



Graduate Conducting Recital

Gabriel Carpenter



FRIDAY, 6:00 P.M.
MARCH 20, 2026
CAPISTRANO CONCERT HALL

PROGRAM

Symphony No. 40 in G Minor	W.A. Mozart (1756-1791)
I. Molto allegro	
II. Andante	
III. Menuetto. Allegretto – Trio	
IV. Finale. Allegro assai	
Four Novelletten for String Orchestra, Op. 52	Samuel Coleridge-Taylor (1875-1912)
III. Valse	
Appalachian Spring	Aaron Copland (1900-1990)

PERSONNEL

<u>Flute</u> Evan Wright	<u>Viola</u> Emily Svendsen Emily Kurulenko Tristan Corpuz
<u>Oboe</u> Hailey Nelson	<u>Cello</u> William Masters Jason Bond Jason Buyag Kyle Lac
<u>Clarinet</u> Kevin Le Mia Kawakami	<u>Bass</u> Allison Keller Jonathan Cruz Jake Fox
<u>Bassoon</u> August Sheapherd Jack Zill	<u>Piano</u> Jun Selfaison
<u>Horn</u> Cesar Zarate Christian Orr	<u>Percussion</u> Sophie Sumpo
<u>Violin 1</u> Paolo Reyes <i>concertmaster</i> Joan Shalit Ryan Datar	
<u>Violin 2</u> Elyssa Carpenter Nathanial Bacon Annie Sullivan Natalie Albano	

*This recital is presented in partial fulfillment of the
requirements for the degree of Master of Music in Conducting.
Gabriel Carpenter is a student of Ryan Murray.*

Composed in 1788, the **Symphony No. 40 in G Minor** reflects one of the most difficult periods in Mozart's life. At the time, he faced financial hardship and declining concert opportunities in Vienna, forcing him to borrow money from his friend Michael Puchberg. His family life was also strained; several of his children had died young, and his wife, Constanze Mozart, struggled with recurring illness. These circumstances likely influenced the symphony's unusually intense emotional character. This was one of two Mozart symphonies that he wrote in a minor key.

The first movement begins immediately with a restless, sighing theme in the violins. The music feels urgent and unsettled, moving quickly between agitation and brief moments of lyricism. Sudden contrasts and shifting harmonies contribute to a sense of emotional tension. The second movement offers a more reflective mood. Its graceful melodies pass between strings and winds, creating warmth and balance. However, darker harmonic turns beneath the surface give the music a thoughtful, slightly uneasy quality rather than complete calm. Instead of a light dance, the minuet is forceful and serious, driven by strong accents and a minor-key intensity. The trio section briefly shifts to a brighter G major, with lighter woodwind textures providing contrast before the darker minuet returns. The finale races forward with energy and urgency. Rapid rhythms and dramatic contrasts sustain the tension established at the beginning, bringing the symphony to a powerful and intense conclusion.

Composed in 1904, Samuel Coleridge-Taylor's **Four Novelletten for String Orchestra** reflects the lyrical style and expressive warmth of British composer Samuel Coleridge-Taylor. The title "novelletten", meaning "short stories", suggests that each movement presents its own musical narrative. Known for his melodic gift and skillful orchestration, Coleridge-Taylor wrote works that combine Romantic richness with clarity and elegance in the string ensemble.

The third movement serves as the emotional center of the set. In contrast to the livelier surrounding movements, it creates a calm and reflective atmosphere. The music unfolds through long, flowing melodies that pass gracefully between sections of the orchestra. The violins frequently introduce the main theme, while violas, cellos, and basses provide warm harmonic support, producing a full and blended string sound. Rather than dramatic contrasts, the movement emphasizes lyrical expression and gentle motion. Subtle dynamic changes and careful

phrasing shape the musical line, allowing the melody to sing naturally. Coleridge-Taylor's writing highlights the expressive capabilities of the string orchestra, creating a sense of intimacy and warmth throughout the movement.

Harmonically, the music remains firmly rooted in the Romantic tradition, with smooth shifts in harmony that deepen the emotional color without disrupting the overall tranquility. These subtle changes give the piece a sense of depth while maintaining its calm character. Within the broader structure of *Four Novelletten*, the third movement offers a moment of quiet reflection. Its graceful melodies and rich textures showcase Coleridge-Taylor's sensitivity to musical storytelling and his ability to evoke emotion through the expressive voice of the string orchestra.

Composed in 1944, **Appalachian Spring** is one of the most celebrated works by American composer Aaron Copland. The piece was originally written as a ballet for choreographer Martha Graham and premiered at the Library of Congress. Copland scored the original version for a chamber ensemble of thirteen instruments, creating a clear and transparent sound in which each instrument plays an important role.

The ballet tells the story of a young pioneer couple beginning their life together in rural Pennsylvania in the early nineteenth century. Rather than traditional movements, the music unfolds in a series of connected sections that depict scenes from their community. The opening introduces calm, spacious harmonies that evoke the wide American landscape. Gradually, the music becomes more animated, reflecting the energy of frontier life and the presence of neighbors and a revivalist preacher.

One of the most recognizable moments of the work is Copland's use of the Shaker hymn "Simple Gifts," written by Joseph Brackett. The tune is first presented simply before expanding into a set of variations. As the music grows richer and more expressive, it reflects themes of faith, humility, and community central to the story. After this joyful climax, the music gradually returns to a peaceful and reflective mood. Gentle textures and quiet harmonies suggest a sense of hope and fulfillment as the couple looks toward their future. Through its open harmonies, folk-inspired melodies, and vivid imagery, *Appalachian Spring* captures a spirit of optimism and renewal that has become a defining sound of American music.