

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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CRAIG RICHEY, PIANO  
DR. DAVID JACOBS, GUEST CONDUCTOR  
DAVID SCOTT, GRADUATE CONDUCTOR

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WEDNESDAY, FEBRUARY 12, 2020 8:00PM

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GERALD R. DANIEL RECITAL HALL  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

(Please hold applause until after the final movement of each piece.)

Piano Concerto No. 4 in G Minor, Op. 40 ..... Sergei Rachmaninoff  
Allegro vivace (1873-1943)  
Largo  
Allegro vivace

Craig Richey—piano  
David Scott—graduate conductor

# INTERMISSION

Symphony No. 5 in D Major ..... Ralph Vaughan Williams  
Preludio (1872-1958)  
Scherzo  
Romanza  
Passacaglia

Dr. David Jacobs—guest conductor

# PROGRAM NOTES

## PIANO CONCERTO No. 4

Enjoying his life as a piano soloist and composer in Europe and the United States, **Sergei Rachmaninoff** became famous around 1901 with his Second Piano Concerto. His fame continued with the Third Piano Concerto, which Rachmaninoff completed and premiered in 1909. The Third Piano Concerto did not receive as much recognition as the second until Gustav Mahler conducted it in Chicago with the Chicago Symphony Orchestra at the send-off concert for Rachmaninoff's North American tour. After his third concerto, Rachmaninoff spent much time touring and performing, but not composing.

Rachmaninoff expressed his desire to begin writing another concerto again in 1914, and finally, ten years later, he started to put pen to paper. Around 1918, due to the disastrous surroundings resulting from World War I, Rachmaninoff fled Europe with his family and settled in New York City. In the United States he found plenty of financial success in work ranging from solo performances and recitals to a record deal with the Victor Talking Company (later known as RCA Victor). In addition to his success as a performer, Rachmaninoff found great inspiration from composers in America such as George Gershwin and Igor Stravinsky, which was enough to drive him to begin composing again. He started with the Fourth Piano Concerto.

The Fourth Piano Concerto was composed between 1924 and 1926 and premiered in 1927, receiving mixed reviews. Most reviewers were expecting something more progressive than his previous works and hoped it would be reflective of his inspiration gained in the United States. Instead, many of the remarks were complaints that Rachmaninoff was mired in romantic tendencies and 19th-century harmonies. Lawrence Gilman, a writer for the *New York Herald Tribune*, wrote after the premiere: "...for all its somewhat naïve camouflage of whole-tone scales and occasionally dissonant harmony, Mr. Rachmaninoff's new concerto (his Fourth, in the key of G minor) remains as essentially nineteenth century as if Tchaikovsky had signed it." Reviews like Gilman's sent Rachmaninoff into a year of revisions, in which he tried to shorten the concerto and modernize the work. His efforts did not pay off, and his first revision of the work (premiered in 1929) was again met with poor reception. After this failure, he put the Fourth Concerto down and focused on composing other works during the 1930s. In 1941, Rachmaninoff finally came back to the Fourth Concerto and gave it one last revision, shortening the piece even more and making minor changes before giving a final performance of the work. However, Rachmaninoff's fourth never achieved the grandeur like that of his second and third concertos. The work is still an uncommon piece to be performed today, although it has been recorded numerous times by famous soloists such as Vladimir Ashkenazy, Jean-Yves Thibaudet, Daniil Trifonov, and Yuja Wang.

—note by David Scott, graduate conductor

## SYMPHONY No. 5

**Ralph Vaughan Williams** was an English composer. He studied music at the Royal College of Music and at Cambridge, and made a career of conducting, lecturing, and in musicology, where he specialized in the English folk songs that influenced most of his works. Although he was already becoming famous as a British composer, Vaughan Williams enlisted in WWI as an ambulance driver and lieutenant in the Royal Artillery at the age of 41, ceasing composition. During this time he suffered hearing loss, and after the war it took some time to adjust to civilian life before he could resume composing again. Vaughan Williams' compositions from the 1920s started off being well-received by the public; however, in the mid-1930s, his output began to be perceived as dark, violent, and discordant, especially his Symphony No. 4, and he took another short hiatus from composing due to lack of inspiration. It wasn't until 1938 when the composer would shift musical styles to a more calm and serene tone with the beginnings of his Symphony No. 5.

The Symphony No. 5 in D major was completed in 1943 and premiered at the BBC's Proms by the London Philharmonic with the composer conducting it himself. The symphony featured themes from his unfinished opera *The Pilgrim's Progress*, although the piece is non-programmatic, meaning there is no story behind it. This four-movement work is tranquil and peaceful throughout, and it opens with a haunting horn call over the low strings, answered by a short phrase from the violins. The second movement is hurried and unsettling, full of sudden short bursts from the winds and rapidly shifting simple rhythms accentuated by the timpani. The third movement is serene and passionate, which is represented by themes given from the English horn, the strings, the oboe, the French horn, and then the violin. The last movement is a *passacaglia*, which is a Baroque form that is identified by the repeating figure in the cellos with the theme playing above it. After some exciting key changes and scherzo-like passages, the theme from the French horn in the first movement returns and signals the end of the piece with a hymn-like praise. This symphony is "dedicated without permission" to Jean Sibelius, a Finnish composer whom Vaughan Williams admired.

—note by Georgette Patricio, oboe/music history

## ABOUT DAVID JACOBS

**David Jacobs** is currently an Associate Professor of Conducting and the Director of Orchestral Studies at the University of Oregon where he conducts the UO Symphony Orchestra, Oregon Camerata and leads the graduate program in orchestral conducting. He also serves as the Music Director for the Eugene-Springfield Youth Orchestra and the President for the Western Region of the College Orchestra Director's Association.

Dr. Jacobs began his career as an orchestral musician and has performed with many widely respected orchestras including the Pittsburgh Symphony, Sarasota Orchestra, Naples Philharmonic, New World Symphony, Palm Beach Opera, and Sarasota Opera. During his seven years performing as an orchestral musician, Jacobs developed an appetite for conducting, and in 2007, with very little formal training, he was accepted into the conducting studio at the Eastman School of Music. There he worked with virtually every student ensemble and was the recipient of several student prizes, including the Frederick Fennell Fellowship and the Walter Hagen prize for excellence in conducting.

After earning his D.M.A., Jacobs led the Palm Beach Atlantic Symphony to increased notoriety in the South Florida community by his ambitious programming, frequent radio interviews, and numerous outreach concerts. In 2012, he accepted a tenure-track position at the University of Oregon and has since been invited to guest conduct other fine university orchestras throughout North America, including Florida State University, University of British Columbia, Baylor University, CSU-Long Beach, Northern Arizona University, Duquesne University, and two month-long residencies at the Eastman School of Music. He has also authored several articles on conducting and interpretation and has given lectures and masterclasses to worldwide audiences. His areas of expertise are conducting pedagogy, music semiology, Russian symphonic music, and musical hermeneutics.

In addition to his academic output, David has guest-conducted professional orchestras on three continents, including the Palm Beach Symphony, Cabrillo Festival Orchestra, Pazardjik (Bulgaria) Symphony, the Orquesta Sinfónica EAFIT in Colombia, and twice with the St. Petersburg (Russia) State Symphony.

David is credited on three commercially available albums. He served as Assistant Conductor for *Manhattan Music*, a collaboration between the Canadian Brass and the Eastman Wind Ensemble, released by Opening Day; Conductor for *Let Others Name You*, an eclectic fusion of contemporary orchestral music with Balinese Gamelan performed by the Ossia Chamber Orchestra released by New World Records; and conductor/instrumental performer on *We Proclaim*, a collection of worship music released by Ekklesia.

David is married and has two children, ages 14 and 11. His family enjoys living on small acreage in the Mohawk Valley where they dabble in homesteading—organic gardening and raising chickens.

## ABOUT CRAIG RICHEY

A native of North Carolina, **Craig Richey** received his high school diploma from the N.C. School of the Arts, his Bachelor of Music degree from the St. Louis Conservatory, and his Master of Music degree from the Juilliard School. Hailed by the *St. Louis Post-Dispatch* for his "No-nonsense pianism!" he made his New York debut with pianist Pamela Mía Paul as guest duo-soloist with the New York Pops at Carnegie Hall. He has appeared both in solo and chamber music recitals throughout the United States. His performances have been aired on *National Public Radio* and *Voice of America Radio*, which is broadcast worldwide. He taught for ten years at the renowned Third Street Music School Settlement in New York City and directed their esteemed chamber music program. His major teachers include Joseph Kalichstein and Martin Canin.

Mr. Richey's students have been regular winners of the Bob Cole Conservatory Concerto Competition and have frequently garnered first and second prizes in solo and concerto competitions in California. His students have been accepted into both piano performance and collaborative piano programs at USC, UCLA, Cincinnati Conservatory, Indiana University, Manhattan School of Music, San Francisco Conservatory and the Peabody Institute. He is also a frequent adjudicator at competitions throughout the Southwest.

As a performer, Richey has collaborated with such notable artists as cellist Lynn Harrell, soprano Clamma Dale, clarinetist Daniel McKelway, and violinists Pamela Frank and Elaine Richey. Elaine Richey (1932-1997), Craig's mother, was winner of the 1959 Walter Naumburg Competition and assistant to Ivan Galamian at the Curtis Institute.

In addition to Richey's career as pianist and teacher, he is a successful film composer. Visit [craigrichey.com](http://craigrichey.com) for more information about his film work.

## ABOUT DAVID SCOTT

Currently completing his master's degree in Instrumental Conducting at The Bob Cole Conservatory of Music, conductor **David Scott** studies with Dr. Johannes Müller Stosch and recently graduated with his bachelor's degree in Instrumental Conducting at Chapman University. During his time at Chapman University, Mr. Scott studied closely with Daniel Alfred Wachs and served as assistant conductor of the Chapman Orchestra for three years, in which he had many opportunities to lead the orchestra in rehearsal and concert, including the 53rd Annual Holiday Wassail Concert which was taped for PBS. In addition to The Chapman Orchestra, Mr. Scott recently finished his tenure as assistant conductor of the Philharmonic Society of Orange County's Youth Symphony (OCYS). Mr. Scott made his debut on the stage of the Renee & Henry Segerstrom Concert Hall in Costa Mesa leading OCYS in its acclaimed Concerts for Fifth Graders, presented by the Philharmonic Society of Orange County. He has also rehearsed the Symphony Orchestra of the Orange County School of the Arts (OCSA).

David Scott has served as the Assistant conductor for the production of *Die Fledermaus* with OCSA's opera program in 2015, and was subsequently invited back for OCSA's production of *Lenfant et les sortilèges* as the assistant conductor in the Spring of 2018. In 2015, he was featured in an article in the *Orange County Register* about the rare Undergraduate Conducting program at Chapman University. In addition to his studies at Chapman and CSULB, Mr. Scott has been involved with summer programs, most notably a fellow at the Conductor's Retreat at Medomak in 2016, a fellow at the Los Angeles Conducting Workshop in 2017, and an auditor of the Opera Bootcamp at the College-Conservatory of Music at the University of Cincinnati in 2017. Complementing his studies with Maestro Wachs and Dr. Müller Stosch, Scott has pursued studies with Mark Gibson, Kenneth Kiesler, John Koshak, and Neil Thomson. He is also an accomplished clarinetist and jazz saxophonist.

# PERSONNEL

## BOB COLE CONSERVATORY SYMPHONY

David Jacobs—guest conductor/ David Scott—assistant conductor

Johannes Müller Stosch—music director

### Violin I

Alice Lee, *concertmaster*  
Kelsy Lih,  
*assistant concertmaster*  
Megan Pollon  
Arturo Balmaceda  
Youngmin Cha  
Kana Luzmoor  
Elizabeth Scarnati  
Lisa Yoshida  
Phoebe Lin  
Stephen Nosrat

### Violin II

Cole Perez, *principal*  
Justin Pham  
He Wu  
Adrian Sifuentes  
Maria Penalosa  
Paulo Carmelo  
Alan Pham  
Brittney Navarro  
Elijah Avila

### Viola

Marylin Mello, *principal*  
Cristian Contreras  
Fred Canada  
Jayden Clark  
Brigette Watson  
Carlo Friez  
Hayley Cooper  
Marisa Ramey

### Violoncello

Shawn Berry, *principal*  
Raymond Newell  
Kathryn Carlson  
Angela Marvin  
Christopher Rorrer  
Jocelyn Morales  
Candice Oh  
Yosef Feinberg  
George Rochelle  
Andrew Loveland  
Sebastian Lee  
Erika Reed

### Bass

Hunter Hawkins, *principal*  
Katie McNamara  
Tobias Banks  
Jason Ezquerro  
Matthew Justo  
Jessica Ulloa

### Flute / Piccolo

Elvin Schlanger, *principal*  
Alyssa Miller  
Jeffery Harley

### Oboe

D'Ante Ford, *principal*  
Jennifer St. John  
Alex Gosse

### Cor Anglais

Alex Gosse

### Clarinet

Pedro Schneider, *principal*  
Susan Levine  
Yuki Evans

### Bassoon

Daniel St. John, *principal*  
Henry Mock

### Horn

Allison Demeulle, *principal*  
Brayden Armes  
Rachel Aragaki  
Daniel Ota  
Patrick Williams

### Trumpet

Theresa Bickler, *principal*  
Tatiana Geisler  
Vincent Sciacca

### Trombone

Jinsei Goto, *principal*  
Nolan Stewart  
Evan Wicks

### Tuba

Tom Idzinski

### Timpani

Adrian Tamez

### Percussion

Jose Uzcategui, *principal*  
Monica Avalos  
Arianna Avina  
Jessica Buenrostro  
Chris Calderon

# UPCOMING EVENTS

- **Saturday, February 15, 2020:**  
Faculty Artist Recital, Darrin Thaves, flute with Wendy Caldwell, piano 7:00pm Daniel Recital Hall Tickets \$10/7
- **Sunday, February 16, 2020:**  
Musical Masterpieces of the Baroque Era, John Barcellona—flute, Mark Uranker—harpsichord, David Garrett—viola da gamba 7:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, February 19, 2020:**  
Guest Artist Recital, Robert Dick, flute 8:00pm Daniel Recital Hall Tickets \$10/7
- **Tuesday, February 25, 2020:**  
Guest Artist Recital, Benjamin Binder, piano 8:00pm Daniel Recital Hall Tickets \$10/7
- **Friday, February 28, 2020:**  
Studio Orchestra 8:00pm Daniel Recital Hall Tickets \$10/7
- **Saturday, February 29, 2020:**  
Pacific Coast Regional Wind Band Festival, Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center Tickets \$10/7
- **Wednesday, March 4, 2020:**  
Guest Artist Recital: Duo Montagnard, saxophone and guitar presented by Composition Studies and the Saxophone Ensemble 8:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, March 18, 2020:**  
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor, *An Arts for Life Event* 8:00pm Carpenter Performing Arts Center Tickets FREE, reservation required
- **Tuesday, March 24, 2020:**  
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall Tickets \$10/7
- **Friday, March 27, 2020:**  
Studio Orchestra 8:00pm Daniel Recital Hall Tickets FREE
- **Thursday, April 9, 2020:**  
String Chamber Music, Moni Simeonov, director 8:00 Daniel Recital Hall Tickets \$10/FREE
- **Friday, April 17, 2020:**  
University String Quartet, Moni Simeonov, director 8:00 Daniel Recital Hall Tickets \$10/FREE
- **Friday, May 1, 2020:**  
Orchestra at *The Beach*, Erin Hobbs Reichert, conductor 8:00 Daniel Recital Hall Tickets \$10/7
- **Saturday, May 2, 2020:**  
Celebrating Music, Carl Orff's *Carmina Burana*, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$20/10
- **Tuesday, May 5, 2020:**  
Studio Orchestra 8:00pm Daniel Recital Hall Tickets FREE

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