

Symphony Orchestra

Ryan Murray, conductor

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TUESDAY, 7:00 P.M.
OCTOBER 20, 2026
CAPISTRANO CONCERT HALL

PROGRAM

Fanfare pour précéder *La Péri* Paul Dukas
(1865–1935)

Intermezzo from *Pagliacci* Ruggero Leoncavallo
(1857–1919)

Petite Suite de Concert, Op. 77 Samuel Coleridge-Taylor
(1875–1912)

- I. La Caprice de Nanette
- II. Demande et Réponse
- III. Un Sonnet d'Amour
- IV. La Tarantelle Frétilante

Jordyn Bonilla and Sophia Sumpo, conductors

INTERMISSION

Symphony No. 5 in F Major, Op. 76 Antonín Dvořák
(1841–1904)

- I. Allegro ma non troppo
- II. Andante con moto
- III. Scherzo. Allegro scherzando
- IV. Finale. Allegro molto

PERSONNEL

Violin I

Joan Shalit *
Christian Lozada
Alex Tu
Emrys Tu
Paolo Reyes
Ali Chenari
Sarah Espinoza

Violin II

Natalie Albano +
Nathanial Bacon
Jaiden Barredo
Kayla Nhoung
Shane Duncan
Adamari Guerrero
Yesenia Guerrero
Shari Gueffroy
Audrey Crooks

Viola

Tristan Corpuz +
Orion Hernandez
Zachary Noakes
Winter Blank
Andy Brosnan
Cynthia Kallemeyn
Jayden Blattner

Harp

Darina Fauryan

Cello

William Masters +
Abigail Cooper
George Weis
Karl Rosaasen
Valerie Garcia Aguilera
Adelle Zamarripa

Bass

Allison Keller +
Jake Fox
Jonathan Chavez-Ulloa
Mattie Rowlands
Jesse Wells
Ari Cosato
Valerie Robles
Alejandro Giles

Flute

Jace Kim +
Long Cheng Vang
Amelia Sharpe (picc.)

Oboe

Mary Kuvakos +
Hailey Nelson

Clarinet

Mia Kawakami +
Fern Ashley Romero
Dara Vasquez (bass)

Bassoon

Olivia Nickols +
Matt Tilos

Horn

Anthony Munroe +
Trinity Tran
Matthew Anselmi
Jannessa Magalong

Trumpet

Anthony Alvarez-
Chavez +
Alex Brown-Silva
Jordyn Bonilla

Trombone

Gustavo Cano +
Michael Mencarini
Andres Franco

Tuba

Hunter Dalton +

Timpani

Jesse Barba +

Percussion

Gerald Mendez
Ryan Fong
Daniel Harrison

*concertmaster | + principal

Paul Dukas: Fanfare pour précéder *La Péri*

La Péri (1912), which Dukas called a “danced poem,” was the last major work by a composer famous for his self-criticism, who destroyed many of his later scores. The ballet tells the story of Iskender, a Persian prince searching for the flower of immortality. He finds it in the hands of a sleeping Péri, a fairy spirit, and takes it. She wakes and dances to win it back. Iskender, captivated, returns the flower, and she vanishes. Dukas later added a short fanfare for brass to quiet the audience before the curtain rose. It has become one of the most performed showpieces in the brass repertoire.

Ruggero Leoncavallo: Intermezzo from *Pagliacci*

Pagliacci premiered in Milan in 1892 with the young Arturo Toscanini conducting. It became a cornerstone of *verismo*, the Italian style that brought everyday people and raw emotion to the opera stage. The story follows a troupe of traveling players whose onstage comedy collapses into real-life jealousy and violence. The Intermezzo comes between the two acts, a brief moment of calm before the tragedy. Its sweeping string melody draws on themes from the opera and captures both its tenderness and its sense of foreboding.

Samuel Coleridge-Taylor: Petite Suite de Concert, Op. 77

Samuel Coleridge-Taylor (1875–1912) was born in London to an English mother and a father from Sierra Leone. His cantata *Hiawatha's Wedding Feast* (1898) made him one of the most celebrated composers in Britain. The *Petite Suite de Concert* (1911), written a year before his early death at 37, became one of his most popular works. Its four movements are charming character pieces. “La Caprice de Nanette” is playful and spirited. “Demande et Réponse,” a graceful dialogue, became a favorite in its own right. “Un Sonnet d'Amour” is warmly lyrical, and “La Tarantelle Frétilante” closes the suite with a whirling Italian dance.

Antonín Dvořák: Symphony No. 5 in F major, Op. 76

Dvořák wrote his Fifth Symphony in about six weeks during the summer of 1875, just as his career was starting to take off. His publisher, Simrock, released it years later with the misleadingly late opus number 76, which made it look like a more recent work. The symphony is often called Dvořák's “Pastoral,” and its opening sets that tone, with two clarinets playing over gently rippling strings. The second movement, in A minor,

has a wistful, song-like melody led by the cellos. It flows directly into the Scherzo, a lively movement shaped by Czech dance rhythms. The finale opens in a surprising, turbulent minor key and works its way back to F major. At the very end, the symphony's opening theme returns in a triumphant close.

Ryan Murray is the Director of Orchestra & Opera at California State University, Sacramento. He is also Principal Pops Conductor for the Modesto Symphony, Music Director of the Auburn Symphony, Artistic Director of Music in the Mountains, and conductor of the Sacramento Youth Symphony's premier orchestra. Recent and upcoming guest engagements include the Sacramento Philharmonic & Opera, Symphony San Jose, the Midsummer Mozart Festival and the Mendocino Music Festival. He previously served as Music Director of Fresno Grand Opera and Opera Modesto.

Ryan was the winner of the Vienna Philharmonic's Ansbacher Fellowship for Young Conductors and spent the summer in residence alongside the Vienna Philharmonic at the 2014 Salzburg Festival. He was awarded second place in the 2019 American Prize for Professional Orchestral Conducting for his work with the Modesto Symphony and won the 2017 American Prize in Opera Conducting for his production of *A Streetcar Named Desire*. A Disney & ICM Approved Conductor, he has conducted films in concert including *Fantasia*, *Pirates of the Caribbean: The Curse of the Black Pearl*, *Star Wars: A New Hope*, *The Empire Strikes Back*, *Return of the Jedi*, *The Nightmare Before Christmas*, and *Jurassic Park*. He has worked with some of the top vocalists from Broadway and beyond, including Capathia Jenkins, Ben Crawford, Ashley Brown, Alli Mauzey, Tony DeSare, and James Tormé.

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