THE BOB COLE CONSERVATORY OF MUSIC at California State University, Long Beach and the College of the Arts proudly present:

AN ARTS FOR LIFE EVENT

BOB COLE CONSERVATORY SYMPHONY

Johannes Müller Stosch, Music Director

Wednesday, October 9, 2019 8:00PM

Carpenter Performing Arts Center

Please silence all electronic mobile devices.
PROGRAM

Overture to *Don Giovanni* ......................................................................................................................... Wolfgang Amadeus Mozart
(1756-1791)

David Scott—graduate conductor

Piano Concerto in G Major ............................................................................................................................. Maurice Ravel
(1875-1937)

Presto

Noah Lovold—piano
(Winner of the 2018/19 concerto competition)

INTERMISSION*

Symphony No. 5 in C minor, Op. 67 ........................................................................................................... Ludwig van Beethoven
(1770-1827)

Allegro con brio
Andante con moto
Scherzo—Allegro
Allegro

* 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.)

**Don Giovanni Overture** The overture and opera were composed 1787 in Vienna, Austria and premiered July 16, 1782 at the Teatra de Praga, in Prague, Czech Republic. *Don Giovanni* is one of Wolfgang Amadeus Mozart’s darkest works. It is the story of Giovanni, a Spanish nobleman’s and his illustrious adventures which include murder, attempted rape and a great amount of trickery. While Mozart labeled this an opera buffa, or comedic opera, many today would consider it a dramma giocoso, or comedic drama, for it blends comedy, melodrama, and supernatural elements. For example, the very first scene depicts the murder of the Commendatore, Don Pedro, because he tried to stop Don Giovanni from pursuing his daughter, Donna Anna. However, at the end of the opera, while Don Giovanni is cast into hell by a statue of Don Pedro for the crimes and treacheries he committed, the rest of the main characters enter the stage to sing the last chorus explaining the moral of the story in a major key and a lighthearted melody.

The overture to *Don Giovanni* was (famously) not written by Mozart with the rest of the opera. Instead, on the evening before the premiere, Mozart was informed by a messenger from the opera company premiering his work that there still was no overture for the opera. Mozart told the messenger “Do not worry, it is up here,” as he pointed to his head. That night Mozart wrote all of the parts for the overture and had them copied and ready for the orchestra by 7:00 the following morning. To save time, he did not write a score of the overture until some time after the performance.
The scene where Don Giovanni is dragged to hell starts with 2 abrasive chords in D minor, which are the same chords that begin the overture. This is followed by ominous and fragmented melodies, until a charming and energetic allegro begins. The overture transitions straight into the first scene, however a concert version was requested after the premiere of the opera. The concert version ends with a brilliant and rambunctious ending that was not composed by Mozart himself, but by Johann André, whom had gained Mozart's personal approval to compose a concert ending for this overture and another overture to Mozart's opera, Die Entführung aus dem Serail (The Abduction from the Seraglio).

—note by David Scott, graduate conductor

Piano Concerto in G major

Maurice Ravel was a composer, arranger, conductor, and pianist of French/Basque origins and was regarded as one of France's greatest composers. His works include elements of baroque, neoclassicism, impressionism, and later on, jazz. A leading musical figure after WWI, Ravel traveled all over Europe and the U.S, where he performed and conducted many of his works. After his four-month tour in the U.S. in 1928, Ravel would simultaneously write both of his piano concertos from 1929-1931: Concerto for the Left Hand in D major and Piano Concerto in G major. Ravel commented that the Concerto in G major is “a concerto in the truest sense of the word”; that it should be lighthearted and brilliant and that piano concertos were not written for the piano but against it.

This three-movement concerto is heavily influenced by jazz, which was popular in both Paris and the United States in the late 1920s. Written in the usual sonata-allegro form, the first movement, “Allegramente,” opens the piece with a crack-whip. There are two subjects present: the first is featured by the winds with an energized style influenced by Spanish and Basque elements, and the second by the piano with a rich, dream-like soliloquy, similar to George Gershwin’s Rhapsody in Blue. The second movement, “Adagio assai,” opens with a flowing waltz melody from the piano. The woodwinds help transition into the next theme, where it contains dissonant figures creating tension. The return of the first theme is performed by the cor anglais (English horn), which is accompanied by the ornamentations of the piano. In the last movement, “Presto,” similar in intensity as the first movement, the piano introduces the theme and the winds interject with dissonant harmonies. After going through many modes, the piece then ends with the same four chords as the beginning of the movement.

—note by Georgette Patricio, oboe/music history

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven was a German pianist and composer who is often considered one of the most influential figures in the history of music. Although his compositions fall under the classical and romantic eras, Beethoven's music distinguishes itself from other music written during this time period due to his unconventional compositional skills. The process of writing the Symphony No. 5 in C minor, Op. 67 took about four years because the work was always interrupted by the composition of his other works. Shortly before writing this process began in 1804, Beethoven had revealed for the first time of his hearing loss. In a letter, Beethoven comments that he would “seize Fate by the throat; it shall not bend or crush me completely.” The fifth symphony, noted by Hector Berlioz, is Beethoven revealing his “pent-up rage,” “secret sorrows,” melancholic dreams, and “nocturnal visions,” and that the aspects of his compositions are endowed with “considerable power and nobility.”

In the first movement (Allegro con brio), the beginning motif contains four distinctive notes that help to unify the piece. This motif would be symbolized as fate knocking on the door. Afterward, the second theme modulates to the key of C major and is softer and lyrical. There is a short oboe cadenza in the middle of the movement before the beginning of the recapitulation. The second movement (Andante con moto) with two themes, the first being soft and lyrical and the second being more forceful. The third movement (Scherzo, Allegro) opens with an arpeggiated motif in the strings and alternates with the horn motif similar to the motif in the first movement of “fate knocking.” Unlike his previous symphonies, the third and fourth movements transition without a pause; at first quietly and then gradually build up to the Allegro of the fourth movement. In the last movement, trombones, contrabassoon, and piccolo finally join with the orchestra. The “fate” motif is featured in the second theme of the finale. At the conclusion of the piece, the coda builds in intensity, speed, and dynamics ending with C major as a relief from the immense tension of the whole piece.

—note by Georgette Patricio, oboe/music history
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.
ABOUT DAVID SCOTT

Currently completing his master’s degree in Instrumental Conducting at The Bob Cole Conservatory of Music, conductor David Scott currently 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 L’enfant et les sortileges 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.

ABOUT NOAH LOVOLD

Noah Lovold is a 21-year old junior at CSULB. A native to Long Beach, he began playing the piano when he was 8 years old and is currently studying with Craig Richey at the Bob Cole Conservatory of Music. He has taken masterclasses with numerous acclaimed pianists, including Yoheved Kaplinsky, Eduardo Delgado, Li Ming-Qiang, Stephen Prutsman, and Bryan Pezzone. Prior to attending CSULB, he studied under Susan High.

Some of his significant musical achievements include being awarded CM Panel Finalist 2016, SYMF 1st place Open Solo in 2016, and 1st place Open Baroque in 2015. In 2018, he won 1st place in the CAPMT Concerto State Final and 4th place in the Los Angeles International Liszt Competition. This year, he won the MTAC State Open Solo competition, division IV. Also an avid lover of chamber music, he has played in various ensembles and performed on the JCM Honors Tour to Prague, Vienna, and Budapest. He enjoys sharing his love of music with his weekly piano students.

Some of his favorite musical inspirations include Bill Evans, Vladimir Horowitz, Tom Waits, and Aphex Twin.
PERSONNEL
BOB COLE CONSERVATORY SYMPHONY

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

Violin I
Alice Lee,  concertmaster
Kelsy Lih,  assistant concertmaster
Megan Pollon
Arturo Balcameda
Kana Luzmoor
Elizabeth Scarnati
Youngmin Cha
Lisa Yoshida
Phoebe Lin

Violin II
Cole Perez,  principal
Justin Pham
He Wu
Adrian Sifuentes
Paulo Carmelo
Maria Penaloza
Alan Pham
Brittney Navarro

Viola
Marylin Mello,  principal
Christian Contreras
Fred Canada
Jayden Clark
Brigette Watson
Hayley Cooper
Carlo Friaz
Marisa Ramey

Violoncello
Jisun Jung,  principal
Raymond Newell
Shawn Berry
Angela Marvin
Sara Park Kim
Christopher Rorrer
George Rochelle
Candice Oh
Kathryn Carlson
Yosef Feinberg
Jocelyn Morales
Emily Davis

Bass
Hunter Hawkins,  principal
Katie McNamara
Tobias Banks
Jason Ezquiero
Matthew Justo
Jessica Ulloa

Trombone
Jinsei Goto,  principal
Daniel Nakazono
Nolan Stewart
Marcus Osnes

Flute / Piccolo
Elvin Schlanger,  principal
Jeffery Harley
Alyssa Miller
Rome Ababat

Timpani
Adrian Tamez

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

Percussion
Jose Uzcategui,  principal
Monica Avalos
Chris Calderon

Clarinet
Ryan Cortes,  principal
Pedro Schneider
Susan Levine

Harp
Kendara Base

Arts for Life

The Bob Cole Conservatory would like to thank the Carpenter Performing Arts Center for hosting this evening’s performance and for including this evening’s Concert as part of their Arts for Life Series.

Carpenter Performing Arts Center is pleased to offer Arts for Life, a comprehensive education initiative that provides interactive, wide-ranging, hands-on activities for all ages. The goal of Arts for Life is to provide opportunities for everyone to enjoy arts experiences regardless of age, education, or economic ability. Most activities are free. Arts for Life is funded solely through the generosity of foundations and individuals.
UPCOMING EVENTS

• **Thursday, October 10, 2019:**
  Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm
  Carpenter Performing Arts Center Tickets $10/7

• **Thursday, October 17, 2019:**
  Guest Artist Recital, Jihye Chang, piano: *Continuum 88: Season IV—Miniatures and Variations*
  8:00pm Daniel Recital Hall Tickets $10/7

• **Sunday, October 20, 2019:**
  Collaborative Faculty Artist Recital, Rob Frear, Moni Simeonov, Althea Waites, and others 4:00pm
  Daniel Recital Hall Tickets $10/FREE

• **Monday, October 21, 2019:**
  Concert Band: *Spooktacular*, Jermie Arnold, conductor. Costume Contest beginning at 6:30pm
  Concert from 7:00-8:00pm Daniel Recital Hall Tickets $10/7 children under 13 in costume FREE

• **Tuesday, October 22, 2019:**
  University Wind Quintet and Brass Quintet, Joseph Stone and Rob Frear, directors 8:00pm
  Daniel Recital Hall Tickets $10/FREE

• **Thursday, October 31, 2019:**
  Guest Artist Recital, Ken Aiso, violin and Valeria Morgovskaya, piano 8:00pm
  Daniel Recital Hall Tickets $10/FREE

• **Friday, November 1, 2019:**
  Faculty Artist John Barcellona's 51st and final flute recital 8:00pm Daniel Recital Hall Tickets $10/7

• **Saturday, November 2, 2019 @ 8:00pm**
  **Sunday, November 3, 2019 @ 4:00pm:**
  The Opera Institute presents: Opera Masterpieces, David Anglin, director
  Daniel Recital Hall Tickets $10/7

• **Tuesday, November 5, 2019:**
  Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall Tickets $10/7

• **Thursday, November 7, 2019:**
  University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets $10/FREE

• **Thursday, November 14, 2019:**
  University String Chamber, Joon Sung Jun, director 8:00pm Daniel Recital Hall Tickets $10/FREE

• **Saturday, November 16, 2019 @ 8:00pm**
  **Sunday, November 17, 2019 @ 12:00pm:**
  Opera Scenes, Brian Farrell, director 8:00pm Daniel Recital Hall Tickets $10/7

• **Wednesday, November 20, 2019:**
  Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor, *An Arts for Life Event*
  Carpenter Performing Arts Center, Tickets FREE, reservation required (For tickets call 985-7000)
Bob Cole Conservatory of Music at CSULB recognizes and thanks the following donors for their generosity. Included are those who have contributed to help support scholarships, production, tours, and concerts.

Legacy Donors
Anonymous
Bob & Regena Cole
Shigemi Matsumoto & Marty Stark
(In memory of Moriichi & Suki Matsumoto)
L. Patrick Pritchard

Golden Baton Circle ($50,000 and above)
The Estate of The Hon. Jake Adajian and Dr. Kenia Cassareal
Beverly August (In memory of George August)
Centennial Properties
Dramatic Allied Arts Guild
Fine Arts Affiliates
Ella Fitzgerald Charitable Foundation
Joanne France
Friend of the Bob Cole Conservatory
The Ann & Gordon Getty Foundation
Dr. Matthew & Mrs. Roberta Jenkins Family Foundation
Kip Polakoff (In memory of Carol Polakoff)
The Estate of Virginia Skinner

Directors Circle ($10,000 - $49,999)
Hon. Burton Barnett
Margaret H. Bedel
Peter B. Brown
California Community Foundation
Frieda Rapoport Caplan
William Gillespie Foundation
James Howard Lewis
Ley Mallay
John & Elizabeth McWilliams Foundation
Presser Foundation
John Jacob Shaak (In memory of Bernard Lee Shaak)
Sigma Alpha Iota Fraternity
Hon. Samuel W. Warner

Impresario ($5,000-$9,999)
ABC World Citizens
Marvellee Cariaga (In memory of Daniel Cariaga)
Sally & Larry Curry
Kathleen Reams Hauser
Long Beach Community Foundation
Dr. Charmaine Meyer
Renaissance Charitable Foundation
Holly Victoria Schumacher
Mary F. Thoits
Mike and Arline Walter
John & Alaine Weiss (In memory of Bernice M. Weiss)

Crescendo ($1,000-$4,999)
Dr. David Anglin
Michael Barcellona
Lillian V. Bishop
Richard & Susan Blum
Robert & Barbara Bragonier
Elisabeth Catherine Brassell
Gary Brown
Robert Burroughs
Dr. Eila M. Burnett (In memory of Minnie Glenn)
The California Community Foundation
Dr. & Ms. Shun-Lin Chou
(In honor of Dr. & Mrs. Shen-Pin Chou)
Dan Conniff
Randolph Currin, Jr.
Norman & Diane Delaerter
Nancy M. Manriquez-Dowell
Laurel Ellison
Donna Estrin
Louise Fenn
Fidelity Charitable Gift Fund
Dr. Linda B. Ford
Forty-Niner Shops
Friend of the Strings
Friend of the University
Emily Goessel
Mr. Mike Goldberg
Lawrence Guess
(In memory of Judy Guess)
Eugene & Michelle Haun
Jewish Community Foundation
Jack & Marilyn Kates
Mr. & Mrs. Clifford Lee
Mr. & Mrs. Frank Lee
(In memory of Elaine Richey)
Paul & Jane Lindsey
Los Angeles Philharmonic Association
Long Beach Community Foundation
Los Altos United Methodist Church
Myrna Mallek-Roth
Patrick & Karen McDonough
Roberta Medford
Eric Lou Mellencamp
Gail Meredith
Mark & Roberta Morrison
Mike & Erin Mugnai *
Mr. & Mrs. Richard Nelson
Pacific Gas & Electric Company
Dr. Donald & Sandra Para
Perform International, LLC
John & Evelyn Pohlmann
John Queen
Professional Printing Centers
Kathleen Reams Hauser
Joy Redman
Craig and David Richey
Kathryn Rundus
St. Gregory’s Episcopal Church
Scoot St. Marie
Catherine Schaffer-Behlen
Linda Schnabl
Preston Schumacher
Ivan A. Shulman
Audre Slater
Kathy K. Smith
Robert & Janet Spidell
Starbucks Coffee Company
Virginia L. Stevens
Dr. Michael Stugrin & Brian Buchanan
Morton & Susan Stuhlbarg
Dr. Jonathan Talberg
Spencer Tien
Joseph & Hester VanRuiten
Dr. William Weber
Richard M. Whitaker
Undine Wildman
(In honor of Leland Vail)
Yamaha Corporation of America

Bravo ($500-$999)
Aquarium of the Pacific
Mr. & Mrs. Murray Auerbach
Kay Bailey
Bud Bisbee

*Denotes an in-kind donation
A big thank you to the many supporters who contributed between $1 and $499 to the Bob Cole Conservatory of Music. We are grateful for your support!

Tickets and info 562-985-7000 or:
WWW.CSULB.EDU/MUSIC

Bob Cole Conservatory of Music California State University Long Beach

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.