

**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 is currently the Music Director of Opera Modesto. He 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.  
MARCH 18, 2025  
CAPISTRANO CONCERT HALL

## PROGRAM

Overture to <i>Nabucco</i>	Giuseppe Verdi (1813-1901)
Gabriel Carpenter, conductor	
Rückert Lieder	Gustav Mahler (1860-1911)
I. "Ich atmet' einen linden Duft!"	
II. "Liebst du um Schönheit"	
III. "Blicke mir nicht in die Lieder!"	
IV. "Ich bin der Welt abhanden gekommen"	
V. "Um Mitternacht"	
Julie Miller, mezzo-soprano	

## INTERMISSION

Pictures at an Exhibition	Modest Mussorgsky (1839-1881)
Promenade	
I. Gnomus (The Gnome)	arr. by Maurice Ravel
Promenade	(1875-1937)
II. Il Vecchio Castello (The Old Castle)	
Promenade	
III. Tuileries	
IV. Bydlo (The Ox Cart)	
Promenade	
V. Ballet of the Unhatched Chicks	
VI. Samuel Goldenberg and Schmuyle	
Promenade	
VII. Limoges. The Market	
VIII. Catacombs	
Cum mortuis in lingua morta (With the Dead in a Dead Language)	
IX. Baba Yaga (The Hut on Hen's Legs)	
X. The Great Gate of Kiev	

## PERSONNEL

<b>Violin I</b>	<b>Bass</b>	<b>Contrabassoon</b>
Joan Shalit **	Allison Keller +	Maryll Goldsmith *
Paolo Reyes	Jake Fox	
Kelly Melnik	Bruno Bugarin	<b>Horn</b>
Beti Girma	Dana Cunningham	Anthony DePage +
Anna Kalmykov	Andrew Finley *	Trinity Tran
Sam Weiser *		Matthew Anselmi
Michelle Martin *		Cesar Zarate
<b>Violin II</b>	<b>Flute</b>	<b>Trumpet</b>
Nathanial Bacon +	Soraya Roman +	Mason Rogers +
Natalie Barberena	Kiele Miyata	Marillette Brooks
Natalie Albano		Colin Matthewson *
Mayling Lopez	<b>Piccolo</b>	
Kayla Nhoung	Sydney Mencarini	
Adamari Guerro		<b>Trombone</b>
Merrilee Vice	<b>Oboe</b>	Michael Mencarini +
Elyssa Havey-	Ethan Pham-Aguilar +	Leah Diaz
Carpenter *		<b>Bass Trombone</b>
Jina Park *	<b>English Horn</b>	Michael Ruiz
	Hailey Nelson	
	Murray Campbell *	<b>Euphonium</b>
<b>Viola</b>	<b>Oboe D'amore</b>	Russell Bradley
Emily Nikitchuk +	Hailey Nelson	
Tristan Corpuz		<b>Tuba</b>
Zachary Noakes	<b>Clarinet</b>	Alex Daw +
Jayden Blattner	Mia Kawakami +	
Cynthia Kallemeyn	Briana Maracle	<b>Timpani</b>
		Evan French +
<b>Cello</b>	<b>Bass Clarinet</b>	
Laura Robb Martin +	Zephaniah Samuel	<b>Percussion</b>
William Masters ++		Trisha Pangan-
Jasmine Anibaba	<b>Alto Saxophone</b>	Kennedy
Jordan Powell	Bany Villarreal	Leslie Vasquez
Eli Cherullo		Gabriel Carpenter
Jason Bond	<b>Bassoon</b>	
	Victor Nuno-Robles +	<b>Harp</b>
<b>Piano/Celeste</b>	Jack Zill +	Ruth Rubio *
Oskar Castañeda		

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

Mezzo-soprano **Julie Miller** recently stepped in last minute on opening night to make her role debut as Ariodante (*Ariodante*) at Lyric Opera of Chicago. Her performance was hailed as "an extraordinarily composed and possibly career-changing performance" (*Chicago Sun Times*) and her singing was described as "deeply musical" (*Chicago Tribune*).

Ms. Miller has appeared as a soloist with wonderful organizations such as the Lyric Opera of Chicago, Kalamazoo Symphony Orchestra, Oregon Mozart Players, Grant Park Music Festival and Ravinia Festival. Recent appearances include Baroness Nica (*Charlie Parker's Yardbird*) with Madison Opera, Lyric Unlimited/Lyric Opera Chicago and English National Opera/Hackney Empire Theatre; Charlotte (*Werther*) with Opera Idaho; the Mezzo Soloist with the Apollo Chorus of Chicago (Duruflé: *Requiem*); the Mezzo Soloist with the Sacramento Philharmonic & Opera (Beethoven: *Mass in C*); and the Mezzo Soloist with the Madison Symphony Orchestra (Janacek: *Glagolitic Mass*). In the coming months, Ms. Miller looks forward to appearing as Maddalena (*Rigoletto*) with the Sacramento Philharmonic & Opera and as a Mezzo Soloist in Mahler's *Symphony No. 8* with the Madison Symphony Orchestra.

Highlights of Ms. Miller's operatic career include Jo (*Little Women*) and Ma Joad (*The Grapes of Wrath*) with Sugar Creek Opera; Emilia (*Otello*), Ida (*Die Fledermaus*), Annina (*La Traviata*) and Krystina (*The Passenger*) with Lyric Opera of Chicago; Orlofsky (*Die Fledermaus*) with Vero Beach Opera; Annio (*La clemenza di Tito*) and Donna Elvira (*Don Giovanni*) with Ryan Opera Center; Stéphanie (*Roméo et Juliette*) with Townsend Opera; and Flora (*La Traviata*) with Festival Opera. She has also been heard with orchestra as a Soloist in performances of Mahler's *Symphony No. 2*, Bach's *Magnificat* and *Cantata No. 6*, Handel's *Messiah*, Duruflé's *Requiem*, Beethoven's *Symphony No. 9*, and both Mozart's *Mass in C minor* and *Requiem*.

Ms. Miller is the recipient of the Jerome and Elaine Nerenberg Foundation Scholarship (Musicians Club of Women), the Rose McGilvray Grundman Award (American Opera Society of Chicago), the Richard F. Gold Career Grant (Shoshana Foundation) and the Edith Newfield Scholarship Award (Musicians Club of Women). She is an alumna of the renowned Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago, and a member of the inaugural class of Dawn Upshaw's Graduate Program in Vocal Arts at the Bard College Conservatory of Music.

Composer **Giuseppe Verdi** was one of the key figures in Italian opera of the 19<sup>th</sup> century. He was responsible for raising the quality of performances, increasing the size of the orchestra, and moving opera away from plots based on ancient myths, and towards real life stories. He also created an operatic style where the instrumental music was much more in tune with the dramatic elements that were happening on stage and his operatic works are still considered some of the greatest in the repertoire. His opera *Nabucco* helped to cement his reputation as one of the world's great composers and represents the beginning of his more mature style. Although the opera is not as frequently performed as some of his later works, the **Overture to Nabucco** is played regularly as an orchestral showpiece. It covers all of the main musical themes of the opera and features the classical lyricism and driving rhythms that Verdi is known for.

**Gustav Mahler** was another composer heavily influenced by opera. Although he never composed any operas, he was one of the greatest conductors of opera during the late 19<sup>th</sup> and early 20<sup>th</sup> century. He held the post as music director of the Vienna State Opera and was aware of the music of all the great opera composers. Mahler knew how to write beautifully for the voice and although he left us with no operas, his song cycles are some of the most frequently performed pieces for orchestra and voice today. Mahler lived during a transitional period in music history and his music bridges the end of the romantic period with the beginnings of the contemporary period. At times his music can be a perfect example of the height of German romanticism, and at other times he begins to foray into the atonal world of the twentieth century. Truly a revolutionary composer, Mahler greatly increased the playing standard of the modern symphony orchestra, and his symphonic works require the largest forces of musicians of almost any composer. His works are a major part of the standard cannon of orchestra music. T

he **Rückert Lieder** come from his middle period and although there are rich and melodic moments, there are also moments of strong dissonance and modernity. Unlike his large orchestral works, these pieces are written for a fairly sparse orchestra, with each song having a unique combination of musicians of the orchestra to help to bring across the meaning of the text. All of the poems for this set of songs were written by Friedrich

Rückert, one of Germany's most important 19<sup>th</sup> century poets and poetic translators; he was fluent in thirty languages.

Rückert Lieder – Translation

**Ich atmet' einen linden Duft**

I breathed a gentle scent.

A linden branch stood in the room, a token of love from a dear hand.

How lovely is the scent of the sprig you gathered so carefully.

Gently I breathe the linden scent, Love's delicate fragrance.

**Liebst du um Schönheit**

If you love for beauty, do not love me!

Love the sun with its golden hair!

If you love for youth, do not love me!

Love spring - spring is new every year!

If you love for riches, do not love me!

Love the mermaid, she has many luminous pearls.

If you love for love's sake, then love me!

Love me forever, I love you always, forever!

**Blicke mir nicht in die Lieder**

Do not look at my songs! Even I dare not watch them grow.

Do not look at my songs, your curiosity is a betrayal!

Bees building their cells don't allow observers either, they don't even watch each other.

When they bring the rich honeycombs into the daylight,

Then be the first to take your fill.

**Ich bin der welt abhanden gekommen**

I have become lost to the world, where I used to waste so much time;

It has been so long since it heard from me, that it may well think that I have died!

I don't care if it thinks me dead, for I really have died to the world.

I have died to all the world's turmoil, and I rest in a silent realm.

I live in solitude in my heaven, In my love, in my song.

**Um Mitternacht**

At midnight, sleepless, I looked to the sky.

None of the host of stars smiled at me at midnight.

At midnight I sent my thoughts into the darkness.

No hopeful thought came to console me at midnight.

At midnight I contemplated the beating of my heart.

It burned with a constant pulse of sorrow, at midnight.

At midnight, I struggled with all man's suffering.

I was helpless against it, at midnight.

At midnight, I put it all into Your hands.

Lord! Lord over life and death,

You dear Lord are on guard,

You stand watch, at midnight!

***Pictures at an Exhibition*** is possibly one of the most popular pieces of classical music ever written. **Modest Mussorgsky** was a member of a group of Russian nationalist composers known as the "mighty five." These composers were looking for ways to create music that they felt sounded truly Russian. They were trying to avoid influence from the musical traditions of Western Europe, and they often used the folk melodies of their homeland as well as very open harmonies to create their unique sound. Mussorgsky had a habit of not finishing all his pieces and most of his greatest works were published posthumously, and often after much editing by other composers. *Pictures at an Exhibition* was originally written for piano, it was later orchestrated by the great French composer Maurice Ravel. It is the combination of these two geniuses that make this such an amazing piece of music to perform. Ravel took Mussorgsky's clever melodies and created an amazing combination of sounds that help to represent the story of each picture. Ravel even uses some less common orchestral instruments like the alto saxophone to get as many possible colors as he could.

The piece is a series of ten painting that are set apart with a number of promenades. The idea being that the promenade music represents one walking through an art gallery and perhaps most interestingly the promenades continue to change throughout the work, as if each painting leaves a lasting effect on one's thoughts as you stroll through the gallery. Each movement is a masterpiece in miniature and showcases everything that the modern symphony orchestra is capable of.