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, November 20, 2019 8:00PM

Carpenter Performing Arts Center

Please silence all electronic mobile devices.
PROGRAM

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

Overture to *The Sea Hawk* ................................................................. Erich Wolfgang Korngold
(1897-1957)

Symphony No. 8 in B minor, “Unfinished” ........................................ Franz Schubert
Allegro moderato
Andante con moto

David Scott—graduate conductor

INTERMISSION*

*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

OVERTURE TO *THE SEA HAWK* Erich Wolfgang Korngold was an Austrian-American composer and conductor. He was deemed a child prodigy and musical genius by Gustav Mahler. Although virtuosic on the piano, Korngold would seek out a career as a composer. His first work for ballet, *Der Schneemann* (The Snowman), was debuted by the Vienna Court Opera when he was 13-years-old. After much success in Europe, Korngold was invited by Max Reinhardt in 1934 to compose the film score of Reinhardt's film, *A Midsummer's Night Dream*, in Hollywood. The next decade would consist of Korngold traveling regularly between Hollywood and Vienna. With growing tensions of the developing World War II, Korngold and his family made a decisive move to permanently reside in Los Angeles. While in Hollywood, Korngold created original symphonic scores for more than twenty films, including *Captain Blood*, *The Prince and the Pauper*, *Robin Hood*, *Kings Row*, and *The Sea Hawk*. 
The Sea Hawk is a swashbuckling film from Warner Bros. Studios that was released in 1940. The film’s story takes place in the 15th century, where a British privateer (starring Errol Flynn) tries to protect his country against the Spanish Armada. Korngold had made sketches of an orchestral suite based on the film’s score, but it was never finished. Patrick Russ, an orchestrator for several blockbuster films (e.g. Dead Poets Society, Ghostbusters, etc.), took those sketches and reconstructed an overture that was published in 2003. The overture begins with a triumphant fanfare signifying the theme of the hero, and then transitions into themes of love and freedom, lively music to represent the ship, courtly music to represent the Queen’s court, ethnic music to represent the jungles of Panama, aggressive music to represent the duel scenes, and a return of the heroic and love theme, with a flourishing cadence to conclude the piece. Korngold’s experience as an opera composer has helped developed symphonic scores for film to be filled with rich colors of romanticism, which he has successfully achieved in the Sea Hawk.

Symphony No. 8 in B minor, “Unfinished”

While he lived a somewhat short life, Franz Schubert offered a numerous amount of compositions, which number just over 1,000 in total (including his songs—otherwise known as lieder—symphonies, masses, operas, overtures, piano sonatas, a few choral works, string quartets, quintets and an octet.) During the year of 1822, Schubert was decidedly frustrated in his own compositional abilities after hearing the works of Ludwig van Beethoven, who had been a growing shadow over all composers in Europe staring around 1805. Schubert was no stranger to the pressure of the towering genius that Beethoven was, however, he continued composing with great fervor in 1824, calling all of his previous work “amateur.” In 1827, Schubert visited Beethoven on his deathbed, and when Beethoven realized who was visiting him, he exclaimed to his aids and family that the next musical genius had been found. Sadly, Schubert died nearly a year later.

The reason for many composers having unfinished work has been questioned for many, many years. Beethoven had sketches for a tenth symphony that he never had the chance to write, Mozart’s Requiem was technically unfinished until posthumously finished by one of his students, and even Puccini had written his famous aria “Nessun Dorma” in his final opera Turandot before passing away (leaving a student to finish the work posthumously.) Some have suggested Schubert wanted a two-movement symphony in order to have a composition which would gain him entry into a musical society within Vienna. Others have speculated that Schubert intended to finish his 8th Symphony due to the beginning of a possible third movement scherzo written on the last page of his original manuscript. And still, other scholars have pointed out how picky Schubert was about who premiered his work. Schubert wanted only the top players, and Vienna (despite the musical caliber of the composers in that city) did not house the best orchestras. This was even known back in Mozart’s time; Mozart wrote two sets of parts for his opera Don Giovanni: the original that was performed in Prague, and an easier version labeled the “Vienna-version” for the orchestras in Vienna. The true reason for the 8th Symphony being unfinished will remain a mystery.

Schubert’s “Unfinished” Symphony No. 8 contains only two movements; a dramatic Allegro Moderato (first movement) and a songful yet reserved Andante Con Moto (second movement). The first movement constantly moves between two characters. The first character is a dark and mysterious melody that has its occasional bouts of rage, which is then calmed down by the second, lighter character exemplified by the lyrical cello melody later in the movement. Following their example, the development of the movement is shrouded by the dark character until the light character takes the movement into the recapitulation. From there, the symphony progresses into the second movement, this time opting for a softer nature. The lush melody, accompanied by a walking bassline, is reminiscent of a walk in the woods of Austria. The strings are followed by an almost heartbreaking melody played by the clarinet and accompanied by the strings. The movement follows a binary form and ends with fragments of the beginning themes.

—note by David Scott, graduate conductor
Petrushka  Igor Stravinsky was a composer, conductor, and pianist of the twentieth century. He is considered one of the most influential composers of his time for transforming the way rhythmic structures ought to be. In his late twenties, Stravinsky gained international fame for his first ballet, The Firebird (1910), with Serge Diaghilev, the ballet impresario of the Ballets Russes. Both men wanted to collaborate again with an even more elaborate work. Stravinsky was already conjuring up the idea of The Rite of Spring (1913) and had played some samples to the impresario, who liked it immediately. However, when Diaghilev went later to see Stravinsky in Switzerland, he had performed the second tableau of Petrushka (1911) on the piano instead, and although it surprised the impresario, they agreed to focus on this puppet ballet.

Petrushka contains four tableaux (scenes). The first and last tableau take place during the Shrovetide Fair, which require the full use of orchestra to create a lively setting. The two middle tableaux are more intimate in terms of instrumentation because the scenes are in a private setting and gives focus to the main characters. In the first tableau, the scene opens to a group of villagers and circus performers dancing at the Shrovetide Fair. A magician appears and introduces this puppet theatre that contains three puppets: a moor, a ballerina, and Petrushka. When the Magician plays his flute, the puppets come to life and start dancing. In the second tableau, Petrushka contemplates two sides to his character: the human versus the puppet. This contemplation is represented by two chords, C major and F-sharp major, to create a bi-tonal effect known as the “Petrushka chord.”

In the third tableau, there is a romantic encounter between the Moor and the Ballerina, represented by a trumpet solo and a waltz borrowed from a theme by Joseph Lanner. Petrushka’s jealousy interrupts this waltz, and the Moor and Petrushka get into a brawl ending with Petrushka getting thrown out. In the last tableau, the scene shifts back to the fair with various dances occurring, especially when a bear appears dancing. The festivities are interrupted when Petrushka is chased by the Moor, and the Ballerina chases after the moor. The Moor catches Petrushka and strikes him with his sword. Petrushka falls and dies. The Magician is called to retrieve Petrushka and reminds the crowd that Petrushka is only a puppet. When the magician returns back to the theatre, he sees Petrushka’s angry ghost hovering, which frightens the magician to run away.

—note by Georgette Patricio, oboe/music history

ABOUT JOHANNES MÜLLER STOSCH

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.

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.
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
Stephan Nosrat

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 Jun, principal
Shawn Berry
Raymond Newell
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 Ezquerro
Matthew Justo
Jessica Uloa

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

Oboe
D’Ante Ford, principal
Jennifer St. John
Alex Gosse
Georgette Patricio

English Horn
Jennifer St. John

Clarinet
Ryan Cortes, principal
Pedro Schneider
Susan Levine
Yuki Evans

Bass Clarinet
Susan Levine

Bassoon
Daniel St. John, principal
Henry Mock
Jamie Hellwig
Andrew Bartalos

ContraBassoon
Daniel St. John

Horn
Allison Demeuille, principal
Brayden Armes, assistant principal
Rachel Aragaki
Avery Jett
Liam Lacey
Star McAlfe
Ted Nugent
Daniel Ota
Kaiden Waterman
Patrick Williams

Trumpet
Theresa Bickler, principal
Tatiana Geisler
Joshua Goldstein
Vincent Sciaccia

Trombone
Hugh Findley, principal
Jinsei Goto
Daniel Nakazono
Anthony Sayre
Nolan Stewart

Tuba
Tom Idzinski

Timpani
Adrian Tamez

Percussion
Jose Uzcategui, principal
Chris Calderon
Monica Avalos
Kris Calicidan
Arianna Avina

Piano
Arin Shahjahanian

Celeste
Mai Kubo
Perrine Lee

Harp
Kendra Base
Stephanie Iorga

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.
UPCOMING EVENTS

- **Thursday, November 21, 2019:**  
  *Piano con Brio!* Althea Waites and Craig Richey, directors 8:00pm Daniel Recital Hall Tickets $10/7

- **Friday, November 22, 2019:**  
  Orchestra at *The Beach*, Erin Hobbs Reichert, director 8:00pm Daniel Recital Hall Tickets $10/7

- **Saturday, November 23, 2019:**  
  Pacific Standard Time & Jazz and Tonic, Christine Guter and Jonny Arenas, directors 8:00pm Daniel Recital Hall Tickets $10/7

- **Sunday, November 24, 2019:**  
  Jazz Lab Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall Tickets $10/7

- **Monday, November 25, 2019:**  
  *Piano Plus!* Craig Richey and Althea Waites, directors 8:00pm Daniel Recital Hall Tickets $10/7

- **Tuesday, December 3, 2019:**  
  Concert Band, Jermie Arnold, conductor 7:00pm Daniel Recital Hall Tickets $10/7

- **Thursday, December 5, 2019:**  
  Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors Daniel Recital Hall Tickets $10/7

- **Friday, December 6, 2019:**  
  *Holiday Percussionfest*—A showcase of the BCCM Percussion Department featuring holiday music from all over the world. 8:00pm Daniel Recital Hall Tickets $15/10/5 for children under 10

- **Winter Festival 2019 Concert:**  
  **Saturday, December 7, 2019 @ 4:00pm/8:00pm**  
  **Sunday, December 8, 2019 @ 4:00pm**  
  Jonny Arenas, Brian Dokko, Christine Guter, Joshua Palkki and Jonathan Talberg, conductors. First Congregational Church of Long Beach Tickets $30/20/15
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