

Ryan Murray is the Director of Orchestra & Opera at California State University, Sacramento, as well as the Artistic Director of Music in the Mountains and the Principal Pops Conductor of the Modesto Symphony. He is also the 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 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.

Symphony Orchestra

Ryan Murray, conductor

Gabriel Carpenter, graduate student conductor
Anthony DePage, concerto competition winner

THURSDAY, 7:00 P.M.
OCTOBER 9, 2025
CAPISTRANO CONCERT HALL

PROGRAM

Concerto No. 1 in C Minor, Op. 8 Franz Joseph Strauss
(1822-1905)

Allegro Moderato
Andante
Allegro Moderato

Anthony DePage, French horn
Gabriel Carpenter, conductor

Symphony No. 2 in B Minor Alexander Borodin
(1869-1875)

Allegro
Scherzo: Prestissimo
Andante
Finale: Allegro

PERSONNEL

Violin I

Joan Shalit **
Anna Kalmykov
Ali Chenari
Annie Sullivan
Emily Kurulenko
Kelly Melnik
Paolo Reyes
Elyssa Havey-
Carpenter
Julia Guryanov

Violin II

Nathanial Bacon +
Natalie Albano +
Kayla Nhoung
Trisha Pangan-
Kennedy
Shane Duncan
Evelyn Tree
Kelly Jimenez
Adamari Guerrero
Alyssa Lacayo
Yolanda Ochoa
Torrentes

Viola

Tristan Corpuz +
Zachary Noakes
Cynthia Kallemeyn
Jayden Blattner
Emily Svendsen
Annette Orella

Cello

William Masters +
Jordan Powell
Jason Bond
Abigail Cooper
Anna Hengst
Wenjie Zhang
Jasmine Anibaba

Bass

Allison Keller +
Jonathan Chavez-Ulloa
Jake Fox
Alejandro Giles
Bruno Alonso Bugarin
Dana Cunningham

Flute

Soraya Roman +
Kiele Miyata +

Piccolo

Amelia Sharpe

Oboe

Mary Kuvakos +
Hailey Nelson +

English Horn

Hailey Nelson

Clarinet

Mia Kawakami +
Zephaniah Samuel

Bassoon

Jack Zill +
Oscar Santamaria

Horn

Anthony DePage +
Cesar Zarate ++
Trinity Tran
Matthew Anselmi
Angelina Mejia

Trumpet

Mason Rogers +
Anthony Alvarez-
Chavez

Trombone

Gustavo Cano +
Michael Mencarini
Andres Franco

Tuba

Alex Daw +

Harp

Kerstin Allvin

Timpani

Jesse Barba

Percussion

Trisha Pangan-
Kennedy
Heaven La
Gabriel Carpenter
Sophia Sumpo

*** concertmaster / + principal / ++ asst. principal*

Franz Strauss was a prominent German musician, known as a virtuoso horn player, composer, and the father of Richard Strauss. He was the principal horn player in the Munich Court Orchestra between 1847 and 1889 and was also a professor at the Academy of Music in Munich, Germany between 1871 and 1896. Despite his personal distaste for Richard Wagner, both as a man and a musician, Strauss's strict professionalism drove him to devote all his technical mastery to the important horn solos in Wagner's operas. He led the horn section in the premieres of *Tristan und Isolde*, *Das Rheingold*, and *Die Walküre*. Wagner said, "Strauss is a detestable fellow but when he blows his horn one cannot sulk with him." Such mastery can be demonstrated in his *Horn Concerto No. 1*.

The first movement opens like a traditional concerto, with the orchestra establishing the key and thematic material for the work. It is a rather stern introductory military march followed by the horn solo entrance which presents a new, lyrical theme. The horn's prominent role is maintained throughout the movement's entirety. The second movement begins without delay after the first, and is a slow, melodically-focused movement that puts the horn's lyrical qualities on full display. The final movement is the most demanding and technically advanced, featuring virtuosic passages for the soloist.

Anthony DePage has been playing music since he was a child. Starting out on guitar he quickly found his love for music while attending Kentucky School for the Blind, before returning to public education and picking up the French horn in 7th grade under the direction of Middle Tennessee State Alum Hall of Fame director Kip Crowder and his wife Monica Crowder. From there he went on to march with the Blue Devils B corps and is now studying for his BA in Music at Sacramento State, having studied privately with Mic Harper, Eric Achen, and Jennie Blomster. Alongside music is his other love, theatre, in which he acts, composes original scores, and musically directs. Anthony is honored to play for the first time as a featured solo musician.

Alexander Borodin's Symphony No. 2 was originally written between 1869 and 1876, and then revised after a failed premier. Rimsky-

Korsakov attended the premiere of this symphony and suggested that Borodin thin out the orchestration and simplify it for a more cohesive sound. Borodin was also unhappy with the tempos given by the conductor in the premiere. The symphony was relaunched in 1879, this time with a new title - the "Heroic Symphony." Borodin had written his second symphony almost immediately after the premiere (and major success) of his first symphony. He was a professor and research chemist by day, and amateur but brilliant composer by night.

The first movement, in B Minor, is original and bold in sonata-like form with a theme that can be heard throughout the movement's entirety. "The opening statement," as stated by Dave Koppil for the LA Philharmonic, "is bold and triumphant, clearly influenced by Russian Orthodox Chant."

The "Scherzo," has an opening theme written in 1/1 time with a tempo marking of "prestissimo." Here, we shift from B Minor to F Major. This movement presents major contrast from the first movement not only in key and tempo, but style as well. While the first movement emphasizes the first beat in each measure, the second movement is heavily syncopated. The melody often starts just *after* the downbeat in each measure, making this movement difficult for performers, but also very engaging to play and to hear.

The third movement is full of rich soloistic melodies featuring the clarinet, the harp, the French horn, and the string section. Traditional Russian folk music can be heard throughout this movement. While the "andante" presents similarities to the third movement of Borodin's first symphony, a difference can be heard in the rondo-like form in his second.

The fourth movement brings upbeat, exuberant Russian folk-dance music to complete the symphony. The movement is back in sonata form (similar to the first movement), with whole tone passages borrowed from his *Prince Igor* prologue and *Mlada*. Borodin presents many dance collections in this jubilant, exciting ending to the symphony. -- Jordyn Bonilla