Anne Marie Runco  
Alejandro Navarro

## **Flute**

Melody Wan, *Principal*  
Elvin Schlanger

## **Piccolo**

Matt Lopez

## **Oboe**

Spencer Klass<sup>^=</sup>  
Seth Leue<sup>+\*</sup>  
Caitlin Smith

## **English Horn**

Caitlin Smith

## **Clarinet**

Shoo-Lei (Sole) Chang<sup>^=</sup>  
Nick Cotter<sup>+\*</sup>  
Ayslin Rice

## **Bass Clarinet**

Ayslin Rice  
Nick Cotter

## **Bassoon**

Emily Prather, *Principal*  
Jeff Wasik  
Antonio Davial

## **Contrabassoon**

Jeff Wasik

## **Horn**

Christian Thomas<sup>+ =</sup>  
Keith Pepper<sup>\*</sup>  
Sarah Krueger<sup>^</sup>  
Liam Lacey  
Jennifer Ornelas  
Rachel Spidell  
Kimberly Dohi

## **Trumpet**

Dillon Parker<sup>\* =</sup>  
Joshua Goldstein<sup>^</sup>  
Layne Morin<sup>+</sup>  
Gordon Pettigrew

## **Trombone**

Rachel Trumbore<sup>=</sup>  
Bradley Martinez<sup>^\*</sup>  
Gregory Ochotorena<sup>+</sup>  
Gabriel Roque

## **Tuba**

Kyle Winterboer

## **Harp**

Stephanie Iorg, *Principal*  
Kendra Base

## **Timpani**

Arthur Lin<sup>=\*</sup>  
Adrian Tamez<sup>^+</sup>

## **Percussion**

Pat Chapman, *Principal*  
Petra Elek  
Bailey O'Donnell  
Arthur Lin

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+ *Principal on Weber*

<sup>^</sup>*Principal on Strauss*

<sup>\*</sup>*Principal on Borodin*

<sup>=</sup>*Principal on Stravinsky*

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