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, conductor

Wednesday, September 18, 2019 8:00pm

Carpenter Performing Arts Center

Please silence all electronic mobile devices.
PROGRAM

Scherzo Fantastique, Op. 25 ........................................................................................................ Josef Suk
(1874-1935)

Symphony No. 104 in D Major, “London” ................................................................. Franz Josef Haydn
Adagio - Allegro
Andante
Menuetto and Trio
Finale: Spiritoso

INTERMISSION*

La Noche de los Mayas (The Night of the Mayas) Suite .............................................. Silvestre Revueltas
1. Noche de los Mayas (Night of the Mayas) .......................................................... (1899-1940)
2. Noche de jaranas (Night of Merrymakers) ......................................................... arr. José Limantour
3. Noche de Yucatán (Night of Yucatán)
4. Noche de encantamiento (Night of Enchantment)

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

Scherzo Fantastique, Op. 25 The Scherzo was composed in 1903 and premiered two years later in Prague. The end of the nineteenth century brought many now-distinct composers such as Gustav Mahler, Claude Debussy, and Antonin Dvořák to the forefront. Not only did these composers find great success in their compositions, but also in their various other jobs. For example, Mahler was a famed conductor before he was known as a composer, and Debussy was known for his teachings at the end of his life at the Paris Conservatory. Dvořák followed another path, one which took him to the United States as a professor of music during the years 1892-1895. However, before his visit to the States, Dvořák was employed at the Prague conservatory, and took on a talented pupil: Josef Suk. It was no secret that Suk was Dvořák’s favorite student, and Suk’s work as a composer reflects this. Suk not only pursued a life as a composer, but also as a performer in the Czech Quartet which was a string quartet made up of students from Prague University. This quartet premiered many of Dvořák’s string quartets, as well as two string quartets of Bedřich Smetana. While Dvořák was teaching in the United States, Suk started to grow in popularity as a performer and found limited success as a composer. Nonetheless, Suk had entered a happier time of his life when he married Otilie Dvořák in 1898, which brought Otilie’s father, Antonin Dvořák, much happiness. It was during this joyous marriage that Suk wrote his Scherzo Fantastique.

Suk, like his Czechoslovakian compositional lineage before him, wrote Scherzo Fantastique as a labyrinth of rhythm and color. The scherzo follows a standard ABA format, starting with an energetic and chirping melody in the woodwinds, which is followed by a sweeping melody in the cellos and violins, reminiscent of Smetana’s tone poem Die Moldau. The first melody from the woodwinds is then developed thoroughly, this time using the entire orchestra until the second melody emerges from the cellos. The entire A section contains a small amount of percussion, often referred to as “Turkish percussion”: triangle, bass drum, tambourine, and cymbals. After this
rapport, the brilliant A section ends and the B sections begins with a slower theme, contraposed by a lower and more songful melody. With the end of the B section, comes the reprise of the A section which contains the same melodic and developmental content heard previously. The reprised A section starts to accelerate to a rousing finish, comprising all elements heard throughout the entire work.

—note by David Scott, graduate conductor

**Symphony No. 104 “London”**

By the year 1790, Franz Josef Haydn had been the *kapellmeister* (music director) of the wealthy Esterházy estate (which is located in modern day Slovakia), almost every week composing a new symphony, mass, opera, string quartet, or whatever was requested by the Esterházy family. This is why Haydn was able to write a staggering 104 symphonies, when most composers never surpassed more than 9. In the year 1790, the head of the estate, Prince Nikolaus, passed away and left the estate to his son, Anton. It was well-known that Anton did not favor Haydn, so Anton retired Haydn from his duties as Kapellmeister and limited him to nominal duties (including a giant cut to his paycheck). This finally gave Haydn the freedom to travel and not be required to write music at the will of the estate. Many of his works had made their way from the estate to other countries and his name was known throughout Europe, however he was most popular in London. Thanks to a wealthy contribution from his friend and fellow musician, Johann Peter Salomon, Haydn was able to visit London twice: once during 1791-1792 and again from 1794-1795. Both visits were wildly successful and inspired Haydn to write the last of his symphonies, Nos. 93-104 (appropriately named the “London Symphonies”). Apart from these symphonies, Haydn also wrote a few operas, his famous mass “The Creation,” and the “Rider” string quartet.

The “London” symphonies were written in a period of unbridled creation for Haydn since he had no time constraints or pressure to write them. Most symphonies before this do not include an introduction, much less one in a minor key that directly transitions into a major key. One of Haydn’s contemporaries was Wolfgang Amadeus Mozart, and due to the style of composition in their time, many have difficulty distinguishing one from the other. Haydn and Mozart, while they had vastly different lives and careers, were contemporaries of each other, so naturally the style of writing both composers displayed were similar. However, they still contained many differences. Haydn grew up in the country, so some of his melodies may seem more influenced by folk music and dances, and while he may have worked in a high-class environment, his writing still contained these folk elements. As conductor Daniel Alfred Wachs stated, “you can take the boy out of the country but you can’t take the country out of the boy.” The impact of these folk tunes is evident throughout the symphony, whether it be the daring leaps and trills of the first movement or the bagpipe-like drone of the fourth movement.

—note by David Scott, graduate conductor

**La Noche de Los Mayas**

Born in Mexico, Silvestre Revueltas was a violinist, conductor, and composer and spent several years studying and working in Mexico and the U.S. He was considered a revolutionary in his approach to music and political views. In 1937, he traveled to Spain to devote his talents to the Republican cause in the Civil War as a member of a delegation of Mexican artists. After his return from Spain, Revueltas became quite depressed. In 1940, he died at the early age of 40 as a result of alcoholism. Revueltas’ music is a combination of Latin American popular music and progressive twentieth-century techniques. He had a great interest in film music throughout his career and wrote scores for six Mexican films between 1935 and 1940. One of those films, *La Noche de los Mayas* (1939), was considered a failure in the film industry but was praised for the film’s score.

The four-movement suite from *La Noche de los Mayas* (The Night of the Mayas) is arranged by José Limantour, a Mexican conductor and composer, arranged in 1959, nineteen years after the composer’s death. In the first movement, “Noche de los Mayas,” a solemn fanfare alternates with a lyrical second melody. The second movement, “Noche de jaranas,” is a scherzo based on the rhythm of the song, a type of folk music known throughout Latin America. The third movement, “Noche de Yucatán,” is very passionate and voluptuous in sounds created by the strings. An interlude of an intimate flute solo accompanied by native percussion introduces a Mayan folksong still sung in some parts of the Yucatán peninsula. The movement quietly segues into the fourth movement. The last movement, “Noche de encantamiento,” opens with a haunting oboe melody followed by a set of variations, featuring the large percussion section (each percussionist improvises in a sort of cadenza-like passage). In some editions, the ending of the fourth movement is separated as an additional movement titled the "Finale" in which both brass and percussion give out assertive melodic chants and rhythms.

—note by Georgette Patricio, oboe
German-born conductor Johannes Müller Stosch serves as Director of the Bob Cole Conservatory of Music and oversees the Orchestral Studies Division at California State University, Long Beach. He leads the conservatory comprised of 26 tenure-track faculty, 80 adjunct instructors, 12 staff, and 600 students. Important initiatives of his work are a renewed emphasis on community engagement, collaboration with partners in the arts and campus communities, an entrepreneurial initiative to enhance the conservatory’s curriculum, and growth of the conservatory’s national recognition through sustained excellence. Dr. Stosch was chosen to be part of the President’s and Provosts’ Leadership Fellows and the CSULB Data Fellows Initiatives. In the summer of 2018, he attended Harvard University and received certification in the Management Development Program.

As conductor of the Bob Cole Conservatory Symphony, he grew the orchestra to one of largest and finest in Southern California. In 2017 the Bob Cole Conservatory Symphony played in Germany and the Czech Republic for sold-out venues and toured South Korea in 2013. Praised as possessing "stylistic, charismatic, expressive and expert" leadership, Stosch also serves as Music Director and Conductor of Holland Symphony, a professional regional orchestra in West Michigan. During his tenure, Holland Symphony has seen unprecedented growth in size and quality of performances, as well as record numbers of season subscriptions. During a challenging climate for most arts organizations, Holland Symphony enlarged its already sold-out season. He was instrumental in establishing the Young American Composers Competition in an attempt to assist young composers gain wider recognition. In 2019 Stosch was named the new Music Director and Conductor of the Orange County Youth Symphony, celebrating their 50th anniversary as the oldest and one of the largest and most prestigious youth orchestras in California.

Johannes Müller Stosch keeps an active guest-conducting schedule both internationally and nationally. His most recent engagements include high-profile concerts with the Kunming Philharmonic in China, Long Beach Symphony, Eastman School of Music (Rochester, NY), College-Conservatory of Music (Cincinnati, OH), UBC Symphony in Vancouver, Canada, and at the University of Oregon in Eugene. In 2009, Stosch was a featured guest conductor with the Busan Sinfonietta in Korea. This concert was broadcast on national TV (KBS).

Previous conducting positions include the Cincinnati Symphony Orchestra, the Brockport Symphony in New York, Tri State Players in Ohio, and conducting/coaching staff at the Opera Theatre Festival in Lucca, Italy. A concert tour with the Eastman String Orchestra brought him to Japan, conducting concerts during the Hiroshima Peace Festival in 2006.

An avid and natural operatic conductor with "stylish authority," he has been a frequent guest conductor for new opera productions at Cincinnati’s famous College-Conservatory of Music (CCM), including the main-stage production of Britten’s Owen Wingrave. Previous engagements include Mozart’s Così fan Tutte, the world premier of Joel Hoffman’s The Memory Game, Dvořák’s Rusalka and Virgil Thomson’s The Mother Of Us All. He worked repeatedly as visiting opera conductor at the Opera Theater at Webster University in St. Louis, Missouri. In 2000, he was chosen as Music Director of the Museumsinsel-Operafestival in Berlin, Germany. During his doctoral studies he served as Assistant Conductor of the famed Eastman Philharmonia Orchestra, and won Eastman’s prestigious Walter Hagen Conducting Prize.

Aside from his passion in conducting, Stosch has a special interest in performance practice and early music. In Germany, he worked with Hannover’s L’Arco, Bremer Ratsmusik, and Concerto Brandenburg. He had also frequent appearances on organ and harpsichord with Pacific Symphony in Orange County. Concert tours as a soloist and collaborative artist have taken him throughout the U.S., Germany, Italy, Korea, Chile, and Japan. Stosch has several commercial recordings to his credit all of which have been played on public radio.

Johannes Müller Stosch received his Doctorate of Musical Arts from the Eastman School of Music. He received two Master of Music degrees in orchestral conducting and organ performance from the College-Conservatory of Music the Cincinnati where he also won the coveted Strader Organ Competition. His principal teachers were Neil Varon and Mark Gibson.
### PERSONNEL

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**Johannes Müller Stosch**—music director / **David Scott**—assistant conductor

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