

Spring 2020 Orchestra concerts

Thursday, March 12, 2020
7:00 p.m., Concert Hall (\$10 gen., \$7 sen., \$5 stu.)

Tuesday, May 5, 2020
7:00 p.m., Concert Hall (\$10 gen., \$7 sen., \$5 stu.)

Symphony Orchestra

Ryan Murray, conductor

with 2019 Concerto Competition Winners

Madison Armstrong, clarinet

Tatiana Grabciuc, soprano

TUESDAY, 7:00 P.M.
DECEMBER 3, 2019
CAPISTRANO CONCERT HALL

Première Rhapsodie	Claude Debussy (1862-1918)
Madison Armstrong, clarinet	
“Song to the Moon” from <i>Rusalka</i>	Antonín Dvořák (1841-1904)
Tatiana Grabciuc, soprano	
Il Bacio	Luigi Arditi (1822-1903)
Tatiana Grabciuc, soprano	

INTERMISSION

Symphony No. 1 in G Minor	Vasily Kalinnikov (1866-1901)
I. Allegro Moderato	
II. Andante commodamente	
III. Scherzo. Allegro non troppo	
IV. Finale. Allegro moderato	

Symphony Orchestra**Violin I**

Daniel Boschee
Darya Voronina
Matthew Major
Julie Vosheva
Ryan Datar
Stella Moschovas
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
Dagenais Smiley
Jolán Friedhoff

Viola

Samantha Rosas
Emily Svendsen
Anna Murray
Laura Huey
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
Noah Blevins, bass

Bassoon

Hugorafael Chacon-
Kreysa
Tyler Kashow
Owen Polkinghorn

Horn

Natasha Buckman
Arianna Guntvedt
Veloy Tafoya
Vincent Salvitti

Trumpet

Jordyn Kennell
Mario Bonilla

Trombone

Wesley Schoch
Joey Murray
Autumn Istre

Tuba

Alexis True

Harp

Kerstin Allvin

Percussion

Bee Trinh
Sophia Sumpo
Owen Polkinghorn

addition to his several operas, he wrote vocal showpieces and waltzes of which *Il Bacio* is the most famous. It is a light and fun piece that talks about the joys of falling in love.

Vasily Kalinnikov died tragically at the age of 34 from tuberculosis. He was the son of a policeman and became a church choir director at the age of 14. He was unable to afford the tuition at the Moscow Conservatory and so instead went to the Moscow Philharmonic Society School where he was the recipient of a bassoon scholarship. Tchaikovsky was impressed with Kalinnikov and got him a conducting position with the Moscow Italian Theater, however his declining health required him to move further south for the warmer weather. Rachmaninoff was impressed with Kalinnikov's music and was largely responsible for getting it published posthumously. His music is still relatively unknown outside of Russia, but various conductors throughout history have tried to bring it forward including Toscanini with the NBC Symphony. His writing has similarities to Borodin and Rimsky-Korsakov and uses Russian folk songs to help create his symphonic sound. There is no question that if Kalinnikov had lived as long as his contemporaries he would have the same reputation as the major romantic Russian composers.

His first symphony has an energy and life to it that is at once familiar and fresh. The piece is in four movements and right from the start we are greeted with one of Kalinnikov's signature spinning melodies. In particular, the second theme of the first movement is one of the nicest melodies in the repertoire. One can hear that this is the work of a young composer. Sometimes the development sections seem to wander and lack the focus that we would expect from a composer with decades of symphonic writing under their belt. However, his voice is so strong, and the symphony is so full of youthful energy that these little inconsistencies don't disrupt from the flow and expanse of this work. The second movement features an ostinato pattern from the violins and harp, and a beautiful melody from the English Horn. This melody is passed throughout the orchestra and Kalinnikov uses interesting combinations of colors to keep the listener engaged. The third movement is reminiscent of a Dvorak scherzo with a trio section again based on folk songs. The finale features a return of the opening two themes of the symphony and closes with a thrilling brass chorale that can stand with any of the great 19th century masterworks.

The *Premiere Rhapsodie* of Debussy was a piece that had humble origins. As a member of the board of directors for the Paris Conservatoire, Debussy was required to compose two works for the following years clarinet exams. As is typical with the great composers, a piece that was originally written as a utility piece withstands the legacy of time and is considered a masterpiece. This piece was originally written for clarinet and piano and Debussy orchestrated it following the premier. It has all of the hallmarks of the Debussy style. Layered textures, poly rhythms and the high tertian harmony that we have come to expect from Debussy. He has scored the piece in a very effective way to create a beautiful orchestral texture but to never cover up the solo clarinet. The piece is incredibly demanding for the clarinet and features the full virtuosic and expressive range of the instrument.

Antonin Dvorak composed nine operas but the only one that is frequently performed, at least in the United States, is *Rusalka*. The "Song to the Moon" that is part of the first act of the opera is the most popular and frequently performed excerpt. In this aria, Rusalka, daughter of a water goblin, sings of how she wants nothing more than to become human and run away with the Prince that frequently visits her lake.

*O moon high up in the deep, deep sky,
Your light sees far away regions,
You travel round the wide,
Wide world peering into human dwellings
O, moon, stand still for a moment,
Tell me, ah, tell me where is my lover!
Tell him, please, silvery moon in the sky,
That I am hugging him firmly,
That he should for at least a while
Remember his dreams!
Light up his far away place,
Tell him, ah, tell him who is here waiting!
If he is dreaming about me,
May this remembrance waken him!
O, moon, don't disappear, disappear!* (Jules Brunelle, translation)

Luigi Arditi was an Italian composer, conductor and violinist. During his lifetime he was more known for his conducting than his compositions. In