

Upcoming Orchestra Concert

Tuesday, December 3, 2019

7:00 pm – Concert Hall

\$10 general, \$7 senior, \$5 student

Debussy's "Premier Rhapsodie" with clarinetist Madison Armstrong

Dvoark's "Song to the Moon" with soprano Tatiana Grabciuc

Kalinnikov's Symphony No. 1

Symphony Orchestra

Ryan Murray, conductor

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TUESDAY, 7:00 P.M.
OCTOBER 22, 2019
CAPISTRANO CONCERT HALL

Spring Song, Op. 16
Jean Sibelius
(1865-1957)

Brazilian Dreams
Jeffrey Hoover
(b. 1959)
Laurel Zucker, flute soloist

Danse Bacchanale from *Samson et Dalila*
Camille Saint-Saëns
(1835-1921)

INTERMISSION

Symphony No. 8, Op. 88
Antonín Dvořák
(1841-1904)
I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

Symphony Orchestra**Violin I**

Daniel Boschee
Darya Voronina
Matthew Major
Julie Vosheva
Ryan Datar
Stella Mschovas
Roger Xia
Brittany Thorne
Sydney Scott
Elyssa Havey

Violin II

Jamie Sauveur
Trevor Reynolds
Samuel Olmos
Audrey Crooks
Edward Guinan
Mikayla Triplehorn
Chad Williams
Isabella Alcantar
Marnelle Mac Dula

Viola

Samantha Rosas
Emily Svendsen
Anna Murray
Kelly Sackheim
George Hayes
Rhennie Boyle

Cello

Corey Oiler
Julian Summer
Corbin Weiss
Makenna Mann
Renato Sahagun
Hector Morales
Brianna Jones
Alex Winter

Double Bass

Kevin Myers
Sean Metcalfe
Connor Green
Teddy White
Juliette Turner

Flute

Olivia Chaikin
Kelly Bacon
Kristen Hogan (picc.)

Oboe

Wentao Jiang
Erik Moberg

Clarinet

Madison Armstrong
Luis Cruz
Emma Keisler (bass)

Bassoon

Hugorafael Chacon-
Kreysa
Tyler Kashow
Owen Polkinghorn

Horn

Natasha Buckman
Arianna Guntvedt
Kaleb Veloy Tafoya
Vincent Salvitti

Trumpet

Jordyn Kennell
Mario Bonilla

Trombone

Wesley Schoch
Joey Murray
Autumn Istre

Tuba

Alexis True

Piano

Ryan Enright

Percussion

Bee Trinh
Sophia Sumpo
Ismael Lopez

Jeffrey Hoover was born on September 11, 1959, in Anderson, Indiana. He holds a Ph.D. in Fine Arts (Composition and Interdisciplinary Fine Arts) from Texas Tech University, as well as a M.M. and Bch.Sc. from Ball State University. His career in higher education has included both music faculty and arts administrative appointments.

Ryan Murray is currently the Associate Conductor of the Modesto Symphony Orchestra, Music Director of the Modesto Symphony Youth Orchestra, and Resident Conductor of Music in the Mountains, along with his duties of directing the Opera and Symphony Orchestra at Sac State. An award-winning opera conductor, Ryan spent his early career working as an assistant conductor and répétiteur, and is currently the Artistic Director of Townsend Opera. He 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, 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.

Spring Song is one of the earlier works of Finnish composer **Jean Sibelius**. It was originally written as an improvisation for orchestra but was later shortened, moved to a different key, and retitled *Spring Song*. One of Sibelius's friends called the piece a representation of "the slow and laborious arrival of the Nordic spring, full of wistful melancholy." Even as an early work the unique sound of Sibelius is clearly evident. The rich string melodies and rhythmic counterpoint in the woodwinds and brass is a technique we continue to see in later Sibelius symphonies, however the optimistic tone of the piece is something we don't often see in Sibelius's later works.

Brazilian Dreams is a concerto for flute. The form of *Brazilian Dreams* is cast in three sections. It is a single movement with an Exposition-style presentation of the theme, subsequent Development through melodic, harmonic, and rhythmic processes, and a varied Recapitulation of the theme, creating an overall ABA' structure. While clearly a 21st-century work, the music is inspired by rich harmonic and melodic techniques of the late Romantic Period and Impressionism. Thematic Transformation, layered and colorful orchestration, and Mixed Modality (Borrowed Harmonies) all contribute to the musical fabric of the work. The piano part as a member of the orchestra is significant and more substantive than what might typically be heard. With so much flute repertoire that has been written for flute and piano, elevating the importance of the piano as an orchestral instrument helps to create a bridge between flute and chamber performance or orchestral performance for the audience as well as the musicians. Indeed, as well as the full orchestral scoring, several passages are set as chamber music within the context of the larger orchestra. In all of this, the representation of a dream-like atmosphere is heard, making concrete aspects of the unique natural environment of Brazil. One also hears the sounds of industrialization and its impact through the pollution and deforestation of the tropical rainforest." - Jeffrey Hoover

Danse Bacchanale by **Camille Saint-Saëns**, is one of the great orchestral showpieces. From his rarely performed opera *Samson et Dalila*, this dance segment provides an opportunity for every section of the orchestra to shine. From the opening and complicated oboe solo, to the final brass and percussion fanfares, Saint-Saëns shows us his masterful use of rhythm, orchestral color, and melody. The piece is written in a typical showpiece

format with a short introduction, a fast first section, followed by a lyric middle section, that is followed by a return to the music of the first section. The end of the piece features a blisteringly fast coda that puts the main melody in the French horns as they have their chance to soar over the entire orchestra.

Symphony No. 8 of composer **Antonín Dvořák** is one of his best known and loved works. Unlike the New World symphony that would follow it, this symphony is stepped in the European symphonic tradition and captures that unique Dvorak sound based on the rhythms and cadences of the Czech language and Czech folk music. Dvorak composed his eighth symphony while on a summer retreat and wanted to write a piece in a "new way." He tried to back away from the more Germanic approach to symphonic writing and include more of his own Czech heritage into this piece. What Dvorak created was a flowing work that can sometimes sound like improvisation. He spins long melodies throughout each movement from the expansive first sonata form movement, to the highly melodic and wistful third movement to the exciting theme and variations structure of the finale. Interestingly, in the second movement he begins to stretch what was then possible with regards to orchestration and foreshadows concepts we would later see from composers like Gustav Mahler. The forty minute symphony represents Dvorak at his absolute best; it has, since its premier, been a long time favorite with orchestras and audiences alike.

Artist Bios

Laurel Zucker is Professor of Flute and Chamber Music at California State University, Sacramento. As a recording artist Ms. Zucker can be heard on Apple Music Radio, Spotify, Pandora, NPR radio throughout the USA and on most European radio stations, and on 62 Cantilena Records recordings. In February 2020 she will be a featured performer and composer in Washington D.C. at The Mid-Atlantic Flute Festival. In spring 2020 Ms. Zucker will be performing at the Just Plain Folks (JPF) Awards in Los Angeles and at Washington State University in Pullman, Washington. During the summer of 2020 she will be performing and giving masterclasses in Italy and Germany at the InterHarmony International Chamber Music Festival. Professor Zucker has numerous 2019 original

compositions published by Alry Music Publications and Cayambis Music Press.

She has performed numerous times as a soloist in The American Symphony Orchestra in Carnegie Hall, with Merced Symphony Orchestra, toured Russia as a concerto soloist and chamber musician, toured throughout the East coast in the Marlboro Chamber Music Tour, as a chamber musician at the National Flute Association Conventions, Texas Flute Festivals, Arizona Flute Festivals, and in the Harvard Chamber Players, and at Tanglewood Music Festival.

At Sacramento State Ms. Zucker was awarded The President's Award for Research & Creativity and The School of the Arts Award for Research and Creativity. During 2019 she released her newest recording series of Flute Etudes by Joachim Andersen, Jacques Casterede, DonJon, Astor Piazzolla. In the 2018-2019 season Professor Zucker released 3 discs on Cantilena Records of African American Music with pianist Dr. John Cozza and composer/arranger Dr. Jacqueline Hairston. Her next recording release, entitled "Abundance" (with John Cozza and clarinetist Sandra McPherson) will be released in November 2019, and features chamber music by Dr. Jeffrey Hoover, Valerie Coleman, and Samuel Robles.

Jeffrey Hoover's work – music ranging from soloist to symphony orchestra – has received recognition through the prestigious Trieste prize, awards from Mu Phi Epsilon, the Lancaster Fine Arts Festival, grants, publications fellowships and more than 20 commissions. He is a member of the ACME roster of Mu Phi Epsilon, recognized for distinguished achievement as a composer.

One unique aspect of Hoover's work is when he combines composition with his paintings, creating synergetic art that intrigues and captivate audiences and performers alike. His paintings are seen in exhibitions and in concerts where his paintings are projected while musicians perform his music. Whether making interdisciplinary works, or traditional stand-alone sonic or visual art, Hoover shapes his work through inner vision and practical experience. Jeffrey Hoover's background as a performer includes both classical and jazz music, as saxophonist and conductor. His book *The Arts and Society: Making New Worlds* is published by Kendall Hunt Publishing.