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

BOB COLE CONSERVATORY SYMPHONY ORCHESTRA

JOHANNES MÜLLER STOSCH, DIRECTOR

MAY 2, 2025, 7:30PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES

PROGRAM

Ludwig van Beethoven (1770 – 1827)
Symphony No. 1 in C major, Op. 21

Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto e vivace

Hayoung Jeong & Randa Jalo—graduate conductors

Unsuk Chin (b. 1961)
Subito con forza

Hayoung Jeong—graduate conductor
(in partial fulfillment of the Master of Music degree)

INTERMISSION

Henri Tomasi (1901 – 1971)
Trumpet Concerto

Fantasque (a piacere)—Vif
Nocturne—Andante
Finale—Allegro Vivo

Dylan Johnson—trumpet
(winner of the 2024/25 concerto competition)

Erich Wolfgang Korngold (1897 – 1957)
Theme and Variations, Op. 42

"Like an Irish folktune"
Set of five short variations

** 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

BEETHOVEN–SYMPHONY NO. 1

Ludwig van Beethoven's *Symphony No. 1 in C Major*, Op. 21, marks the composer's bold entry into the symphonic world at the turn of the 19th century. Premiered in Vienna on April 2, 1800, this work showcases Beethoven's deep understanding of the classical symphonic form, as inherited from Haydn and Mozart, while simultaneously hinting at the innovations that would define his own musical voice in the coming decades.

Born in Bonn in 1770, Beethoven moved to Vienna in 1792 to study with Joseph Haydn, quickly establishing himself as one of the city's most promising pianists and composers. By the time he composed his First Symphony, Beethoven had already gained recognition for his virtuosic piano sonatas and chamber music. However, the symphony was a genre dominated by the towering legacies of Haydn and Mozart, making Beethoven's first foray into this realm a highly anticipated event. Though still rooted in classical traditions, Beethoven's *Symphony No. 1* presents a fresh and dynamic approach to orchestral writing. The symphony's striking introduction, rhythmic drive, and bold harmonic choices reveal glimpses of the revolutionary symphonist that Beethoven would soon become.

I. Adagio molto – Allegro con brio
The symphony opens with an introduction that immediately signals Beethoven's willingness to push boundaries. Rather than beginning firmly in the tonic key of C major, as convention would dictate, Beethoven surprises the listener with a series of bold, suspenseful chords that move through unexpected harmonic regions before finally resolving to the home key. This daring opening was considered unusual for the time and foreshadows the composer's later explorations of harmonic ambiguity.

The *Allegro con brio* that follows is full of energy and clarity, with a principal theme characterized by lively dotted rhythms. Beethoven employs dynamic contrasts and quick shifts between orchestral sections, creating a sense of dramatic interplay. The development section is particularly engaging, as Beethoven explores motivic transformation and harmonic tension before the triumphant recapitulation restores the movement's bright and vigorous spirit.

II. Andante cantabile con moto
The second movement, a graceful *Andante cantabile con moto*, is a testament to Beethoven's lyrical writing. Set in F major, it features elegant, flowing melodies passed between strings and woodwinds. Though rooted in the classical tradition, Beethoven introduces unexpected harmonic twists and contrapuntal textures that lend the movement a sense of sophistication. The interplay between instruments suggests a chamber-like intimacy, showcasing Beethoven's gift for orchestration.

Throughout the movement, Beethoven balances lyricism with gentle propulsion. The "con moto" (with movement) directive ensures that the Andante does not become too static, allowing for moments of delicate tension and release.

III. Menuetto: Allegro molto e vivace
Beethoven's third movement, marked *Allegro molto e vivace*, is titled a Menuetto, yet it is far removed from the courtly dance tradition of Haydn and Mozart. Instead of the measured elegance typically associated with the minuet, Beethoven delivers a fiery, fast-paced scherzo in all but name. The relentless drive of this movement, combined with its dynamic contrasts and unexpected accents, foreshadows the fully developed scherzos that would replace minuets in Beethoven's later symphonies.

The trio section provides a brief moment of contrast, featuring more fluid, lyrical lines, before the explosive main theme returns. The movement's rhythmic vitality and strong orchestral character demonstrate Beethoven's emerging independence from his predecessors.

IV. Finale: Adagio – Allegro molto e vivace
The symphony's final movement opens with another surprising introduction. Here, Beethoven teases the listener with a slow *Adagio passage*, presenting tentative, ascending scale fragments that gradually coalesce into a jubilant burst of energy. This playful buildup is an early example of Beethoven's fondness for creating suspense before delivering an exhilarating conclusion.

Once the *Allegro molto e vivace* begins in earnest, the movement brims with lively, quicksilver themes, executed with brilliant orchestration and dynamic contrasts. The relentless momentum and joyfully exuberant character make for a rousing finale, bringing the symphony to a triumphant close.

Beethoven's *Symphony No. 1* was well received at its premiere, solidifying his reputation as a composer capable of extending the classical symphonic tradition while introducing elements of his own unique style. Though indebted to Haydn and Mozart, the symphony displays the hallmarks of Beethoven's mature symphonic language: bold harmonic choices, rhythmic drive, and a keen sense of dramatic structure.

In hindsight, this symphony serves as the gateway to Beethoven's revolutionary contributions to the symphonic form. Over the next two decades, he would transform the genre, culminating in works of unparalleled depth and grandeur. Yet even in this youthful work, one can already sense the emergence of a composer poised to redefine musical expression for generations to come.

UNSUK CHIN–SUBITO CON FORZA

Unsuk Chin's *Subito con forza* is a striking and dynamic orchestral work that encapsulates the South Korean-born composer's vivid, exploratory approach to sound and texture. Commissioned by the *Beethovenfest* Bonn and premiered in 2020, the piece was conceived as a tribute to Beethoven in honor of his 250th birthday. The title, which translates to "Suddenly, with force," is drawn from Beethoven's own performance indications, reflecting the composer's signature abrupt dynamic shifts and dramatic contrasts.

Chin, known for her imaginative orchestration and intricate harmonic language, has created a compact yet powerful piece that captures the essence of Beethoven's spirit while remaining unmistakably contemporary. *Subito con forza* is an exhilarating work that encapsulates energy, unpredictability, and controlled chaos—hallmarks of both Beethoven's music and Chin's own compositional style.

From the opening bars, *Subito con forza* lives up to its title. The piece begins with an explosive gesture—an abrupt orchestral attack that immediately commands attention. This opening embodies the kind of stark contrasts that Beethoven often employed, setting the stage for a whirlwind of sonic activity. Chin employs rapidly shifting textures, with jagged, punctuated chords juxtaposed against fleeting, shimmering passages. The music moves unpredictably, often veering into unexpected harmonic and timbral territories, mirroring Beethoven's ability to surprise and challenge the listener.

While the work is unmistakably modern, Chin subtly integrates Beethovenian elements into her musical language. Rhythmic propulsion, sudden dynamic shifts, and abrupt interruptions all recall the spirit of Beethoven's symphonic writing. Throughout the piece, fragmented motifs emerge, hinting at classical structures but quickly dissolving into a more fluid and contemporary sound world. One can hear echoes of Beethoven's rhythmic drive, particularly

in the percussive use of the orchestra. However, instead of developing these motifs in a conventional manner, Chin treats them as sonic gestures, allowing them to dissolve and reappear unpredictably. The result is a sense of controlled volatility—music that constantly reinvents itself while maintaining an overarching momentum.

Chin's expertise in orchestration is on full display in *Subito con forza*. She employs a wide palette of instrumental colors, using extended techniques and unusual combinations to create a constantly shifting soundscape. The work features rapid exchanges between sections of the orchestra, creating a sense of dialogue and fragmentation.

Woodwinds and strings engage in frenetic passages, at times dissolving into near silence before erupting once again in forceful exclamations. Brass and percussion contribute to the work's overall intensity, reinforcing its dramatic peaks with sudden, thunderous interjections. The contrast between fragile, delicate textures and overwhelming power is a key aspect of the piece's emotional impact.

As *Subito con forza* progresses, the sense of urgency never dissipates. The work remains in constant motion, driven by restless energy and unpredictable shifts. Unlike a traditional Beethovenian development leading to resolution, Chin embraces instability as a fundamental characteristic of the piece. The ending arrives with the same suddenness that defines the work's overall character—an abrupt, forceful conclusion that leaves the listener exhilarated and perhaps slightly unbalanced. This final gesture reinforces the central idea of the piece: music as a force of nature, capable of both tremendous power and fleeting subtlety.

Subito con forza is more than just an homage to Beethoven; it is a reflection on the very essence of musical energy, contrast, and surprise. Through her unique voice, Chin channels Beethoven's relentless drive and uncompromising spirit into a thoroughly modern context. The piece stands as a compelling testament to Beethoven's lasting influence on contemporary music while showcasing Chin's own unmistakable style.

With its dazzling orchestration, rapid-fire shifts in character, and visceral energy, *Subito con forza* captures the urgency and drama that have made Beethoven's music timeless. At the same time, it offers a fresh perspective on what it means to compose with "sudden force" in the 21st century, ensuring that the dialogue between past and present remains as vital as ever.

TOMASI–TRUMPET CONCERTO

Henri Tomasi's *Trumpet Concerto,* composed in 1948, is a brilliant and expressive work that showcases the French composer's distinctive style. Tomasi was a composer and conductor known for his ability to blend lyricism with modernist elements, incorporating jazz, folk influences, and rich orchestration into his works. Though he wrote operas, ballets, and chamber music, his contributions to the brass repertoire—particularly his concertos for trumpet and trombone—have earned him lasting recognition among instrumentalists.

The *Trumpet Concerto* is a vibrant and eclectic piece that demonstrates Tomasi's ability to balance virtuosity with expressive depth. It features a wide range of colors, rhythmic vitality, and contrasts that highlight both the technical prowess and lyrical qualities of the trumpet. While deeply rooted in French musical traditions, the concerto also reflects Tomasi's fascination with jazz and the avant-garde trends of his time.

The **first movement** opens with an energetic and rhythmically charged orchestral introduction, immediately setting a bold and dynamic tone. The trumpet enters with a brilliant fanfare, establishing its commanding presence within the orchestral texture. Tomasi's writing in this movement is characterized by syncopated rhythms, sharp dynamic contrasts, and a sense of forward momentum. Throughout the movement, the soloist engages in virtuosic passages

that alternate between rapid scalar runs and soaring, lyrical lines. The harmonic language is rich and colorful, blending modal influences with biting dissonances. Tomasi's affinity for jazz is particularly evident in the rhythmic drive and orchestral scoring, which at times evokes the energy of big-band brass writing. The movement concludes with a flourish, reinforcing the trumpet's dazzling brilliance.

In stark contrast to the first movement, the **second movement**: *Nocturne* offers a moment of introspection and beauty. The muted trumpet takes on an almost vocal quality, singing a hauntingly lyrical melody over a delicate orchestral accompaniment. The atmosphere is dreamlike, with lush harmonies and subtle instrumental textures creating a sense of mystery and longing. Tomasi's gift for expressive melody is on full display here, as the solo line weaves through gentle modulations and nuanced phrasing. The orchestration remains transparent, allowing the soloist to shine in its most intimate and expressive register. This movement serves as the emotional heart of the concerto, providing a striking contrast to the outer movements.

The **third movement** bursts forth with an exuberant and playful character. Marked *Giocoso* (meaning "joyful" or "playful"), it is a virtuosic showcase for the trumpet, filled with rapid articulations, bold leaps, and dynamic shifts. The influence of folk dance rhythms can be heard in the lively syncopations and irregular accents, adding to the movement's sense of spontaneity and excitement. Tomasi expertly combines technical brilliance with charm, ensuring that the soloist is both dazzling and expressive. The orchestration is equally vibrant, providing energetic support while allowing moments for interplay between the soloist and different sections of the ensemble. The concerto concludes in a triumphant and exhilarating fashion, with the trumpet soaring to its highest register in a final burst of brilliance.

Henri Tomasi's *Trumpet Concerto* remains a staple of the instrument's repertoire, beloved for its dynamic contrasts, lyrical expressiveness, and technical demands. It is a work that not only highlights the virtuosity of the trumpet but also reflects the composer's eclectic musical influences and distinctive voice. With its blend of rhythmic drive, lush harmonies, and moments of introspective beauty, the concerto stands as a testament to Tomasi's ability to craft music that is both engaging and deeply expressive. Whether performed in concert halls or as part of competitions, the *Trumpet Concerto* continues to captivate audiences and challenge performers, ensuring its place as one of the great works for the instrument.

KORNGOLD–THEME AND VARIATIONS

Erich Wolfgang Korngold's *Theme and Variations*, Op. 42, composed in 1945, is a work that encapsulates his distinctive musical language—a fusion of lush late-Romantic harmonies, Viennese lyricism, and the dramatic sweep of film music. Written during his years in Hollywood, this piece reflects both his deep-rooted European musical heritage and his adaptation to the American orchestral style.

Korngold, a child prodigy from Vienna, was hailed as one of the most promising composers of his generation. His early works, including operas such as *Die tote Stadt*, displayed remarkable sophistication and melodic richness. However, the rise of the Nazi regime forced him to relocate to the United States, where he became one of the most influential film composers of the Golden Age of Hollywood. Despite his success in film, Korngold remained committed to concert music, and *Theme and Variations* is one such work that bridges these two worlds.

The piece begins with a broad, noble theme, introduced by the strings. This theme is quintessentially "Korngoldian", characterized by sweeping melodic contours, rich harmonies, and an unmistakable sense of warmth. The melody unfolds with an effortless lyricism reminiscent of Viennese waltzes and operatic arias, reflecting the composer's deep affinity for the Romantic tradition. Korngold's orchestration is sumptuous from the outset, with a full-bodied, resonant texture that envelops the listener. Even in this relatively short work, his signature harmonic colorings—chromatic inflections and lush modulations—create an immediate sense of grandeur and expressiveness.

Korngold follows the classical tradition of variation form, but his treatment of the theme is anything but conventional. Each variation transforms the melody with remarkable ingenuity, showcasing different aspects of the orchestral palette and Korngold's mastery of instrumental color.

1. **Playful and Light** —The first variation introduces a more animated, dance-like quality, with a lively rhythmic underpinning in the woodwinds and strings. The theme is ornamented with delicate flourishes, evoking a sense of lighthearted charm.

2. **Lush and Romantic**—The second variation slows the tempo and deepens the harmonic richness, allowing the strings to sing in full, sweeping phrases. This section highlights Korngold's cinematic sensibilities, recalling the soaring themes of his film scores.

3. **Rhythmic and Driving**—The third variation introduces a more rhythmic vitality, with bold brass interjections and syncopated energy. Here, Korngold's dramatic instincts come to the fore, building a sense of urgency and excitement.

4. **Mystical and Ethereal—**A contrasting variation emerges with hushed strings and shimmering woodwinds, creating a dreamlike atmosphere. The theme is subtly altered, floating above an impressionistic harmonic landscape.

5. **Majestic and Triumphant**—The final variation brings the work to a grand and triumphant close. The theme returns in its full glory, now enriched with even more elaborate orchestration and harmonic depth. A sweeping, heroic climax leads to a jubilant conclusion, affirming the work's celebratory nature.

Though *Theme and Variations*, Op. 42 is not as frequently performed as Korngold's film scores or concertos, it stands as a brilliant example of his symphonic craftsmanship. The work serves as a reminder of his ability to blend classical tradition with cinematic grandeur, creating music that is both sophisticated and deeply expressive. Written at a time when Korngold was attempting to reestablish himself as a composer of serious concert music, this piece embodies his commitment to rich orchestration and emotional storytelling. It is a testament to his genius—both as a composer of the concert hall and of the silver screen. In its sweeping lyricism, vibrant textures, and evocative harmonies, *Theme and Variations* offers a glimpse into the musical world of one of the 20th century's most distinctive voices.

ABOUT HAYOUNG JEONG

Hayoung Jeong is currently pursuing her graduate studies in orchestral conducting under the mentorship of Dr. Johannes Müller Stosch. At BCCM, she is conducting Orchestra at the Beach. With a bachelor's degree in cello performance and specialized training in choral conducting in South Korea, she brings a diverse musical background to her artistic pursuits.

As a cellist, she has contributed extensively to orchestral performances, showcasing her talent through renditions such as the third movement of Dvořák's Cello Concerto. Her dedication and skill have been recognized in various competitions, including securing 4th place in the overall category at the International Virtuoso Competition and clinching 1st place at the prestigious Korean Music Ensemble Competition. Notably, she was invited to perform as a featured artist by a prominent music education publication.

Her conducting experience extends to church and children's choirs. She was honored as one of the top 10 finalists at the esteemed Seoul Oratorio Festival for her interpretation of Puccini's Messa di Gloria. Recently, she has collaborated with the Voce Aurum Choir on compelling choral performances. Recently, she won the Global Young Musician Competition in Conducting, won first prize in the UK International Music Competition in Orchestral Conducting, and won first prize in the Classical Music Stars International Conducting Competition.

Hayoung's passion for music is evident in her affinity for composers such as Brahms, Bach, and Mahler. She thrives on the challenge of exploring diverse musical forms and has a particular interest in large-scale orchestral compositions, especially those featuring a chorus, such as Mahler's Symphony No. 2.

ABOUT RANDA JALO

Randa is an Iraqi-American pianist and conductor. Born and raised in Baghdad and relocated to the United States in 2012. She received a B.A in Music with an emphasis on piano from San Diego State University. Additionally, Randa has worked with a variety of professional and collegiate ensembles across the United States including The United States Marine Band in San Diego and ICWC Orchestra in Georgia.

She held the assistant conductor position at the Interharmony Music Festival in Italy along with being featured as a guest conductor with the Greater San Diego Music Coterie Orchestra. Randa has participated in various conducting workshops where she had the opportunity to learn from Adrian Gnam, Jeffery Meyer, and Daniel Stewart. Today , Randa serves as a pianist, arranger, and music director of Alwani Middle Eastern Orchestra with the goal of bringing the beautiful middle eastern music to light.

ABOUT DYLAN JOHNSON

Dylan Johnson is a Senior pursuing a Bachelor in Music Performance (B.M.) at California State University, Long Beach, studying under Professor Rob Frear. He is a Cole Conservatory of Music Scholarship recipient and currently serves as principal trumpet of the University Symphony Orchestra. He was a finalist in the undergraduate division of the 2024 National Trumpet Competition as well as finalist in the 2024 Annual Trumpet Guild Conference (Solo Performance Division, Ryan Anthony Memorial Competition). He was also invited to compete in the 2024 Young Concert Artists competition in Los Angeles. He has an appreciation for and experience with jazz repertoire and has performed with the Studio Jazz Band and Concert Jazz Orchestra at CSULB. Johnson was invited to attend the 2023 Center for Advanced Musical Studies at Chosen Vale, an elite international seminar of trumpet studies held in New Hampshire, where he studied with Clément Saunier, Edward Caroll, Mireia Farrés Bosch, Stephen Burns, Craig Morris and Hakan Hardenberger. His most influential teachers have been Rob Frear, Chris Stevens, Malcom McNab, Nic Chaffee, and Boyde Hood. Prior to higher education, he was principal trumpet in the Orange County Youth Symphony, performing at the Segerstrom Concert Hall in Orange County, California.

Dylan Johnson is a Yamaha Young Performing Artist and a Presser Scholar.

ABOUT JOHANNES MÜLLER STOSCH

Johannes Müller Stosch is a dynamic and visionary German-born conductor, celebrated for his expressive artistry, charismatic leadership, and expert musicianship. As Director of Orchestral Activities at the Bob Cole Conservatory of Music at California State University Long Beach, he has transformed the program, cultivating one of the largest and most distinguished university orchestras in Southern California. Under his leadership, the Bob Cole Conservatory Symphony has earned international acclaim, touring and performing in sold-out venues across Germany, the Czech Republic, and South Korea.

Beyond academia, Maestro Stosch serves as Music Director and Conductor of the Holland Symphony Orchestra in Michigan. He has led the ensemble to unprecedented artistic and organizational growth over nearly two decades, elevating performance standards and shattering records in season subscriptions. In 2019, he was appointed Music Director and Conductor of the Orange County Youth Symphony, guiding one of California's most prestigious youth orchestras in its milestone 50th anniversary season.

An in-demand guest conductor, Stosch's engagements span the globe, with recent appearances at Mahidol University (Thailand), Kunming Philharmonic (China), Long Beach Symphony, Peninsula Symphony, Eastman School of Music, Cincinnati College-Conservatory of Music, UBC Symphony (Canada), and the University of Oregon. His work has been broadcast on national television, including a guest appearance with the Busan Sinfonietta (KBS, Korea). His diverse conducting résumé includes positions with the Cincinnati Symphony Orchestra, the Brockport Symphony (NY), and leadership roles at the Opera Theatre Festival in Lucca, Italy, and the Museumsinsel-Operafestival in Berlin, Germany. His international impact was further highlighted in a Japan tour with the Eastman String Orchestra, conducting during the Hiroshima Peace Festival.

A passionate opera conductor, Stosch is known for his stylistic authority and compelling interpretations. He has led main-stage productions at Cincinnati's renowned College-Conservatory of Music (CCM), including Britten's *Owen Wingrave*, Mozart's *Così fan tutte*, Dvořák's *Rusalka*, and the world premiere of Joel Hoffman's *The Memory Game*. An accomplished soloist and chamber musician, Stosch has performed across the U.S., Germany, Italy, Korea, Chile, and Japan. His commercial recordings have been heard on national public radio.

Maestro Stosch holds a DMA from the Eastman School of Music (orchestral conducting with Neil Varon), two Master of Music degrees from CCM (conducting with Mark Gibson, organ with Roberta Gary) and a bachelor's degree from the Schwob School of Music in Georgia.

PERSONNEL

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Hayoung Jeong—assistant conductor
Randa Jalo—graduate conductor

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Nayeli Martinez
Morgan Burtner
Kiana Alvarez
Pablo Fernandez
Tala Sliksek
Gevork Gorgoyan
Liam Tamura
Namiah Miller
Emi Ford
Daniel Apolonio

Violin 2
Zoe Shiu, *Principal*
Ariana Solotoff
Sage Taloyo
Idan Yohanan
Yuriko Imada Terriquez
Greg Wesley
Elizabeth Yesilevsky
Airi Ozawa
Yahir Munoz

Viola
Kerry Walther, *Principal*
Cayden Walters
Jacquelyn Su
Erin Bang
Callista kwan

Cello
Theodore Hom, *Principal*
Katrina Hawley
Ethan Dwinell
Michael Esquer
Natalie Avila
Nicolas Garcia
Zane Martinez
Cameron Johnson

Bass
Christopher Sterling, *Principal*
Jonathan Chavez
Peter Reyes

Flute
Yoona Lee, *Principal*
Natalie Kowalski

Piccolo
Daniel Chavez

Oboe
Noel Takaya, *Principal*
Emily Davies

English Horn
Elian Kleparek

Clarinet
Yuki Evans#*
Erin Sercel^+
Jaren Jamito

Bassoon
Keira Suniga, *Principal*
Rain Esterline

Horn
Eric Aaron^#
Jena Bedford+*
Andrew Fung
Michael Russell
Nick Ortiz

Trumpet
James Gaudi+*
Brandon Butler^
Nathan Kaplan

Trombone
Raphael Angelo Yap
Eddie Patino*
Leonardo Zimmerman#

Tuba
Samuel Gonzales

Percussion and Timpani
Baxter Fee
Jonathan Chu
Caden Bartlett

Harp
Anna Reynolds

Keyboard
Matt Garza

^Principal on Beethoven
+Principal on Chin
#Principal on Tomasi
**Principal on Korngold*

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Jonathan Talberg, conductors
Jane Close Conoley, distinguished honoree
Carpenter Performing Arts Center, 7:30pm

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