

Symphony Orchestra

Ryan Murray, conductor

THURSDAY, 7:00 P.M.
MAY 9, 2019
CAPISTRANO CONCERT HALL

Prelude to the Afternoon of a Faun
Claude Debussy
(1862-1918)

Concerto for two Trombones and Orchestra
Ricardo Mollá
(b. 1992)

1. Maestoso - Presto
2. Lento
3. Vivo

Vincent Salvitti and Thomas Monce, trombone

INTERMISSION

Symphony No. 2
Jean Sibelius
(1865-1957)

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

Symphony Orchestra

Violin I

Ardalan Gharachorloo +
Elyssa Havey *
Darya Voronina
Julia Vosheva
Matthew Major
Stepan Sinitsa
Anna Washburn
Amy Lindsey
Joseph Galamba

Violin II

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

Viola

Samantha Rosas
Emily Svendsen
Elizabeth Li
Laura Huey
Kelly Sackheim
Ashton Weiss
Christian Johnson

Cello

Dylan Jowell
Corey Oiler *
Amanda Shafer

Cello (cont.)

Corbin Weiss
Renato Sahagun
Brianna Jones
Juliette Turner
Alex Winter

Double Bass

Connor Green
Kevin Myers
John Villano
Sierra Contreras
Juliette Turner

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

Trumpet

Jordyn Kennell
Mario Bonilla
Igor Fedorov

Trombone

Vincent Salvitti
Thomas Monce
Autumn Istre
Wesley Schoch
Joey Murray

Tuba

Alexis True

Piano

Dashiel Reed

Harp

Emily Mader
Beverly Wesner-Hoehn

Percussion

Jenna Boone
Eric Wombaugh
Sophia Sumpo
Jonah Wagner
Bee Shimizu Trinh
Nancy Hamaker

+ *concertmaster*

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

sweeping melody. His ability to paint a scenic picture is really unrivalled by any other symphonic composer. Sibelius 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.

Fall 2019 Orchestra Concerts

Tuesday, October 22 at 7:00 pm

Tuesday, December 3 at 7:00 pm

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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Prelude to the Afternoon of a Faun by **Claude Debussy** is one of keystone works of the 20th century. Written just before the turn of the century it is often considered to be a turning point in music history. The conductor and composer Pierre Boulez said that it was the beginning of modern music. The piece was based on the poem by symbolist poet Stéphane Mallarmé. Debussy was highly influenced by the symbolist movement in French literature during the fin de siècle and wrote that his piece was "a very free illustration of Mallarmé's beautiful poem... There is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature."

Musically the piece is an experimentation in just how far one can move from a tonal center and still have musical cohesion and unification. It is an amazing example of all of the color that one can create with unique and thoughtful combinations of instruments and utilization of chains of half diminished seven chords, whole tone scales, and extended instrumental techniques.

The ***Concerto for Two Trombones*** by **Ricardo Mollá** was Commissioned by the International Trombone Festival (ITF) 2015 hosted in Valencia. The piece is dedicated to Jörgen van Rijen (principal trombone of Concertgebouw Orchestra) and Michel Becquet (Professor of the Conservatory of Lyon). Premiered on July 14, 2015 by Jörgen van Rijen, Michel Becquet and the Valencia Symphony Orchestra, conducted by Gaspar Sanchís. It was the last piece of the final ITF's Concert. The concerto features romantic melodies and driving rhythms and showcases the full palate of expression and virtuosity of the trombone. (credit: Mollá)

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 definitely 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