

University Chorale

Sopranos

Hosna Alacozy
Leah Anonuevo
Brianna Brock
Rebekah Brown
Sariah Bryce
Ellie D'Elia
Deidra Hall
Manqi Liang

Altos

Rachel Ashlin
Valerie Dickinson
Sydnie Speer
Anastasia Sullivan *

Tenors

Braden Kerr
Ster Montes
Adam Murillo
Armando Muse
Justin Trujillo

Basses

Brandon Bagley
Victor Carrillo
Jeffrey Grexton
Sebastian Ibanez-Garcia
Benjamin Jilbert
Nathan Montevirgen
Daniel Murray
Sky Regan
Morgan Shadle
Aryan Singh
Matthew Swanson

Choral Union

Sopranos

Emma Archer
Lillian Crain
Susan Crain
Susan Davis *
Desiree Ellison
Marya Endriga +
Allisen Fong
Mattisse Graham *
Deidra Hall
Qiana Hester
Kate Kyungah Lim
Ella Muraff
Susan O'Connell *
Amiliya Ostapenko
Elizabeth Turcan
Saxon Webster

Altos

Jasmine Castillo
Diana Chaidez
Cecilia Contreras-
Vasquez
Rebecca Kong
Cassandra Lane
Sarah McFadyen
Mary Morton *
Anke Mueller-Solger *
Angelica Pascual
Deidre Sessions +
Pia Wong +

Tenors

Gian Pitcher
Jay-Anthony Sagun
Robert Ursua *

Basses

Robert Camilo
Victor Carrillo
Adrian Duran
Tim Erdenesaikhan
Jacob Farr
Skylar Manzanetti
David Pshichenko *
Paul Salzberg
Stephan Whelan

** community member / + Sac State faculty*

Symphony Orchestra

Ryan Murray, conductor

with the

Sac State Choirs

Dr. Brett Judson, conductor

SATURDAY & THURSDAY, 7:00 P.M.
MAY 3 AND MAY 8, 2025
CAPISTRANO CONCERT HALL

PROGRAM

Intermezzo from *Manon Lescaut* Giacomo Puccini
(1858-1924)

Gabriel Carpenter, conductor
(graduate student conductor)

“Quando m’en vo” from *La Boheme* Giacomo Puccini

Isabelle Ceballos, soprano
(Sac State Orchestra Concerto Competition Winner)

Requiem, Op. 9

Maurice Duruflé
(1902-1986)

- I. Introit
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu (Julie Miller, mezzo-soprano)
- VI. Agnus Dei
- VII. Lux Aeterna
- VIII. Libera Me (Daniel Yoder, baritone)
- IX. In Paradisum

PERSONNEL

Symphony Orchestra

Violin I Joan Shalit ** Paolo Reyes Kelly Melnik Beti Girma Anna Kalmykov Elyssa Havey-Carpenter *	Bass Allison Keller + Jake Fox Bruno Bugarin Dana Cunningham	Horn Anthony DePage + Trinity Tran Matthew Anselmi Christian Orr
Violin II Nathanial Bacon + Natalie Barberena Natalie Albano Mayling Lopez Kayla Nhoun Adamari Guerro Merrilee Vice	Flute Soraya Roman + Kiele Miyata	Trumpet Mason Rogers + Marilette Brooks Chany N Eifertsen *
Viola Emily Nikitchuk + Tristan Corpuz Zachary Noakes Jayden Blattner Cynthia Kallemeyn Emily Svendsen *	Piccolo Sydney Mencarini	Trombone Michael Mencarini + Leah Diaz
	Oboe Ethan Pham-Aguilar +	Bass Trombone Michael Ruiz
	English Horn Hailey Nelson	Tuba Alex Daw +
	Clarinet Mia Kawakami + Briana Maracle	Timpani Evan French +
	Bass Clarinet Zephaniah Samuel	Percussion Leslie Vasquez Gabriel Carpenter Joshua Elmore *
Cello Laura Robb Martin + William Masters ++ Jasmine Anibaba Jordan Powell Eli Cherullo Jason Bond	Bassoon Jack Zill + Victor Nuño-Robles +	Celeste Evan French
	Harp Beverly Wesner- Hoehn *	

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

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.

Ryan Enright serves as the rehearsal accompanist for the Sac State Choirs and Opera Theatre, as well as playing for a variety of student recitals. A native of Montreal, Quebec, Dr. Enright received both his bachelor's and master's degrees—and Artist Diploma—in organ performance from McGill University. His teacher for the first two degrees was John Grew and the third was William Porter. Enright received his DMA in organ performance from the Eastman School of Music, where he studied repertoire and improvisation with William Porter. His first organ teacher in Montreal, Marc-André Doran, an excellent musician, and organist, instilled in him a passion for organ playing and the great works of the literature. Additional teachers in Montreal were Gaston Arel and Jean LeBuis. Enright has studied the art of improvisation with William Porter and Julian Wachner, and has taken workshops with Gerre Hancock, Thierry Escaich, Pamela Ruiter-Feenstra, and Christophe Mantoux on various styles and techniques of improvisation.

Quando m'en vo – Giacomo Puccini

Quando men vo soletta per la via, La gente sosta e mira E la bellezza mia tutta ricerca in me Da capo a pie'...	When walking alone on the streets, People stop and stare And examine my beauty From head to toe
Ed assaporo allor la bramosia Sottile, che da gli occhi traspira E dai palesi vezzi intender sa Alle occulte beltà.	And then I savor the cravings which from their eyes transpires And from the charms they perceive The hidden beauties.
Così l'effluvio del desio tutta m'aggira, Felice mi fa!	So the scent of desire is all around me, It makes me happy!
E tu che sai, che memori e ti struggi Da me tanto rifuggi? So ben: le angosce tue non le vuoi dir, Ma ti senti morir!	And you who know, remembers and yearns, You shrink from me? I know why this is: You don't want to tell me of your anguish, But you feel like dying!

Requiem, Op. 9 - Maurice Duruflé

Introit

Requiem aeternam dona eis, Domine, perpetua luceat eis.	Rest eternal grant them, Lord, may perpetual light shine on them.
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Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.	To you praise is meet, God, in Zion, and to you vows are made in Jerusalem.
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Exaudi ora onem meam; ad te omnis caro veniet.	Listen to my prayer; unto you all flesh shall come.
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Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy. Christ, have mercy. Lord, have mercy.
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Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
inferno, et de profundo lacu.

Lord Jesus Christ, King of glory,
Free the souls of all the faithful
dead from punishment in the
and from the deep lake.

Libera eas de ore leonis,
absorbeat eas tartarus,
cadant in obscurum.

Deliver them from the lion's mouth,
lest the abyss swallow them up,
lest they fall into darkness.

Sed signifer sanctus Michael
Michael repraesentet eas in lucem
sanctam,
quam olim Abrahae promisit,
et semini ejus.

But may the standardbearer St.
present them in holy
light,
as once you promised to Abraham
and his seed.

Hos as et preces bi,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Sacrifices and prayers to you,
Domine,
Lord, we offer with praise.
Receive them for the souls of those
whom today we commemorate.

Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisit,
et semini ejus.

Make them, Lord,
to pass from death to life,
as once you promised to Abraham
and his seed.

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, holy, holy
Lord God of Sabaoth.
Filled are heavens and earth
with your glory.
Hosanna in the highest.

Benedictus qui venit
nomine Domini.
Hosanna in excelsis.

Blessed is he who comes in
in the name of the Lord.
Hosanna in the highest.

Pie Jesu

Pie Jesu Domine,

Merciful Lord Jesus,

contributed to captivating performances of choral masterworks. He also taught at The Hartt School and toured internationally with the Connecticut Choral Union Touring Choir. Brett's innovation is evident in his collaboration with composer Scott Perkins, leading to the premiere recording of A New England Requiem. Currently, he serves as a Lecturer at California State University, Sacramento, conducting choirs and teaching music theory. As Director of Music at Trinity Church, Folsom, Brett passionately directs choirs and founded the Folsom Academy of Music in 2019. Brett's accomplishments in organ artistry include the Barnes Award for Excellence in Pipe Organ at Eastman. His leadership roles in musical organizations reflect his commitment to excellence. Beyond music, Brett enjoys weightlifting and tennis. Explore more at www.brettjudson.com

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

Gugliermo in Mozart's *Così fan tutte*, Omar in Weber's *Abu Hassan*, Silvio in Leoncavallo's *I Pagliacci*, and Seneca in Monteverdi's *The Coronation of Poppea*. His recent roles include Von Kalle in Marks' and Peers' *Mata Hari*, Figaro in Mozart's *Le Nozze de Figaro*, Lieutenant in Gilbert and Sullivan's *Yeoman of the Guard*, Volere in Gounod's *The Mock Doctor*, the Sheriff in Flotow's *Martha*, Schaunard in Leoncavallo's *La Bohème*, the Doctor and Baron in Verdi's *La Traviata*, Marcello in Puccini's *La Bohème*, Mr. Fogg in Sondheim's *Sweeney Todd*, and as The Chef and Sir Carmichael in *The Bracebridge Dinner at Yosemite*.

In concert, Mr. Yoder has sung the roles of Achilla in Handel's *Giulio Cesare*, Claudius in Handel's *Agrippina*, and the Messenger in Handel's *Belshazzar*. He has delighted audiences with his numerous performances of the bass solos in Handel's *Messiah*, as well as solos in the Mass in C Major and *Christus am Ölberge*, Op. 85, of Beethoven, the solos in the Requiems of Mozart, Duruflé, Fauré, and Malcolm Archer, and in the Coronation Mass, Great Mass in C, and the Missa Brevis in F of Mozart.

Isabelle Ceballos is a graduating senior studying vocal performance at Sacramento State under the direction of Claudia Kitka and also finishing a BA in Communications. She will be continuing her studies at Chicago College of Performing Arts at Roosevelt University this fall in Classical Performance. She has most recently performed the role of Dido in Sacramento State Opera Theatre's production of *Dido and Aeneas*. Some of her most recent performances include Isola in *Gitanos*, Rose Maybud in Light Opera Theatre's production of *Ruddigore*, scenes as Agathe in *Der Freischütz*, and the alto soloist in Vivaldi's *Magnificat*. Isabelle is the current recipient of the Robert S. Dinsmore's Opera Scholarship and Saturday Club Scholarship at Sacramento State. Outside her studies, Isabelle performs with Camerata Chorale and looks forward to singing in Haydn's *Lord Nelson Mass*.

Dr. Brett Alan Judson, a California native, holds degrees from esteemed institutions like the Yale School of Music and the Eastman School of Music. His doctoral degree from The Hartt School reflects his passion for conducting, honed through private studies with renowned mentors, such as Donald Neuen. As Assistant Director of the New Haven Chorale, Brett

dona eis requiem,
requiem sempiternam.

grant them rest,
rest everlasting.

Agnus Dei
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem,
requiem sempiternam.

Lamb of God,
who removes the sins of the world,
grant them rest,
rest everlasting.

Lux æterna
Lux æterna luceat eis, Domine,
Lord, cum sanctis tuis in æternum,
quia pius es.

May eternal light shine on them,
with thy saints everlasting,
because you are merciful.

Requiem æternam
dona eis, Domine
et lux perpetua luceat eis

Rest eternal
grant them, Lord
and may perpetual light shine on
them.

Libera me
Libera me, Domine,
de morte æterna,
in die illa tremenda,
quando coeli movendi sunt et terra,

dum veneris judicare
saeculum per ignem.

Deliver me, Lord,
from eternal death
on that dreadful day,
when heavens and earth shall
move,
when you come to judge
the world through fire.

Tremens factus sum ego, et meo,
dum discussio venerit,
atque ventura ira.
quando coeli movendi sunt et terra.

I am made to tremble, and to fear,
at the destruction that shall come,
and also at your coming wrath.
when heavens and earth shall
move.

Dies illa, dies irae,
et miseriae,
dies magna et amara valde,
dum veneris judicare

That day, day of wrath, calamity tis
calamity and misery,
great and exceedingly bitter day,
when you come to judge

saeculum per ignem.	the world through fire.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Rest eternal grant them, Lord, and may perpetual light shine on them.

In Paradisum

In Paradisum deducant te Angeli;	May the Angels lead you into Paradise;
in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem.	at your coming may the martyrs receive you, and conduct you into the holy city, Jerusalem.
Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.	May the chorus of Angels receive you, and with Lazarus, once a pauper, eternally may you have rest

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 (Durufé: *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*, Durufé'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.

Bass-baritone **Daniel Yoder** is currently a member of the San Francisco Opera Chorus and the American Bach Soloists. He has performed with numerous groups, including the Kronos Quartet, West Edge Opera, Pocket Opera, Shasta Symphony, Diablo Symphony, Sacramento Choral Society, Marin Symphony, The Bracebridge Dinner at Yosemite, Lamplighters Music Theater, Sacramento Opera, Fresno Grand Opera, the North State Symphony, the UC Davis Orchestra and Chorus, UC Davis Early Music Ensemble, Sinfonia Spirituosa, and others in seemingly countless solo, choral, and church engagements.

Hailed by the *San Francisco Classical Voice* for his "powerful" and "accurate" performances, by the Sacramento Press for his "gorgeous solos," and by the *Sacramento Bee* for his "polished baritone," baritone Mr. Yoder's roles include Zurga in Bizet's *The Pearl Fishers*, Leporello and Masetto in Mozart's *Don Giovanni*, Betto in Puccini's *Gianni Schicchi*,