

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
IOANNIS PROTOPAPAS, GRADUATE CONDUCTOR

FRIDAY, FEBRUARY 9, 2018 8:00PM

CARPENTER PERFORMING ARTS CENTER
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Tafi (Burial)..... Dimitri Mitropoulos
(1896-1960)

Ioannis Protopapas—graduate conductor

Concertino for Trombone and Orchestra in E-flat major, Op. 4..... Ferdinand David
(1810-1873)
Allegro maestoso
Marcia funebre (Andante)
Allegro maestoso

Rachel Trumbore—trombone
Winner of the 2017/18 Instrumental Concerto Competition

INTERMISSION *

Pictures at an Exhibition Modest Mussorgsky
(1839-1881)
arr. Maurice Ravel

- Promenade
- No. 1 “The Gnome”
- Promenade (2nd)
- No. 2 “The Old Castle”
- Promenade (3rd)
- No. 3 “Tuileries (Children’s Quarrel after Games)”
- No. 4 “Cattle”
- Promenade (4th)
- No. 5 “Ballet of Unhatched Chicks”
- No. 6 “Samuel Goldberg and Schmuyle”
- Promenade
- No. 7 “Limoges. The Market (The Great News)”
- No. 8 “Catacombs (Roman Tomb)”
- No. 9 “The Hut on Hen’s Legs (Baba Yaga)”
- No. 10 “The Bogatyr Gates (In the Capital in Kiev)”

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

PROGRAM NOTES

TAFI (BURIAL)

Dimitri Mitropoulos is a major musical figure of the 20th century who had a distinguished career as the conductor of the Minneapolis Symphony Orchestra from 1937 to 1949, the New York Philharmonic from 1951 through 1958, and the Metropolitan Opera from 1954 until his death in 1960. One of his major career highlights was his performance of Prokofiev's Piano Concerto No. 3, where he was both conductor and soloist. He also had a photographic memory that made it possible for him to conduct entire rehearsals without the need of a score. Mitropoulos is considered to have been one of the best conductors of his time.

Tafi was completed in April 1915, when Mitropoulos was 19 years of age and still studying at the Athens Conservatory. The piece is a lament, "for Him that suffered for us, for Him that everyone must love and worship," as Mitropoulos states in his manuscript. *Tafi* is a programmatic fugue that follows the model of the "school fugue," however, Mitropoulos manages to create great musical emotion out of this rigid and complex form while remaining true to its structural details.

—note by Ioannis Protopapas

TROMBONE CONCERTINO

Carl Traugott Queisser was a famous trombonist in the Leipzig Gewandhaus Orchestra from 1820-1843, who also became principal violist beginning in 1827. Appearing as a soloist nearly thirty times, Queisser played alongside other virtuosi such as Franz Liszt, Clara Schumann, and Niccolò Paganini. When Felix Mendelssohn became the conductor of the Gewandhaus in 1835, he was greatly impressed by Queisser's abilities, and promised to write him a concerto. Sadly for Queisser (and all trombonists for the rest of perpetuity), Mendelssohn never got around to writing the concerto due to his busy schedule.

Mendelssohn, however did task his friend Ferdinand David, a triple-threat composer, conductor, and concertmaster of the Gewandhaus Orchestra, to write the piece for Queisser. David, as a virtuoso himself, premiered such works as Robert Schumann's A Minor Sonata and Mendelssohn's Violin Concerto. Besides the Trombone Concertino, David wrote a bassoon concerto, a string quartet, five violin concerti, and many violin solos. The Trombone Concertino was completed in 1837 and was a great success all over Europe. It was thought of as one of David's finest works, and was performed at his own memorial concert in 1873. For trombonists, it is one of the best compositions available in the romantic style and one which contains a number of challenges that present the performer with opportunities to exhibit musical and mechanical refinement.

The opening movement alternates heroic technical passages with lush, lyrical phrases. An operatic recitative ends the movement with a dramatic cliff-hanger, leading into the second movement's mournful funeral march. During the march, the soloist struggles with grief through fond remembrances. The third movement recapitulates the first, with some further development, and a rousing coda brings the concerto to a triumphant finale.

—note by Rachel Trumbore

PICTURES AT AN EXHIBITION

Modest Mussorgsky was born in Karevo, Russia in 1839. As a member of “The Mighty Handful” or “The Five,” he worked alongside Mily Balakirev, César Cui, Nikolai Rimsky-Korsakov, and Alexander Borodin to create distinctly Russian classical music, collaborating in Saint Petersburg from 1856 to 1870. Mussorgsky studied piano when he was young but did not pursue composition until adulthood when he resigned from active military service in order to commit to composing full-time as a civil servant. His music is nationalistic, in the sense that it has a distinct Russian sound which incorporates Russian melodies and folk tunes. In his lifetime he was considered an extremist and his music was dismissed by the Tsar and his Court.

Mussorgsky suffered from alcoholism and fits of madness throughout his lifetime, in part due to unbearable tragic loss and also in part due to a commitment to anti-establishment ethics typical of his generation who believed in protest by extreme forms of behavior—like heavy drinking. He wrote several works despite these difficulties, including *Pictures at an Exhibition*. In 1873 his good friend Viktor Hartmann died suddenly from an aneurysm and Mussorgsky fell into deep despair; Hartmann had also wanted to create a distinct Russian culture of art and music and had given Mussorgsky two of the pictures that would later form the basis of *Pictures*. Within a year, two-thirds of the way through another composition, he found inspiration to compose the suite in twenty days.

Pictures at an Exhibition contains ten movements, each representing a musical interpretation of eleven of Hartmann's pictures. There are several “Promenades” between each piece; these “Promenades” serve as a depiction of what it would be like to walk through an exhibition of Hartmann's artworks. However, after the *Catacombae* (Catacombs), the promenade stops serving as a link between movements and takes a mournful setting, with the Latin text *Con mortuis in lingua mortua* (with the dead in a dead language).

Mussorgsky originally composed *Pictures at an Exhibition* as a piano suite, but later composers expanded the composition for full orchestra. Maurice Ravel arranged the version of *Pictures* you will hear tonight, which is widely used and recorded today.

—note by Georgette Patricio

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.

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 Stosch to Japan where he conducted concerts as part of Hiroshima's 2006 Peace Festival. 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, 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). 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 from Sitia, on the Island of Crete. He completed his bachelor's degree in Orchestral Conducting at the Ionian University in Corfu, Greece. While there, he directed performances with the Ionian University Orchestra and Ionian University Contemporary Music Ensemble. He is currently completing his master's degree in Orchestral Conducting at CSULB and is a student of Professor Johannes Müller Stosch. Ioannis is the graduate assistant conductor for the Bob Cole Conservatory Symphony, the teaching assistant for the Opera Orchestra, and was recently named a Conducting Fellow for the Long Beach Symphony Orchestra. He is also coaching and working with the BCCM Opera Institute.

Ioannis is a recipient of the prestigious Onassis Foundation Scholarship and is a Bob Cole Scholar. Last year he received the Gerondelis Foundation Scholarship and in 2014, he won third prize in the International Conducting masterclass and competition with the Duna Symphony Orchestra and Michael Dittrich in Budapest, Hungary. He has attended both orchestral and choral conducting seminars and masterclasses with Andre Thomas, Michalis Economou, Andre van Der Merwe, Basilio Astulez, Miltos Logiadis, Doris Lang Kosloff, and Norbert Baxa.

ABOUT RACHEL TRUMBORE Trombonist Rachel Trumbore is a freelance musician based in Southern California. Rachel regularly performs with the San Diego Symphony in their masterworks series as well as their pops shows and has played with the Chicago Symphony Orchestra. She has played for international artists Il Divo and Angélique Kidjo, and under the baton of Charles Dutoit, Rossen Milanov, Cristian Măcelaru, and James Gaffigan.

In addition to actively performing, Rachel is pursuing her Master of Music degree in Trombone Performance at California State University, Long Beach where she studies with Kyle Covington. In 2016, Rachel received her Bachelor of Music degree from Northwestern University where her instructors were Michael Mulcahy, Timothy Higgins, Douglas Wright, Randall Hawes, and Christopher Davis. Outside of music, Rachel finds joy in reading, cooking plants, and brewing kombucha with her fiancée Sarah.

PERSONNEL

BOB COLE CONSERVATORY SYMPHONY

Johannes Müller Stosch—music director / Ioannis Protopapas—assistant conductor

Violin I

Jaclyn Kim, *concertmaster*
Lucy Lu
Makena Clark
Kenichi Kiyama
Crystaline Tran
Wan Chi Chang
Alice Lee
Youngmin Cha
Liya Ma
Megan Pollon

Violin II

Mizuki Takagi, *principal*
Laura Bedol
Danny Ceri
Jackson Snead
Ricardo Rios
Cole Perez
Esbeyde Sanchez
Oscar Martinez
Angela Borlasa
Maria Penaloza

Viola

Taylor Cooksey, *principal*
David Kang
Melissa McGlumphy
Marylin Mello
Fred Canada
Marisa Ramey

Violoncello

Hyunji Yi, *principal*
Jisun Jung
Shawn Berry
Raymond Newell
Sara Park-Kim
Sohyun Jang
Christopher Brown
Emily Davis
Sydney Moss
Andrew Davies
Samuel Hernandez-Yanes
Jocelyn Morales
Natalie Do
George Rochelle

Bass

Tobias Banks, *principal*
Hunter Hawkins
Alexis Luter
Katie McNamara
Bryan Marquez

Flute

Elvin Schlanger, + *
Emily Harrington, ^
Matt Lopez

Piccolo

Matt Lopez
Emily Harrington

Oboe

Seth Leue, + *
Soli Jones, ^
Christian Fuentes
Georgette Patricio

English Horn

Christian Fuentes

Clarinet

Carrie Johnston * #
Jonathan Galbreath
Diane Lee

Bass Clarinet

Diane Lee

Bassoon

Jeffrey Wasik, *
Henry Mock, +
Daniel St. John, ^

Contrabassoon

Daniel St. John

Saxophone

Zachry Taburaza

Horn

Keith Pepper, + *
Kimberly Dohi, ^
Jennifer Ornelas,
Kaiden Waterman
Edward Nugent
Gabby Baniqued

Trumpet

Joshua Goldstein, + ^
Tatiana Giesler, *
Gerardo Ramirez
Maxfield Maynard

Trombone

Bradley Martinez, + *
Hugh Findley, ^
Robby Rosen
Jinsei Goto
Christopher Colocho
Daniel Nakazono

Tuba

Jessica Joyce

Harp

Stephanie Iorga, *principal*
Kendra Base

Celesta

Alex Lee

Timpani

Xinyi Chong, * ^
Alec Wingfield, +

Percussion

Alec Joly Pavelich
Adrian Tamez
Alec Wingfield
David Rowe
Chris Amaro
Xinyi Chong

+ = Principal on Mitropoulos

* = Principal on Mussorgsky

^ = Principal on David

UPCOMING EVENTS

* Events marked with an asterisk are free with a valid *Music Major Pass*

- **Tuesday, February 13, 2018:**
Guest Artist Masterclass, Denis Bouriakov, flute Choir 5:30pm Room UMC-A301 Tickets FREE
- **Saturday, February 17, 2018:**
Liederabend: Art Songs In English, Guk-Hui Han, director 5:00pm Daniel Recital Hall Tickets FREE
- **Wednesday, February 21, 2018:**
Musical Masterpieces of the Baroque Era, John Barcellona—flute, Mark Uranker—harpsichord, David Garrett—viola da gamba 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, February 24, 2018:**
Faculty Artist Recital, Darrin Thaves, flute 7:00pm Daniel Recital Hall Tickets \$10/7 *
- **Sunday, March 4, 2018:**
Faculty Artist Recital The Orpheus Duo, Althea Waites and Mark Uranker, piano 4:00pm
Daniel Recital Hall Tickets \$10/7 *
- **Sunday, March 11, 2018:**
BCCM 10th Anniversary Gala, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts
Center Tickets \$10/FREE
- **Friday, March 16, 2018:**
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts
Center Tickets \$15/10
- **Friday, March 19, 2018:**
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter
Performing Arts Center Tickets \$10/7
- **Friday, April 6, 2018 @ 8:00PM**
Saturday, April 7, 2018 @ 2:00PM/8:00PM
Sunday, April 8, 2018 @ 2:00PM:
The Opera Institute Presents: *Candide*, Ioannis Protopapas and Jonathan Talberg, conductors, David
Anglin, musical director, University Theatre Tickets \$25/15

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