

UPCOMING AT THE SCHOOL OF MUSIC

Wednesday, March 15 – 7:00 p.m.

Concert Band

Jack Stamp's "Cenotaph"

Vaughan-Williams' "English Folk Song Suite"

Frank Ticheli's "Cajun Folk Songs II"

Julie Giroux's "Mystery on Mena Mountain"

Philip Sparke's "Salute to a Hero"

John Fannin's "Seven Hills Overture"

\$15 general, \$10 senior, \$5 student

Thursday, March 16 – 7:00 p.m.

Jazz Ensembles

\$15 general, \$10 senior, \$5 student

Friday, March 17 – 7:00 p.m.

Guest Artist: Colour Me Crimson Percussion Trio

\$15 general, \$10 senior, \$5 student

Saturday, April 1 – 7:00 p.m.

Piano Series: Alexander Kobrin

music by Beethoven and Schubert

\$20 general, \$15 senior, \$10 student

Symphony Orchestra

Ryan Murray, conductor

Greg Brucker, grad. student conductor

TUESDAY, 7:00 P.M.

MARCH 14, 2023

CAPISTRANO CONCERT HALL

PROGRAM

Octet for Winds

- I. Sinfonia: Lento – Allegro moderato
- III. Finale: Tempo giusto

Igor Stravinsky
(1882-1971)

Symphony in D Minor

- I. Lento: Allegro ma non troppo
- II. Allegretto
- III. Finale: Allegro non troppo

César Franck
(1822- 1890)

PERSONNEL

Violin I

Kathleen Gallagher-McLellan *
Alla Chistyakova
Anna Kalmykov
Stella Moschovas
Matthew Major
Kelly Melnik
Jina Dain Chen

Violin II

Yana Kombarova +
Audrey Crooks
Nathanial Bacon
Mayling Lopez
Savannah Henry
Andrea Morales
Merrilee Vice
Cynthia Kallemeyn
Amaliya Chistyakova
Mohanna Zamzam

Viola

Anna Murray +
Sarah Buncich
Emily Nikitchuk
Emily Svendson

Cello

Elena Bolha +
Laura Robb Martin
Ian Glenn
Abigail Brunkhorst
Bo-Lin Lee

Bass

Andrew Finley +
Greg Brucker

Flute

Evan Wright +
Hannah Conlee

Oboe

Ethan Pham-Aguilar +
Erik Moberg (English horn)

Clarinet

Noah Blevins +
Kevin Le

Bassoon

Martin Uytingco +
Victor Nuno-Robles

Horn

Ryan Datar +
Christian Orr
Cesar Zarate
Angelina Mejia

Trumpet

Alejandro Lara-Agraz +
Mason Rogers

Trombone

David Flores-Workman +
Michael Ruiz
Nate Heron

Tuba

Evan Charles +

Timpani

Christopher Harris

Harp

Aden Barbuta

** concertmaster / + principal*

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.

Stravinsky's **Octet for Wind Instruments** was written at a time in which the composer was beginning to experiment with more formal writing, a practice that would come to be known as *Neo-Classicism*. Stravinsky himself detested the term, calling it "a much-abused expression meaning absolutely nothing." The essence of neo-classicism is writing that is modern sounding in its approach to harmony, rhythm, and counterpoint, yet is composed following the basic forms and ideals of the Classical period.

Regardless of Stravinsky's personal opinions on the semantics of the style, it was clear that he was employing a more formal and structured method in his compositions, and like it or not, he was a neo-classicist. Just a decade before he had burst onto the scene with his three nationalistic ballet scores, the last of which -- *Rite of Spring* -- had caused a near-riot at its premiere. Yet here Stravinsky was already abdicating the style that had brought him to fame, and was plunging into a new style, a style that never seemed to catch the public's fancy in the way his lush Romantic scores had.

The score was begun at Biarritz, France, in late 1922, and was completed in Paris on 20 May 1923. The original version was published by Edition Russe de Musique in 1924; a later revised version (edited by Albert Spalding) is still published by Boosey & Hawkes. The manuscript resides in the Stiftung Rychenberg Winterthur. The premiere performance took place at the "Concerts Koussevitzky" in the Paris Opera House on 18 October 1923, with the composer conducting. Stravinsky decided to conduct the premiere performance partly due to the bad taste in his mouth from his experience with the premiere of *Symphonies of Wind Instruments* (in which he was unhappy with the way that Serge Koussevitzky interpreted the work), and partly because he did not want to risk another conductor "interpreting" a work for which -- according to Stravinsky -- there was no interpretation.

Discussing the *Octet* shortly after its first performance, Stravinsky said: "Form, in my music, derives from counterpoint. I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions. Its elements also lend themselves perfectly to an architectural construction." - *Program note by Nikk Pilato, courtesy of the Wind Repertory Project*

Born in 1822, César Franck was 65 when he set to work on his Symphony in D minor. An isolated figure for many years despite an early career as a piano virtuoso, he had become more famous as an organist than as a composer. It was as the former, not the latter, that he was appointed at the Conservatoire in 1872. Only then, in his late fifties, did he find himself revered by a small group of younger musicians that included Ernest Chausson, Henri Duparc, Vincent d'Indy, and Albéric Magnard. Conveniently forgetting Franck's Belgian birth and half-Germanic background, they proclaimed him France's answer to Beethoven and Wagner.

Begun in the summer of 1887, the **Symphony in D Minor** was completed in the spring and orchestrated in the summer of 1888; the score has since perished in the 1935 fire of the Duparc family château in the Pyrenees. Rejected by the prominent conductor Charles Lamoureux, it was premiered on February 17, 1889 at the Société des Concerts du Conservatoire led by Jules Garcin. Franck's partisans acclaimed it, but the work gained wide public acceptance only when Lamoureux finally took it on in 1893. It was then recognized as a modern classic, a status it retained through most of the twentieth century. Franck applied the term "classical" to his Symphony and provided further descriptive tags: an "energetic and warm" first movement; a "sweet and melancholy" Allegretto, which was inspired by the distant vision of a cortège; and a "radiant, quasi luminous" finale.

The opening motif, on which the first movement is based, was from the outset likened to the "Muss es sein" question in Beethoven's String Quartet, Op. 135. The return of music from the first two movements in the finale also evokes Beethoven (in the Ninth Symphony) but may also be a reminiscence of Schubert's Trio in E-flat. Franck was particularly happy with the haunting middle movement, which is at once a slow movement and a scherzo. As for the ebullient, almost brash conclusion, it contrasts with Franck's traditional "seraphic" image, a reminder that he enjoyed the unbuttoned quality of Chabrier's music and saw nothing wrong with boisterous operettas like *La fille de Madame Angot*. – Program note by Vincent Giroud, courtesy of the American Symphony Orchestra

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. Ryan 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 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.