

UPCOMING AT THE SCHOOL OF MUSIC

Friday – October 14 at 7:00pm

Percussion Studio: Solos and Duos
FREE (Room 151)

Saturday – October 15 at 7:00pm

University Chorale
St. John's Lutheran Church (13th and L)
\$10 gen., \$7 sen., \$5 student

Tuesday – October 18 at 7:00pm

Guest Artist: Maria Briggs, soprano
With John Cozza, piano
FREE

Wednesday – October 19 at 7:00 p.m.

Concert Band
\$10 gen., \$7 sen., \$5 student

Sunday – October 23 at 4:00pm

Choral Union and Univeristy Singers
St. John's Lutheran Church (13th and L)
\$10 gen., \$7 sen., \$5 student

Symphony Orchestra

Ryan Murray, conductor

Greg Brucker, grad. student conductor

THURSDAY, 7:00 P.M.

OCTOBER 13, 2022

CAPISTRANO CONCERT HALL

Overture No. 1 in E Minor, Op. 23
 Louise Farrenc
 (1804-1875)
 Greg Brucker, conductor

Symphony No. 6 in D Major, Op. 60
 Antonín Dvořák
 (1841-1904)
 I. Allegro non tanto
 II. Adagio
 III. Scherzo (Furiant). Presto
 IV. Finale. Allegro con spirito
 Ryan Murray, conductor

Symphony Orchestra

Violin I

Kathleen Gallagher-
 McLellan, concertmaster
 Alla Chistyakova
 Anna Kalmykov
 Stella Moschovas
 Yana Kombarova
 Matthew Major
 Ryan Datar
 Elyssa Havey *
 Brittany Thorne *

Violin II

Mariya Cheglakova +
 Audrey Crooks
 Beti Girma
 Nathaniel Bacon
 Mayling Lopez
 Savannah Henry
 Emily Nikitchuk
 Andrea Morales
 Merrilee Vice
 Cynthia Kallemeyn
 Logan Ayson

Viola

Dora Scott +
 Anna Murray
 Sarah Buncich
 Emily Svendsen

Cello

Elena Bolha +
 Laura Robb Martin
 Ian Glenn
 Abigail Brunkhorst
 Makenna Mann
 William Masters

Bass

Andrew Finley +
 Greg Brucker

Flute

Tyler McKinion +
 Evan Wright
 Hannah Conlee

Oboe

Ethan Pham-Aguilar+
 Erik Moberg *

Clarinet

Noah Blevins +
 Kevin Le

Bassoon

Martin Uytingco +
 Victor Nuno-Robles

Horn

Ryan Datar +
 Christian Orr
 Cesar Zarate
 Arianna Guntvedt
 Veloy Tafoya

Trumpet

Alejandro Lara-Agraz +
 Mason Rogers

Trombone

David Flores-Workman +
 Michael Ruiz
 Vincent Salvitti *

Tuba

Evan Charles +

Timpani

Jenna Boone +
 Christopher Harris

+ principal
 * guest performer

Starting in 2004, **Greg Brucker** has spent his career teaching orchestral music and string performance in Davis. Mr. Brucker has also been conducting the Vivace Strings Orchestra of the Sacramento Youth Symphony and Academy of Music since its inception in 2007. Also in 2007, he earned a master's degree in Education and a Teaching Credential.

Under a shared baton as director, his Davis Combined Jr. High Advanced Orchestra was accepted into the ASTA National Orchestra Festival in 2010. They also were named Best Jr. High Orchestra from Downbeat Magazine. From 2010-2022, Mr. Brucker directed The Emerson, Da Vinci & Harper Combined Jr. High Orchestra Program in Davis. The Advanced Orchestra was thrice accepted into, and twice earned unanimous Superior ratings at California Music Educators Association's All State Band and Orchestra Festival.

In 2012, Mr. Brucker was selected as CMEA-Capitol Section Honors Orchestra Conductor for the Middle School Orchestra, continuing his involvement as the organizer of regional event until 2018. In January 2022, Mr. Brucker was accepted into the Orchestral Conducting Master's Program at the Sacramento State School of Music, under the guidance of Maestro Ryan Murray. In Fall of 2022, Mr. Brucker began his next chapter in music education as the new music director of Frances Harper Junior High School in Davis, California.

Outside of education and orchestral direction, Mr. Brucker has been the Principal Double Bass for The Folsom Lake Symphony since 2010, and has performed with, among others, the Stockton, Apollo, and Solano Symphony Orchestras. He also runs the Davis Bass Studio, with students who have been accepted into conservatories such as Sacramento State, Shenandoah College, University of Puget Sound, San Francisco Conservatory, Colburn, and more. As a tribute to his passionate advocacy for arts education funding that continues today, Mr. Brucker was recognized as a "Forward Thinker" by the organization, California Forward, in 2012, for his efforts to preserve music and arts education in public schools during a time of statewide financial crisis.

Mr. Brucker, wife Laura, daughter Maya, and son Ben, currently reside in Davis, California.

Overture No. 1 in E Minor, Op. 23 – Louise Farrenc

An exciting bridge between the classicism of Joseph Bologne, Le Chevalier de Saint-Georges—the popular French contemporary of Mozart—and the wild and bombastic romanticism of Hector Berlioz, Louise Farrenc broke barriers for women, but ended up being forgotten for over a century. Jeanne-Louise Dumont (1804-75) was born in Paris, France, and received a supportive musical upbringing. Though she was accepted into the Paris Conservatory at age fifteen for her talent as a pianist, women were prohibited from attending composition classes.

Despite that prohibition, composition professor Anton Reicha, a contemporary and friend of Ludwig van Beethoven—who later taught Berlioz, Franz Liszt, and other prominent nineteenth-century composers—began privately to teach Louise composition. At age seventeen, she left the Paris Conservatory with new her husband Aristide Farrenc, a musician and soon-to-be music publisher, to tour as a soloist. After several years of performing around Europe, Louise returned to Paris to complete her studies at the conservatory. Though she had been composing chamber music for years, she completed several orchestral works during the 1830s and 40s. Only some were premiered, to then find themselves generally ignored shortly after.

Further, none of her orchestral works were formally published, despite her marriage to a well-known music publisher. In 1842, Farrenc was hired by the Paris Conservatory as Professor of Piano. A few years later, her Etudes for Piano were accepted into the official curriculum of the conservatory. Knowing she was paid less than her male colleagues, Farrenc advocated for equal pay after earning public accolades for her Nonet (1849). By 1850, she succeeded. Her career as a composer ended after the death of her daughter Victorine, who was also a talented pianist and composer in her own right. Farrenc went on to complete an over thirty-year tenure as the only woman hired to be a permanent professor during the nineteenth century.

Louise Farrenc's Overture No. 1 was never performed, despite Berlioz's praise of her Overture No. 2, Op. 24, and Robert Schumann's praise of her abilities on the piano. Only recently has her music returned to the stage and her story to musicological conversation. The Overture starts with a profound introduction in E Major, one suited for the entrance of royalty. It engagingly balances strength with beauty, breadth with solitude. Upon reaching the Allegro, now in E Minor, we hear the main themes embark in melancholic conversation, if not argument. The first violins play the initial theme, smoothly sailing across a turbulent sea. Soon, a calm but bittersweet melody played by the clarinet enters as a second theme. It transcends the strings, who sail along in

conjunction. These two musical ideas, quite contrary in their temperament and execution, weave through the piece, creating a wonderful landscape.

Reminding us of the pastoral mystique of Felix Mendelssohn with hints of Berlioz' pompous blustering, we music demonstrates a strong sense of the classical era compositional techniques used decades earlier by Saint-Georges and Mozart. One might even suggest a compositional nod to the Overture of *The Marriage of Figaro* and *The Queen of the Night* aria from *The Magic Flute*. And with moments that seem to foreshadow Wagnerian chromaticism—or harmonic development in small increments that delay cadence—we find ourselves in one moment wondering if Farrenc lived in the late eighteenth century or the late nineteenth century. With one last climactic cliff, we triumphantly return to E Major, finishing the conversation in grand fashion. The music builds in intensity one last time until we finally reach our goal, safely arriving at the end of our excursion, in a moment of truly Classical era prose. – *Greg Brucker*

Symphony No. 6 in D Major, Op. 60 - Antonín Dvořák

This symphony was the first of Dvořák's large scale symphonic works to gain international attention and has the clear hallmarks of Dvořák's compositional style. In this piece he combines the sound of Czech national music and the German romantic symphonic form. The piece was premiered by the Vienna Philharmonic during a time when Vienna was very excited about the young composer Dvořák.

It was during this time in Dvořák's career that he was starting to settle into his mature compositional style. Interestingly, Dvořák had an affinity for both the conservative school of Johannes Brahms and the more forward-looking style of Liszt and Wagner and in all of his symphonies you can hear influences of these two opposing styles. However, it is the strong underpinning of Czech folk music and dance rhythms that helps to create that unique Dvořák sound.

With this particular symphony, many parallels can be drawn to the second symphony of Brahms. The key is the same, and the overall pastoral quality is quite similar. The finale even begins with the exact same orchestra, time signature and key, as the Brahms. This is Dvořák at his most bucolic, capturing the sounds of the countryside and the beauty and peace that he found in nature.

The symphony is in four movements, the first in traditional sonata form and showcasing Dvořák's skill in this traditional symphonic form. In the middle

movements we get a larger sense of the folk music influences, with the second movement adagio, showcasing Dvořák's skill for beautiful melodies. The third movement is based on a traditional and fiery Bohemian dance called a *furiant*, which uses strong accents to create pairs of two beats against the overarching three beats that form the structure of the movement. The finale takes us again to the countryside starting with a lilting and soft melody in the strings, clearly an homage to Brahms, and finishes with a fiery coda bringing the symphony to a boisterous and thrilling conclusion.

Ryan Murray is the Director of Orchestra & Opera at Sacramento State, as well as the Artistic Director of Music in the Mountains and the Principal Pops Conductor of the Modesto Symphony. He is also newly appointed Music Director and Conductor for the Auburn Symphony, and the conductor for the Sacramento Youth Symphony's Premier Orchestra. An award-winning opera conductor, Ryan 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.

Ryan is a past winner of the Vienna Philharmonic's prestigious Ansbacher Fellowship for Young Conductors and spent the summer in residence at the 2014 Salzburg Festival. He was awarded second place in the 2019 American Prize for Professional Orchestral Conducting, and has garnered national recognition for his dynamic, compelling performances of contemporary opera as the winner of the 2017 American Prize in Opera Conducting.

With an enthusiasm for film scores, Ryan enjoys the unique challenges of conducting movies in concert and was recently added to the *Disney & ICM Approved Conductors* list. Recent and upcoming performances include *Disney's Pirates of the Caribbean: The Curse of the Black Pearl*, Pixar Animation Studios' *Pixar in Concert*, and *Star Wars: A New Hope*.

Ryan holds degrees, *summa cum laude*, in Bassoon and Voice Performance from Sacramento State and also holds a master's degree, with distinction, in Music Business from the Berklee College of Music. Ryan has previously attended the Cabrillo Festival's Conductors Workshop and was one of just eight conductors worldwide to be invited to the *Musiikin aika* Masterclass in Finland. He previously attended the Contemporary Music Symposium led by Alan Gilbert featuring the New York Philharmonic, the Aurora Chamber Festival in Sweden, the Lucerne Festival's Conducting Masterclass in Switzerland and the Eastman School of Music's Summer Conducting Institute.