

UPCOMING AT THE SCHOOL OF MUSIC

Wednesday, December 4 – Symphonic Wind Ensemble

7:00 pm - Capistrano Concert Hall

Frank Ticheli's "Nitro"

Julie Giroux's Symphony No. 4 "Bookmarks from Japan"

Shuying Li's "Luminance"

Michael Daugherty's "Niagra Falls".

(15 general, \$10 senior, \$5 student)

Sunday, December 8 – Carol Concert

7:00 p.m. – Westminster Presbyterian Church

(1300 N Street)

Our two choirs present their

annual holiday-inspired concert

(15 general, \$10 senior, \$5 student)

www.csus.edu/music

Symphony Orchestra

Ryan Murray, conductor

Gabriel Carpenter, grad. student conductor

TUESDAY, 7:00 P.M.
DECEMBER 3, 2024
CAPISTRANO CONCERT HALL

PROGRAM

Neowise

Gabriel Carpenter, conductor

Roger Zare
(b. 1985)

Concerto for Trumpet in E-flat Major

Joseph Haydn
(1732-1809)

- I. Allegro
- II. Andante
- III. Allegro

Mason Rogers, trumpet

INTERMISSION

Symphony No. 2 in D Major, Op. 43

Jean Sibelius
(1865-1957)

- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo
- IV. Finale: Allegro moderato

PERSONNEL

Violin I

Joan Shalit **
 Paolo Reyes
 Anna Kalmykov
 Alla Chistyakova
 Beti Girma
 Kelly Melnik
 Dagenais Smiley *
 Michelle Martin *
 Sarah Murray Espinoza *

Violin II

Nathanial Bacon +
 Amaliya Chistyakova
 Natalie Barberena
 Natalie Albano
 Mayling Lopez
 Dorothy Klishevich
 Aileen Youkhaneh
 Kayla Nhoung
 Merrilee Vice
 David Hagey
 Kathleen Gallagher-
 McLellan*
 Elyssa Havey-
 Carpenter *

Viola

Emily Nikitchuk +
 Tristan Corpus
 Zachary Noakes
 Jayden Blattner
 Cynthia Kallemeyn

Viola (cont.)

Sam Gaitan
 Audrey Utschig
 Emily Svendsen *
 Annette Orella *

Cello

Laura Robb Martin +
 William Masters ++
 Jasmine Anibaba
 Jordan Powell
 Eli Cherullo
 Jason Bond
 Kailer Bibbins

Bass

Allison Keller +
 Jake Fox
 Bruno Bugarin
 Andrew Finley *

Flute

Soraya Roman +
 Kiele Miyata

Oboe

Ethan Pham-Aguilar +

English Horn

Hailey Nelson

Clarinet

Kevin Le +
 Mia Kawakami
 Briana Maracle

Bassoon

Victor Nuno-Robles +
 Jack Zill +

Horn

Anthony DePage +
 Cesar Zarate
 Matthew Anselmi
 Jennie Blomster *

Trumpet

Mason Rogers +
 Marilette Brooks
 Colin Matthewson *

Trombone

Michael Mencarini +
 Leah Diaz
 Michael Ruiz (bass)

Tuba

Alex Daw +

Timpani

Evan French +

Percussion

Justin Respicio
 Leslie Vasquez

** concertmaster / + principal / ++ asst. principal / * guest performer

said that it was not his intent to do this, however he consistently transports the listener to the lakes and forests of Finland.

His **Symphony No. 2** is Sibelius at his most romantic. This is the most accessible of the Sibelius symphony's and it has some of the most beautiful melodies in all of his writing. The symphony can be seen as one long journey towards the finale. In the first movement creates the scene of the Finnish countryside. There is a folk melody quality to the opening and an imitation of the sound of shepherd's pipes. The second movement features the common Sibelius technique of cross rhythms; different groups of the orchestra dividing the time up in different ways. It creates a feeling of tension and ambiguity that helps to give Sibelius his unique sound. The second movement also features the longest spinning melodies of the symphony and an incredible brass chorale that is perhaps influenced by the Finnish choral tradition. The third movement is a blisteringly fast scherzo that really functions as a way to set up the finale. In this symphony there is a seamless transition between the scherzo and the finale, not unlike Beethoven's Fifth Symphony, and the Finale of this symphony is some of the greatest music every written by Sibelius. A beautifully simple melody that is expanded over the entire finale finally ending in a triumphant fanfare for the entire orchestra.

Roger Zare has been praised for his "enviable grasp of orchestration" (New York Times) and for writing music with "formal clarity and an alluringly mercurial surface." Often inspired by science, nature, and mythology, his works have been performed across the United States and on six continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, Boston Musica Viva, the Symphony Orchestra of Minas Gerais, the Akropolis Reed Quintet, the Sinta Quartet, violinist Cho-Liang Lin, and clarinetist Alexander Fiterstein.

Zare's awards include the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a Copland House Residency Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has served as composer-in-residence at Fermilab, the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington, and the SONAR new music ensemble.

Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Paul Schoenfield, Kristin Kuster, Christopher Theofanidis, Derek Bermel, and Morten Lauridsen. Zare currently serves as Assistant Professor of Music Composition and Theory at Appalachian State University and previously taught at Illinois State University.

Neowise, was selected as one of the winners of the call for scores competition for the 2024 Festival of New American Music at Sac State. NEOWISE was commissioned by the Trinity Symphony Orchestra, directed by Dr. Joseph Kneer, with generous support from the Stieren Arts Enrichment Grant.

During the summer of 2020, a rare sight emerged in the night sky. Comet NEOWISE rounded the sun and spent weeks visible to the naked eye during July. Only discovered months earlier, NEOWISE became the most impressive comet to fly by our planet in decades.

I have always been an avid follower of astronomy and remember vividly seeing comet Hale-Bopp in 1997, amazed by its sinewy shape and pale glow. Since then, there have not been any comets visible to the naked eye in the northern hemisphere until NEOWISE. The year 2020 was marred by the global Covid-19 pandemic. Many countries, including the United States, locked down to slow down the spread of this extremely contagious disease, disrupting the lives of countless people around the world. While humanity was unable to do so many things that had been taken for granted, nature put on a show.

This piece portrays the journey of comet NEOWISE through the inner solar system from our viewpoint on Earth. As the comet very gradually gains speed falling towards the sun, the music begins distantly and mysteriously, with an undulating carpet of sound in the strings supporting a questioning clarinet solo. Low brass chords swell in and out of focus and gradually replace the woodwinds, leading the music to grow in speed and energy. The woodwinds sing a graceful and winding melody over a blanket of delicate strings and tambourine rhythms, continuing to build steam as the comet accelerates towards Earth.

Rounding the sun, the comet's coma expands and the music blossoms, suddenly pulling back in speed and scope and returning to the vast openness where the music began. A solo bassoon imitates the original clarinet solo, and the brass chords turn into a luminous chorale that launches the music to a high velocity once again. A more massive climax punctuated by bells and resounding brass chords sees NEOWISE traverse our skies. As the comet speeds away from us, the mysterious texture from the opening returns a final time. The clarinet solo also returns, but now from offstage, distant echoes from an eventful close encounter with the Earth.

Composer **Joseph Haydn** has often been called the father of the symphony and the father of the string quartet. Haydn was responsible for developing many of the standard musical forms that we still use today. His string quartets and symphonies functioned as the blueprint for composers all the way into the 20th century. Haydn was famously

employed by the Esterhazy family, the oldest and wealthiest family in Hungary, and was employed as both the court composer and conductor. In this position he had weekly rehearsals and performances with one of the finest orchestras in Europe. This orchestra made up of Europe's greatest virtuosos, gave Haydn the opportunity to develop the concerto genre, a part of the standard repertoire today where a single soloist is accompanied by the full orchestra. The **Concerto for Trumpet in E-flat major** was written in 1796 for the trumpet virtuoso Aton Weidinger. Weidinger is an important person in the history of the trumpet because he was the first to develop a keyed trumpet that would allow the player to play chromatic notes, and Haydn's concerto takes advantage of the capabilities of this new instrument. It is considered one of Haydn's most popular concertos and a staple of the trumpet repertoire.

Mason Rogers is an active trumpeter in Northern California who has performed across the western United States in solo, chamber, and orchestral settings. Mason's studies have been shaped by influential and diverse teachers including Ronald Romm, Chris Coletti, Mike Rocha, David Hickman, David Dash, and John Marchiando. He is currently studying with Mike Rocha at Sacramento State.

There are few composers that are as closely associated with the sound of their country as **Jean Sibelius**. It is often said that Sibelius embodies the Finnish soul. His music is full of rich textures and dense orchestrations that have a weight and depth to them unlike many other composers. Interestingly Sibelius had always intended to study with Rimsky-Korsakov in Russia, but that plan did not work out and instead he went to study in Berlin. His study of the great German symphonists can be heard in his compositions, but with his own Finnish twist on them.

Sibelius' method of composing is different than what we would hear from Brahms or Schumann. Instead of starting with a sweeping melody and developing it, Sibelius starts with melodic fragments and builds them into a sweeping melody. His ability to paint a scenic picture is unrivalled by any other symphonic composer. Sibelius