

UPCOMING AT THE SCHOOL OF MUSIC

Wednesday, October 16

Concert Band

Claude T. Smith's "Emperata Overture"
selections from "Wicked" by Stephen Schwartz
Robert Jager's "Third Suite"
Rossano Galante's "Mischievous Behavior"
7:00 p.m., Concert Hall (\$15/\$10/\$5)

Thursday, October 17

Jazz Ensembles

Music by Bob Florence, Duke Ellington, Jacob
Collier, Bob Brookmeyer, Vince Mendoza,
Chuck Owen, Michael Brecker, and more
7:00 p.m., Concert Hall (\$15/\$10/\$5)

Saturday, October 26

University Chorale and Choral Union

7:00 p.m., Concert Hall (\$15/\$10/\$5)

Symphony Orchestra

Ryan Murray, conductor

THURSDAY, 7:00 P.M.
OCTOBER 10, 2024
CAPISTRANO CONCERT HALL

Violin Concerto in D Major, Op. 3 No. 1 Joseph Bologne
Chevalier de Saint-Georges
 (1745-1799)

- I. Allegro Maestoso
- II. Adagio
- III. Rondeau

Chase Spruill, violin

INTERMISSION

Symphony No. 1 in G Minor Vasily Kalinnikov
 (1866-1901)

- I. Allegro Moderato
- II. Andante commodamente
- III. Scherzo. Allegro non troppo
- IV. Finale. Allegro moderato

Violin I

Joan Shalit *
 Paolo Reyes
 Anna Kalmykov
 Alla Chistyakova
 Beti Girma
 Kelly Melnik
 Elyssa Havey
 Julie Gurynov

Violin II

Nathanial Bacon +
 Amaliya Chistyakova
 Natalie Barberena
 Natalie Albano
 Mayling Lopez
 Dorothy Klishevich
 Aileen Youkhaneh
 Kayla Nhounh
 Merrilee Vice
 David Hagey

Viola

Emily Nikitchuk +
 Tristan Corpus
 Zachary Noakes
 Jayden Blattner
 Cynthia Kallemeyn
 Sam Gaitan
 Audrey Utschig

Cello

Laura Robb Martin +
 William Masters ++
 Jasmine Anibaba
 Jordan Powell
 Eli Cherullo
 Jason Bond
 Kailer Bibbins

Bass

Allison Keller +
 Jake Fox
 Bruno Bugarin

Flute

Soraya Roman +
 Kiele Miyata
 Sydney Mencarini (picc)

Oboe

Ethan Pham-Aguilar +

English Horn

Hailey Nelson

Clarinet

Kevin Le +
 Mia Kawakami
 Briana Maracle

Bassoon

Victor Nuno-Robles +
 Jack Zill +

Horn

Anthony DePage +
 Matthew Anselmi
 Angelina Meija
 Cesar Zarate

Trumpet

Mason Rogers +
 Marilette Brooks

Trombone

Michael Mencarini +
 Leah Diaz
 Michael Ruiz (bass)

Tuba

Alex Daw +

Timpani

Evan French +

Percussion

Gabriel Carpenter +

Harp

Ruth Rubio

** concertmaster / + principal / ++ asst. principal*

for the Sacramento Youth Symphony's Premier Orchestra. An award-winning opera conductor, Ryan spent his early career working as an assistant conductor and répétiteur, and is currently the Music Director of Opera Modesto. He has served as assistant conductor for opera productions at the Sacramento Philharmonic and is the past Music Director of Fresno Grand Opera, and previously worked as a staff conductor for the Bay Area Summer Opera Theater Institute (BASOTI) and The Opera Academy of California in San Francisco. Effortlessly moving between genres, Ryan currently enjoys a wide range of performance genres & platforms, including traditional orchestral and operatic repertoire, pops performances, movies in concert, and a notable emphasis on contemporary American operatic works.

As the Associate Conductor of the Modesto Symphony, Ryan has overseen a nearly five-fold increase in audience attendance for the Modesto Symphony's education concerts since 2014. As the Music Director of the Modesto Symphony Youth Orchestra, Ryan has consistently worked to improve the quality, skill and prominence of the youth orchestra; with a passion for education and a remarkable flair for program building, he now leads an ensemble that features over 120 students from the greater Modesto area.

Ryan has recently garnered national recognition for his dynamic, compelling performances of contemporary opera and was the winner of the 2017 American Prize in Opera Conducting for his highly lauded production of *A Streetcar Named Desire*. He was a 2016 semi-finalist for the Ernst Bacon Memorial Award for the Performance of American Music for his production of Jake Heggie's *Dead Man Walking*. Ryan is also a past winner of the Vienna Philharmonic's prestigious Ansbacher Fellowship for Young Conductors, and spent the summer in residence alongside the Vienna Philharmonic at the 2014 Salzburg Festival. Ryan holds degrees, *summa cum laude*, in Bassoon Performance and Voice Performance from California State University, Sacramento and also holds a master's degree in Music Business from the Berklee College of Music.

Joseph Bologne the *Chevalier de Saint-Georges* holds the distinction of being one of the most interesting figures in all of music history. He was born on the island of Guadeloupe in 1745. His father was a French doctor and aristocrat, and his mother was an enslaved Senegalese woman. During his lifetime, Bologne was known as the greatest fencer in all of Europe and is reported to only have ever lost one match. As a composer he was a master of the high classical style, and his compositions are full of interesting harmonic progressions that show his forward-thinking style. As a performer he was one of the finest violinists in Europe and was a sought-after violin instructor for many of Paris's most famous personalities including Marie Antoinette. As a conductor he led some of the finest ensembles in France and his orchestra was responsible for premiering the Haydn Paris Symphonies. He was offered the Music Directorship of the Paris Opera, but the position was rescinded after the top divas at the time refused to work with a conductor of African descent. He was also a member of the French army where he earned his title the *Chevalier de Saint-George*, but he was later imprisoned on spurious charges of stealing money from the French army. After a five-year prison sentence the charges were dropped and Bologne spent the last part of his life focused on performing on the violin and died at age 53 suffering from ulcers and bladder disease.

His Concerto in D Major for violin was likely written in the early 1770's and would have been performed by Bologne himself with one of his own orchestras, likely the Concert des Amateurs. The work is heavily influenced by Baroque and Renaissance dance rhythms and features Bologne's effortless skill in the high classical style. The virtuoso violin writing gives us an idea of what kind of performer Bologne was and unlike the violin concertos of Mozart and Haydn, this concerto has some uniquely French leanings ending with a Rondeau that cleverly alternates between major and minor and harkens back to music of composers like Rameau and Lully.

Composer **Vasily Kalinnikov** died tragically at the age of 34 from tuberculosis. He was the son of a policeman and became a church

choir director at the age of 14. He was unable to afford the tuition at the Moscow Conservatory and so instead went to the Moscow Philharmonic Society School where he was the recipient of a bassoon scholarship. Tchaikovsky was impressed with Kalinnikov and got him a conducting position with the Moscow Italian Theater, however his declining health required him to move further south for the warmer weather. Rachmaninoff was impressed with Kalinnikov's music and was largely responsible for getting it published posthumously. His music is still relatively unknown outside of Russia, but various conductors throughout history have tried to bring it forward including Toscanini with the NBC Symphony. His writing has similarities to Borodin and Rimsky-Korsakov and uses Russian folk songs to help create his symphonic sound. There is no question that if Kalinnikov had lived as long as his contemporaries he would have the same reputation as the major romantic Russian composers.

His first symphony has an energy and life to it that is at once familiar and fresh. The piece is in four movements and right from the start we are greeted with one of Kalinnikov's signature spinning melodies. In particular, the second theme of the first movement is one of the nicest melodies in the repertoire. One can hear that this is the work of a young composer. Sometimes the development sections seem to wander and lack the focus that we would expect from a composer with decades of symphonic writing under their belt. However, his voice is so strong, and the symphony is so full of youthful energy that these little inconsistencies don't disrupt from the flow and expanse of this work.

The second movement features an ostinato pattern from the violins and harp, and a beautiful melody from the English Horn. This melody is passed throughout the orchestra and Kalinnikov uses interesting combinations of colors to keep the listener engaged. The third movement is reminiscent of a Dvorak scherzo with a trio section again based on folk songs. The finale features a return of the opening two themes of the symphony and closes with a thrilling brass chorale that can stand with any of the great 19th century masterworks.

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Violinist **Chase Spruill** has gained an international reputation as a performer of contemporary music with a particular focus on minimalist masters. In 2020, BBC Music Magazine hailed his debut solo album of the music of British composer Michael Nyman, citing that, "*Spruill plays with great spirit...and a great sense of presence...*" as well as calling him "*...an engaging and convincing advocate.*" He has a long-standing relationship to the music of Philip Glass and was listed in *Strings Magazine* as being one of the noteworthy interpreters of his music. He appears multiple times on Glass's own record label Orange Mountain Music and tours, records and performs as a duo alongside longtime music director of the Philip Glass Ensemble Michael Riesman. Spruill's follow-up solo album "A Common Time" released in 2022 and was critically lauded by NPR, the French classical magazine DIAPASON, and Composer Magazine.

He's collaborated with notable artists such as Kronos Quartet, pianist Emmanuel Ax, composers Nico Muhly, Jessie Montgomery, and BAFTA-nominated Brian Reitzell, releasing music from the acclaimed NBC television series *Hannibal* and more. He was a core faculty member with the Nationally celebrated not-for-profit organization Community MusicWorks in Providence, RI from 2012-2017, as well as a Visiting Professor of Violin and Orchestral Studies at Wheaton College in MA from 2015-2017. Dedicated to exploring potential intersections between music, education and social justice with young people, Spruill returned to his hometown in Vacaville, CA in 2017 to develop and run the music program at Sierra Vista K-8 where he remains on faculty. He was Concertmaster of Camellia Symphony Orchestra from 2019-2024 and in 2022, was appointed permanent Concertmaster for Auburn Symphony under new music director Maestro Ryan Murray. He recently joined the faculty of the Sacramento State School of Music in the Fall of 2024.

Ryan Murray is currently the Artistic Director and Conductor of Music in the Mountains and the Associate Conductor of the Modesto Symphony Orchestra. He is also the Director of Symphony Orchestra & Opera at California State University, Sacramento, and the Conductor

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