

Next Orchestra Concert
Thursday, May 9 at 7:00 p.m.
(\$10 general, \$7 senior, \$5 student)

Symphony Orchestra

Ryan Murray, conductor

This ensemble is supported in part by generous scholarships awarded to several of our students by the Sacramento Saturday Club (Sacramento's oldest classical music organization, online at: sacramentosaturdayclub.org), and the Sac State Renaissance Society (online at: csus.edu/org/rensoc)

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THURSDAY, 7:00 P.M.
MARCH 14, 2019
CAPISTRANO CONCERT HALL

Overture to *Nabucco* Giuseppe Verdi
(1813-1901)

Intermezzo from *Pagliacci* Ruggero Leoncavallo
(1857-1919)

Frühlingsstimmen, Op. 410 "Voices of Spring" Johann Strauss II
(1825-1899)
Angela Yam, soprano

INTERMISSION

Symphony No. 2 in C Minor, Op. 17 Pyotr Ilyich Tchaikovsky
(1840-1893)

- I. Andante sostenuto - Allegro vivo
- II. Andantino marziale, quasi moderato
- III. Scherzo: Allegro molto vivace
- IV. Finale: Moderato assai – Allegro vivo

Symphony Orchestra

Violin I

Ardalan Gharachorloo +
Elyssa Havey *
Darya Voronina
Julia Vosheva
Matthew Major
Stepan Sinitza
Charles Spruill
Peiyun Lee

Violin II

Brittany Thorne *
Trevor Reynolds
Chad Williams
Ryan Datar
Dawn Chan
Edward Guinan
Sandro Ladu
Paolo Reyes

Viola

Samantha Rosas
Emily Svendsen
Elizabeth Li
Laura Huey

Cello

Dylan Jowell
Corey Oiler *
Amanda Shafer
Corbin Weiss
Renato Sahagun

Cello (cont.)

Juliette Turner
Tim Stanley
Alex Winter
Brianna Jones

Double Bass

Connor Green
Kevin Myers
John Villano
Sierra Contreras

Flute

Olivia Chaikin
Tyler Mckinion
Kristen Hogan

Oboe

Wentao Jiang
Erik Moberg

Clarinet

Madison Armstrong
Susan Levine
Luis Cruz

Bassoon

Tyler Kashow
Alexandra von
Ehrenkrook
Owen Polkinghorn

Horn

Natasha Buckman
Angelina Meija
Arianna Guntvedt
Nico Hernandez
Tia Kilpatrick

Trumpet

Jordyn Kennell
Mario Bonilla
Igor Fedorov

Trombone

Vincent Salvitti
Thomas Monce
Autumn Istre

Tuba

Alexis True

Harp

Emily Mader

Percussion

Jenna Boone
Eric Wombaugh
Sophia Sumpo
Jonah Wagner
Bee Shimizu Trinh

+ *concertmaster*

* *Renaissance Society Award Winner; this chair funded through the generosity of the Renaissance Society classical music seminar participants.*

another folk tune first played by the oboe. The third movement starts like a typical scherzo but has a unique middle section where the pulse of the orchestra shifts from triple to duple. This rhythmic concept of two against three is a common Tchaikovsky feature, and it elevates this movement to something unique and exciting. The last movement begins with a brass fanfare and continues into a sparkling allegro that again is based on a very simple theme that Tchaikovsky brilliantly develops through to the final presto. For an early work, this piece is classic Tchaikovsky and we already see many of the compositional devices we will see in his later symphonies.

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. 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.

The **Overture to *Nabucco*** (1841) was composer **Giuseppe Verdi's** first breakout success and established his reputation as one of Italy's greatest composers. *Nabucco* was an instant critical and popular success in Italy and around the world. The opera is based on the biblical books of Jeremiah and Daniel and tells the story of Jewish exile under the Babylonian King Nabucco (Nebuchadnezzar). Typical of Verdi overtures, this short showpiece for orchestra features many of the melodic themes heard later in the opera. Most famously the Chorus of the Hebrew Slaves played by the oboe and clarinet. This chorus was briefly considered to be taken as a new national anthem for Italy, and when Verdi died it was sung in the streets during his funeral procession. The overture ends in the typical Verdi style full of fireworks and drama.

The **Intermezzo from *Pagliacci*** (1892) is from a slightly later period of Italian opera known as Verismo. Composer **Ruggero Leoncavallo**, along with his contemporary Giacomo Puccini, were trying to move opera away from stories about kings and gods, to stories about everyday life. *Pagliacci* is an opera about tragic relationships between a troupe of traveling actors. It was also one of the first operas to feature the idea of a play within a play, and is a masterpiece of narration and drama that all takes place in under one hour. The intermezzo is full of the most beautiful music in the opera and is the last moment of calm before the tragedy of the second act. This brief repose only helps to heighten the drama of the scene that follows and is a great example of Leoncavallo's sense of timing and theater.

Johann Strauss II was known in his lifetime as "The Waltz King." He wrote some of the most famous Viennese waltzes and operas including "The Blue Danube," "The Emperor Waltz," and *Die Fledermaus*. The absolute master of the Viennese style, his pieces are known for their upbeat rhythms and long singing melodies. In **Frühlingsstimmen** (1882), Strauss takes things one step further and adds a solo soprano to the orchestra. The waltz has all of the joyful melodies of spring and is a tour de force for the soprano soloist.

TEXT TRANSLATION

The lark rises into the blue,
the mellow wind mildly blowing;
his lovely mild breath revives
and kisses the field, the meadow.
Spring in all its splendour rises,
ah all hardship is over,
sorrow becomes milder,
good expectations,

the belief in happiness returns;
sunshine, you warm us,
ah, all is laughing, oh, oh awakes!

A fountain of songs is rising,
who has been silent for too long;
from the brush sounds clear and light
the sweet voice again!
Ah, gently the nightingale lets
stream the first notes,
so as not to disturb the queen;
hush, all you other singers!
More powerful soon chimes her sweet voice.
Oh, soon, oh, oh soon!
Ah.....

Oh, song of the nightingale, sweet sound, ah yes!
Glowing with love, ah, ah, ah,
sounds the song, ah and the sound,
sweet and cosy, seems to carry a plaintive note,
ah, ah rocks the heart to sweet dreams,
ah, ah, ah, ah, most gently!
Longing and desire
ah, ah, ah lives in my breast,
ah, if the song anxiously calls for me,
from afar the stars twinkle,
ah, ah in shimmering magic like the moons beam,
ah, ah, ah, ah wavers through the valley!
As haltingly vanishes the night,
the lark starts to sing,
ah, the light she promises,
shadows recede! Ah!
Ah springs voices sound like home,
Ah yes, ah yes oh sweet sound,
Ah, ah, ah, ah, ah yes.

Soprano **Angela Yam** is pursuing a Master of Music degree in Vocal Performance at Sacramento State. In 2018, she played the roles of Serafina in Donizetti's *Il campanello* and Sylvia in Petit's *Le jeu de l'amour et du hasard* with the Sac State Opera Theatre. While attending the 2018 Utah Vocal Arts Academy, Yam performed the role of Echo in Strauss' *Ariadne auf Naxos*. Yam has performed as a soloist with ensembles in the Sacramento region. Titles include Handel's *Messiah*

and Bach's *Magnificat* with Camerata California (2017-2018), and Rameau's "Air de la Folie" (*Platée*) and "Tristes apprêts" (*Castor et Pollux*) with Camerata Capistrano (2018).

She was the winner of the Sacramento State Concerto Competition, and received an Honorable Mention at the 2018 Festival of New American Music Student Artists Competition. She won 1st place in the 2018 National Association of Teachers of Singing: California Capital Chapter Student Auditions. Yam received 2nd place and Audience Favorite in the 2018 Robert S. Dinsmore Opera Scholarship Competition. She placed 2nd in the audience-judged Death by Aria Competition at Utah Vocal Arts Academy, and was a Semifinalist in the Mondavi Center National Young Artists Competition. She was a winner of the 2018 Sacramento Saturday Club Scholarship, and was awarded the 2013 Performing Arts Scholarship by the Folsom Lake Community Concert Association.

This spring, Yam will be performing the role title role from Menotti's *Amelia Goes to the Ball* with the Sac State Opera Theatre. She will be attending the 2019 Miami Music Festival Opera Institute, performing the role of Nuria in Goljiov's *Ainadamar*, and will be working as a contracted singer with Opera Modesto for their 2019-2020 season, performing the role of Mary Crawford in Dove's *Mansfield Park*.

Pyotr Ilyich Tchaikovsky is a composer who has often been painted as a someone who constantly suffered for his art and lived a tortured life that shows through in his music; however, more recent scholarship has shown that this is not the most accurate portrayal of the composer and was probably influenced by the "ideals" of an artist in the 19th century. It seems instead that Tchaikovsky's artistic life was more similar to many of the great composers of the 18th century, with artistic patrons, commissions, and a more business-like approach to composition. In fact, Tchaikovsky was a great fan of the music of Mozart and respected structure and architecture as one of the great achievements in music. Although this goes against the popular idea of Tchaikovsky suffering for his art, it does match up quite well with his musical output. Tchaikovsky was a master of form, orchestration, and style. His compositions are carefully thought out and masterfully organized.

In his **Symphony No. 2** (1872), often nicknamed the "Little Russian," Tchaikovsky utilizes Ukrainian folk songs to create the landscape of this symphony. The symphony begins with a solo French Horn who plays the opening folk song without any accompaniment. Throughout the rest of the first movement Tchaikovsky develops this theme in new and interesting ways as he passes it throughout the entire orchestra. The second movement is an aristocratic march that feels right out of the 18th century. In the second section we come across