

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



COLE CONSERVATORY SYMPHONY ORCHESTRA

DAVID JACOBS, GUEST CONDUCTOR

JOHANNES MÜLLER-STOSCH, MUSIC DIRECTOR

FRIDAY, NOVEMBER 22, 2013 8:00PM

CARPENTER PERFORMING ARTS CENTER

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PROGRAM

COLE CONSERVATORY SYMPHONY ORCHESTRA

Overture to *The Bartered Bride*.....Bedřich Smetana
(1824-1884)

Mark Alpizar—graduate conductor

Violin Concerto in E minor, Op. 64.....Felix Mendelssohn-Bartholdy
(1809-1847)
Allegro molto appassionato
Andante
Allegro non troppo – Allegro molto vivace

Katia Popov—violin

INTERMISSION*

Piano Symphony No. 3 in E-flat major , Op. 97 “Rhenish”Robert Schumann
(1810-1856)
Lebhaft (lively)
Scherzo: Sehr mäßig (very moderate)
Nicht schnell (not fast)
Feierlich (solemn)
Lebhaft

*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.

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PROGRAM NOTES

OVERTURE TO *THE BARTERED BRIDE*

Bedřich Smetana (1824-1884) was a leader of the Czech nationalist movement and advocate of Czech music. He was just twenty years old and attending Prague Conservatory when he was appointed as music teacher to the family of Count Leopold Thun. He remained with them for three years and resigned to take a concert tour which failed. With the help of his friend Franz Liszt, some of his early piano music was published and Smetana established a successful piano studio. Between 1860-66 Smetana composed two operas. *The Brandenburgers*, his first, had a successful premiere but later fell into obscurity. The second and most famous work, *The Bartered Bride*, failed when it premiered on May 30, 1866. Only eight years later he was diagnosed with tertiary syphilis. One of its symptoms is “whistling in the ears” which led to his eventual deafness. Despite this, Smetana composed three operas and the famous *Má Vlast* before his death in 1884.

The Bartered Bride is a compositional masterpiece. The overture is full of Czech melodies and is based on Karel Sabina’s lighthearted libretto. Unlike many previous composers, Smetana wrote the overture before the opera. It is a simple overture in terms of thematic development but is frequently played independently. His intensities for this piece stemmed from writing an opera in Czech instead of copying the German style. The overture utilizes running scales in the strings and eruptions of the melody in the woodwinds. In the middle of these running scales, the swaying, lively theme is heard from the oboe. A theme appears in the strings toward the end of the piece and is elaborated again and is used for the basis of the coda. This overture is considered to be Smetana’s most significant work, second only to the *Má Vlast*.

—note by Callie Galvez (cello)

VIOLIN CONCERTO IN E MINOR

“I would like to compose a violin concerto for next winter,” **Felix Mendelssohn-Bartholdy (1809-1847)** wrote in July 1838 to friend and violinist Ferdinand David. “One in E minor keeps running through my head, and the opening gives me no peace.” David welcomed the idea with great excitement, saying, “he would practice until the Angels in heaven were satisfied.” Unfortunately, Mendelssohn’s schedule as a performer and conductor was overwhelming, and he did not start composing his Violin Concerto in E minor, Op. 64, until the summer of 1844.

Tonight’s concert features works by Mendelssohn and Schumann side by side. Nearly 200 years ago this would not be any different, as Mendelssohn and Schumann were close friends. They met in 1835 when Mendelssohn accepted a conducting position. Schumann affectionately called him “Felix Meritis,” and considered him the “Mozart of the 19th century.”

The concerto exhibits an innovative compositional style throughout and has three movements without a pause in between them. A typical first movement of a concerto contains an orchestral exposition prior to the soloist, however the soloist enters immediately with a lyrical theme. The violins later reflect this theme, after which a second theme is introduced. At the end of the development there is a cadenza provided for the soloist. This is a first in musical history, as a cadenza is usually improvisatory, showcasing the technical abilities of the soloist. Here it is used to structurally connect the development section to the recapitulation. After a reprise of the first movement, the music eases in the second movement without pause.

The second movement's innovation is demonstrated in the bridge that connects the coda from the first movement to the beginning of the second movement. A single note, held over in the bassoon from the first movement, signifies the beginning of the serene second movement.

The slow movement is followed by a short allegretto that serves as an introduction to the finale. The musical material of the opening of the finale is related to the material of the opening movement. The highly spirited finale is brilliant and elegant, and a definite gesture of homage to the virtuoso tradition of solo violinists.

The piece, premiered in 1845 by Ferdinand David, was an instant success. While many performances soon followed, one was particularly important because it reportedly launched the career of a 14 year-old violin prodigy, Joseph Joachim. It is also one of the most celebrated concertos of the romantic era. With his brilliant compositional skills, moving melodies, and innovative style, Mendelssohn touches audiences today as he did in 1845.

—note by Nicolette van den Bogerd (violin)

SYMPHONY No. 3

Robert Schumann (1810-1856) wrote his first composition at age seven. His father enthusiastically promoted his study of music but died when Robert was 16. However, his dream of becoming a virtuoso pianist lived on, despite his extensive studies were in philosophy and law. An unfortunate injury left two of his fingers paralyzed and ended his performance career. His passion for music continued and he became a prolific composer, primarily writing piano and vocal works. Later in his life, with encouragement from Clara, his wife, he began symphonic writing. He was appointed conductor in Düsseldorf but, reportedly, was rather awkward at the task. Schumann's collaboration with Brahms soon followed, thus opening the world of composition to him. Unfortunately, Schumann suffered from illness most of his life and it returned during this period. After checking himself into an asylum, he died just five years after the premiere of his third symphony in 1851.

Schumann creates a great German romantic musical landscape in his third Symphony, nicknamed *Rhenish*. He originally attached the text “a piece of life by the Rhine” to this symphony, but it is not a programmatic work like Beethoven's *Pastoral*. It suggests landscape through vast colors and melodies, rather than by literal depiction—“the expression of feelings rather than painting.”

The first movement, *Lebhaft* [lively], is in a triple meter, but the first theme soars over the bar lines with a syncopated rhythm. The next movement, a moderately paced scherzo, is not like the intricate and playful scherzos of Beethoven or Mendelssohn. Instead, Schumann writes a tune in the style of a *ländler*, or German folk dance. The middle movement of this symphony is marked *Nicht schnell* [not fast]. Schumann creates a sense of peace and calm by excluding the timpani and brass, and by staying close to the home key of A-flat major. Many musicians and scholars consider the *Feierlich* [solemnly] movement to be an add-on to the subsequent finale, but this processional (possibly inspired by the *Köln Cathedral*) is so methodical and thickly layered that it deserves to stand on its own. Finally, the *Lebhaft* movement is in a jolly duple meter, which has the feeling of a celebratory dance in both the first and second themes. Just before the heroic finish, we hear a memory of the fourth movement—perhaps one last look at the cathedral spires in the distance.

—note by Annaliese Ippolito Reed (viola)

ABOUT DAVID JACOBS

Dr. David Jacobs began his career as an orchestral musician in 2000 and for seven seasons he played regularly with the Sarasota Orchestra as well as the renowned Sarasota Music Festival Orchestra. He also was a member of the Sarasota Opera Orchestra for three years and appeared regularly with the Southwest Florida Symphony, Naples Philharmonic, and New World Symphony.

In 2007, he began training as a conductor at the Eastman School of Music. There, he was the recipient of several conducting prizes, including the prestigious Frederick Fennell Fellowship for Advanced Conducting Study and the Walter Hagen prize for excellence in conducting. Throughout his residency, he conducted performances with almost every major ensemble including the Eastman School Symphony Orchestra, Eastman Wind Ensemble, Eastman Wind Orchestra, Graduate Conducting Orchestra, New Eastman Orchestra, and Ossia, the School's student run contemporary sinfonietta.

Currently, Dr. Jacobs is the Director of Orchestral Studies at the University of Oregon where he conducts the symphony orchestra and teaches courses in conducting. Prior to that appointment, he was the Music Director of the PBA Symphony at Palm Beach Atlantic University, where he brought that orchestra to a heightened level of notoriety throughout the South Florida classical community. In addition to his posts with academic orchestras, Dr. Jacobs has also conducted several professional orchestras, here and abroad. In 2011, he earned one of seven coveted conducting fellowships at the Cabrillo New Music Festival where he worked with Marin Alsop. He also conducted the Richmond (VA) Symphony in workshop working with Joann Falletta and Gustav Meier. In 2010, he made his debut performance with the Palm Beach Symphony, sharing the podium with renowned conductor and concert pianist, Philippe Entremont, and conducted Tchaikovsky's Symphony #5 with the St. Petersburg (Russia) State Symphony. In 2009, he was featured on local television conducting Beethoven in an open rehearsal with the Rochester Philharmonic during their annual Summer Institute.

Despite his young age, Dr. Jacobs has already been 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, which was released in 2008 on the Opening Day label; conductor for *Let Others Name You*, an eclectic fusion of contemporary orchestral music with Balinese Gamelan performed by the Ossia Chamber Orchestra on the New World Record label, released in the Fall of 2009; and music director of brass and trumpet performer on *We Proclaim*, a collection of worship music released by the Ekklesia label in 2011.

Dr. Jacobs primary conducting teachers were Mark Scatterday and Neil Varon, and studied additionally with JoAnn Falletta, Gustav Meier, and Marin Alsop.

ABOUT KATIA POPOV

Born in Sofia, Bulgaria, the award winning violinist **Katia Popov** has held the positions of Concertmaster of the Sofia Chamber Orchestra and the Academy of Music Chamber Orchestra. Continuing her studies at the Paris Conservatory, she became a Concertmaster of the European Symphony Orchestra with whom she recorded and traveled extensively throughout Europe. After moving to the United States, Katia became a member of the Los Angeles Chamber Orchestra, Principal II Violin of the Long Beach Symphony, and Concertmaster of the Hollywood Bowl Orchestra.

She is a recipient of the Grand Prize of the International Violin Competition Kozian, First Prize at the Jeunesse Musicale Competition for chamber music and First Prize at the International Violin Competition Nedialka Simeonova. She also had a Fulbright Scholarship at the Academy of Music In Sofia.

Katia Popov is the first woman Concertmaster of the Hollywood Bowl Orchestra. Under the baton of such conductors as John Mauceri, John Williams, Thomas Wilkins, David Newman and Bramwel Tovey she has performed with some of the biggest stars in the show business including Plácido Domingo, Sir James Galway, Joshua Bell, Marilyn Horne, Harry Connick Jr., Gloria Estefan, Beck, Chicago, Earth Wind and Fire and many more. She also has performed numerous times with the Los Angeles Philharmonic and has been part of such festivals as Salzburg, Bach Music Festival, Spoleto and Brahms Festival in Tour France.

Katia is a busy recording musician who has recorded more than 600 scores for motion pictures in Los Angeles where she has worked for many of the most sought after composers in Hollywood. Ms. Popov is a founder and first violinist of the Award winning California String Quartet and is the Music Director of the Musical Sunday Afternoons, popular chamber music concert series in Los Angeles. She has performed as a soloist with the Sofia Philharmonic, the European Symphony Orchestra, Sofia Chamber Orchestra, Redlands Symphony, Santa Barbara Symphony, the Long Beach Symphony and the Santa Monica Symphony, amongst others.

Katia is also an official endorser of the famous Thomastic Infeld “Vision Solo” Violin Strings from Vienna and the voice of the popular classical radio station “K-Mozart.” www.KatiaPopov.com

ABOUT MARK ALPIZAR Mark Alpizar is a conductor, clarinetist, and educator in the Los Angeles and Orange County areas. He received his Bachelor of Music degrees in Clarinet Performance and Music Education in 2010 from the Bob Cole Conservatory of Music at California State University, Long Beach. This year, he has returned to CSULB for a Masters in orchestral conducting with Dr. Johannes Müller-Stosch.

Mr. Alpizar conducts many of the southland’s most reputable youth ensembles. He serves as Music Director of the Four Seasons Youth Orchestras and conducts their flagship group, La Primavera. Under his baton, La Primavera has toured New York, and they will play the Sydney Opera House this August. He also serves as conductor of the South Coast Youth Symphony Orchestra and has conducted them in performances in Spain, England, Ireland and the Walt Disney Concert Hall. Formerly, he served as the Associate Conductor of the Orange County Youth Wind Ensemble.

Mr. Alpizar is the clarinetist of Quintessential Winds, a professional wind quintet with whom he has concertized and competed all across the country. He maintains an elite studio of private clarinet students who have participated in the CBDA “All-State” Wind Ensemble, the SCSBOA “All-Southern” ensembles, and have sat principal in many of the area’s youth orchestras, youth wind ensembles, and district honor bands.

UPCOMING PERFORMANCES

FRIDAY, FEBRUARY 7, 2014 8:00PM
CARPENTER PERFORMING ARTS CENTER
Gyorgy Liegti—*Atmospheres*
Ekhard Kopetzki—*Concerto for Marimba and Strings*
(Dave Gerhart, marimba, faculty soloist)
Stravinsky—*Petrushka*

FRIDAY, MARCH 7, 2014 8:00PM
CARPENTER PERFORMING ARTS CENTER
“Forgotten Magic: rediscovered composers from a bygone era”
(Jessica Jones, soprano)
Tchaikovsky—Symphony No. 6 in B minor, Op. 74 “Pathétique”

PERSONNEL COLE CONSERVATORY SYMPHONY ORCHESTRA

Mark Alpizar—Graduate Conductor

Johannes Müller-Stosch—Music Director

Violin I

Lucy Lu,
Concertmaster
Jasmine Kim
Kayvon Sesar
Chien-Han Chen
Constance Millican
Korina Davis
Laurann Estevez
Danielle Yunji Yi
Nicolette van den Bogerd
Laura Bedol
Goeun Shin

Violin II

Agnieszka Borzuchowski,
Principal
Jaclyn Kim
Joseph Chung
Elizabeth Chavez
Margaret Potter
Ricardo Medina
Joseph Ceman
Alicia Rubio

Viola

Annaliese Ippolito Reed,
Principal
Joy Yi
Trevor Torres
Amira Bennet
Romario Rivera
Bianca Lara
Edwin Moran
Emma McAllister
Joanna Alpizar
Adrian Grijalva

Violoncello

Callie Galvez,
Principal
Anthoni Polcari
James Clark
Hyunji Evonne Yi
Jason Cosman
Josie Boyer
Sori Shin
Irene Kang
Jeffrey Westcott
Debbie Lee
Candace Lee
Sydney Moss
Cole Syverson
Michelle Tambash

Bass

James Medway,
Principal
Anthony Xanthos
Daleth Caspeta
Anne Marie Runco
Alexis Luter
Felix Mares
Teresa Chambless

Flute

Ryan Murray*^
Lauren Redburn+
Christine Glaser

Oboe

Melissa Carrington*^
Evan Sanchez+
Alexander Zatolokin

English Horn

Alexander Zatolokin

Clarinet

Mathieu Girardet*^
Stephen Chow+
Abraham Perez

Bassoon

Adrian Fonseca Tellez,
Principal
Emily Prather
Brian Tuley

Contrabassoon

Brian Tuley

Horn

Danny Thibodeaux^
Beau Knechtel*
Ramon Villanueva+
Melisandra Teteris
Ivan Esteves

Trumpet

Devin Henderson^
Michael Sullivan+
Jackson Niebrugge*
Jeremy Yeagley

Trombone

Robert Frey,
Principal
Kaelyn Gima
Paul De La Rosa

Timpani

Kevin Brown

Percussion

Ryan Denney,
Principal
Matt Gilbert
Tyler Hunt
Lucas Zumbado
Michael King

**Principal on Smetana*
+*Principal on Mendelssohn*
^*Principal on Schumann*

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