

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

TUESDAY, 7:00 P.M.
DECEMBER 2, 2025
CAPISTRANO CONCERT HALL

PROGRAM

Slavonic Dances, Op. 46 Antonín Dvořák (1841-1904)

I. Furiant

Sophia Sumpo, conductor

II. Dumka

Jordyn Bonilla, conductor

III. Polka

Gabriel Carpenter, conductor

IV. Sousedská

Ryan Murray, conductor

Andalucia Suite

Ernesto Lecuona (1895-1963)
arr. by Gordon Jenkins (1910-1984)

INTERMISSION

PLAY!

Clarice Assad (b. 1978)

Carrie Hennessey, soprano

Jesse Barba, Evan French,

Jordan Shippy, & Vivienne Shippy, percussion

PERSONNEL

Violin I

Joan Shalit *
Anna Kalmykov
Ali Chenari
Annie Sullivan
Emily Kurulenko
Paolo Reyes
Sarah Murray Espinoza
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

Cello

William Masters +
Jordan Powell
Jason Bond
Abigail Cooper
Anna Hengst
Laura Robb Martin
Jasmine Anibaba
Ben Caltacci

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 ++

Clarinet

Mia Kawakami +
Zephaniah Samuel

Bassoon

Jack Zill +
Sondra Marchand

Horn

Anthony DePage +
Trinity Tran
Matthew Anselmi
Cesar Zarate

Trumpet

Mason Rogers +
Anthony Alvarez-
Chavez

Trombone

Gustavo Cano +
Michael Mencarini
Andres Franco

Tuba

Alex Daw +

Timpani

Jesse Barba
Heaven La

Percussion

Trisha Pangan-
Kennedy
Gabriel Carpenter
Sophia Sumpo
Evan French
Ryan Fong

**concertmaster / + principal / ++ co-principal*

PROGRAM NOTES

Composed in 1878 and later orchestrated by **Dvořák**, the first four ***Slavonic Dances, Op. 46***, reflect the composer's interest in drawing on Czech dance traditions while working entirely with original musical ideas. Although the pieces are modeled on recognizable forms such as the *furiant*, *dumka*, polka, and *sousedská*, Dvořák does not quote folk melodies. Instead, he adapts the characteristic rhythms of these dances to create music that is uniquely his own. This synthesis of folk idioms and classical music is one of the things that really defines the Dvorak sound.

In their orchestral version, the dances show how effectively Dvořák uses instrumental color. Clever combinations of instrument groups helps to create the "folk music" sound that Dvorak was after. Already in these earlier works we begin to see Dvořák is a master of orchestration and his understanding of the capabilities and complexities of the different instruments in the orchestra make his music a favorite of both musicians and audiences alike.

Originally composed for piano in 1927, Cuban composer **Ernesto Lecuona's *Andalucía Suite*** is one of his best-known pieces, drawing on stylized gestures associated with Spanish regional music rather than on specific folk material, not unlike what we see in the *Slavonic Dances*. The suite's six movements—"Córdoba," "Andalucía," "Alhambra," "Gitanerías," "Guadalquivir," and "Malagueña"—offer contrasting views of southern Spain, from lyrical evocations of historic cities to dances shaped by flamenco rhythms.

Gordon Jenkins's orchestral arrangement brought the suite to an even wider public, reimagining Lecuona's piano originals with the full color palate of the symphony orchestra. Jenkins maintains the essential character of each dance but uses the orchestra to bring out details that can only be hinted at in the piano version. The lyric romantic lines, and the driving dance rhythms are elevated by the use of the full orchestra, and it allows this fantastic piece to be played even more often on the concert stage.

Play – a word of boundless meanings. For some, it offers an escape from life's stresses, fostering creativity and imagination. Musicians play instruments, actors perform, and athletes compete. Yet, darker

PROGRAM NOTES

shades exist, like a child toying with fire or a devious mind playing psychological games. Fascinated by this word's depth, I began a sonic exploration with the captivating Third Coast Percussion quartet. Together, we present **PLAY!** – a concerto in three movements for a percussion quartet, amplified vocalist, and orchestra. In "Tick, tock, scrape, pinch, blow, hit, splash, rip," we celebrate embracing unique visions that lead to magical encounters with kindred spirits. The movement includes narration, theatrical elements, sound effects, and foley. The second movement, "The Hour," marks a journey of self-discovery, urging us to embrace inner brilliance and shine in the world. The final movement is an exciting virtuosic interplay between the soloists and the orchestra. Play has always meant exploring new worlds and finding awe in the little things. As an artist, I seek connections through playful art, transcending differences, and worries, uniting us in a harmonious symphony of life.

Carrie Hennessey is a true wayfinder through the deep, spiritual, and technical discoveries of the voice. Her curiosity and unwavering intent to carve a career birthed from full authenticity has forged a wildly unique path in theater, opera, new music, symphony work, recital, and education, while adding writer to her creative endeavors. Known for her soaring voice and richly nuanced characters onstage, Ms. Hennessey has captivated audiences all around the world.

As Kát'á in *Kát'á Kabanová*, "in a vivid star turn in the title role... (Hennessey) brought a wondrous blend of silvery tone and sinuous phrasing to her assignment...Hennessey's performance touched perfectly on Katya's anxiety, joys and uncertainty, all through a surge of Puccinian lyricism." - Joshua Kosman, *San Francisco Chronicle*. Other highlights include Blanche Du Bois *A Streetcar Named Desire*, Estelle in *The Stronger*, as Elle in *La Voix Humaine* and the world premiere comedy ballet *On the Rocks, Please!*

She recently performed her one woman show "How did I even Get Here?" about quitting singing for 12 years post sexual trauma and creating a versatile and vibrant career steeped in authenticity and joy! Subscribe to her email list and blog at www.carriehennessey.com and follow on social media @carriehennessey for updates and inspiration.