

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.
MAY 12, 2026
CAPISTRANO CONCERT HALL

PROGRAM

- Four Dance Episodes from *Rodeo* Aaron Copland
(1900-1990)
- I. Buckaroo Holiday
Gabriel Carpenter, conductor
 - II. Corral Nocturne
Sophia Sumpo, conductor
 - III. Saturday Night Waltz
Jordyn Bonilla, conductor
 - IV. Hoe-Down
Gabriel Carpenter, conductor

INTERMISSION

- Symphony No. 2 in C Minor 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

PERSONNEL

Violin I

Joan Shalit *
Ali Chenari
Emily Kurulenko
Emily Svendsen
Nathanial Bacon
Paolo Reyes
Elyssa Havey-Carpenter
Dagenais Smiley

Violin II

Natalie Albano +
Kayla Nhoung
Shane Duncan
Evelyn Tree
Kelly Jimenez
Adamari Guerrero
Shari Gueffroy
Audrey Crooks

Viola

Tristan Corpuz +
Zachary Noakes
Cynthia Kallemeyn
Jayden Blattner
Andy Brosnan
Annette Orella

Cello

William Masters +
Jordan Powell
Jason Bond
Abigail Cooper
Elizabeth Ungurjans
Laura Robb Martin
Jasmine Anibaba

Bass

Allison Keller +
Jonathan Chavez-Ulloa
Jake Fox
Alejandro Giles
Bruno Alonso Bugarin
Mattie Rowlands

Flute

Soraya Roman ++
Kiele Miyata ++
Amelia Sharpe (picc.)

Oboe

Hailey Nelson ++
Mary Kuvakos ++

Clarinet

Mia Kawakami +
Zephaniah Samuel
Kamden Kincaid

Bassoon

Jack Zill +
Emma Claire Ward

Horn

Anthony DePage +
Ryan Datar
Matthew Anselmi
Cesar Zarate

Trumpet

Mason Rogers +
Anthony Alvarez-
Chavez
Jordyn Bonilla

Trombone

Gustavo Cano +
Michael Mencarini
Andres Franco

Tuba

Alex Daw +

Percussion

Jesse Barba (timp.)
Heaven La
Evan French
Trisha Pangan-
Kennedy
Ryan Fong
Sophia Sumpo

Piano

Sydney Speer

* concertmaster | + principal | ++ co-principal

PROGRAM NOTES

Aaron Copland: *Four Dance Episodes from Rodeo*

Copland's ballet *Rodeo* (1942) was created for choreographer Agnes de Mille and quickly became one of his most popular works. The *Four Dance Episodes* are an orchestral suite drawn from the ballet, capturing its central scenes and musical character without staging or narration.

The music reflects Copland's interest in American folk traditions, particularly those associated with the American West. Several of the melodies are drawn from traditional tunes, while others are original but written in a similar style. Rather than presenting them as simple quotations, Copland integrates these melodies into a tightly structured orchestral score.

Each of the four movements has a distinct character. "Buckaroo Holiday" opens with rhythmic energy and bright orchestration, suggesting the bustle of ranch life. "Corral Nocturne" provides contrast with a more restrained, lyrical atmosphere. "Saturday Night Waltz" represents a communal dance and opens with the sounds of fiddles tuning up. The final movement, "Hoe-Down," is the most recognizable and has been used in many films and television shows. It showcases Copland's dazzling skill with orchestration and wonderful finish to this suite of pieces.

Pyotr Ilyich Tchaikovsky: *Symphony No. 2 in C Minor, Op. 17*

Composed in 1872 and later revised, Tchaikovsky's Second Symphony reflects both his training in Western European forms and his interest in regional musical identity. The symphony incorporates melodies drawn from Ukrainian folk songs into a traditional four-movement structure, blending familiar symphonic design with distinctive source material.

The first movement begins with a slow introduction featuring a horn solo that outlines a folk melody. This material becomes an important element in the movement that follows, which develops its themes with increasing momentum and intensity and leads to one of the most thrilling moments in all of the Tchaikovsky symphonies.

The second movement, originally conceived as part of an earlier opera project, functions as a lighter interlude. It combines a march-like character with moments of lyricism, offering contrast in both texture and mood. The orchestration here is often more transparent, with clearly defined instrumental colors.

PROGRAM NOTES

In the third movement scherzo, Tchaikovsky emphasizes rhythmic precision and lightness. The music moves quickly, with short phrases passed between sections of the orchestra. A contrasting trio section provides a brief shift in character before the return of the scherzo material.

The finale is built around another Ukrainian folk tune, which Tchaikovsky turns into a set of variations culminating in a broad, energetic conclusion. The movement demonstrates Tchaikovsky's ability to expand simple melodic material into a large and cohesive symphonic structure.

www.csus.edu/music



*Support the School of Music!
Make a tax-deductible donation online today.*