VENTURACOLLEGE DEPARTMENT OF PERFORMING ARTS



SATURDAY, JULY 16 - 7:30PM

SCHWAB SUMMER ACADEMY SYMPHONY ORCHESTRA





SATURDAY, JULY 16, 2022 VENTURA COLLEGE PERFORMING ARTS CENTER

## SCHWAB SUMMER ACADEMY SYMPHONY ORCHESTRA ASHLEY WALTERS, CONDUCTOR

.....José Gurría-Cárdenas Malintzin (2022)..... West Coast premiere (b.1972)

Symphony No. 1 in C Major (1855)......Georges Bizet (1838 - 1875)I. Allegro vivo

II. Andante - Adagio

III. Allegro vivace

IV. Finale; Allegro vivace

# Welcome!



Welcome to the second Symphony concert of the summer! Tonight, we present an ambitious program of Georges Bizet's precocious and brilliant Symphony in C major as well as the west coast premiere of *Malintzin*. by José Gurría-Cárdenas, one of Mexico's preeminent young composers. We are honored to bring the piece to life and to have had José join us via Zoom to speak with the students and rehearse his piece.

- Ashley Walters, Music Director

SPECIAL THANKS: Jennifer Kalfsbeek-Goetz, Bernard Gibson, Robert Lawson, Brent Wilson, Jamie Birkett, Dustin Donahue, Simanu Faasua, John Hester, Brian Hotchkin, David Howarth, Brandon King, Barbara Kroon, Fundi Legohn, Zach Mendez, Janeene Nagaoka, Noelle Neal, Jake Phillips, Susan Royer, Tyson Sauthoff, Lisa Smith, Vanessa Stotler, Jeanne Tanner

## SCHWAB ACADEMY OF MUSIC

Robert Lawson Director

Ashley Walters Music Director

**John Hester** Event Coordinator

Brian Hotchkin Design & Marketing

## SUPPORT

If you would like to help support The Miriam and Henry Schwab Academy of Music, please consider making a donation through the Ventura College Foundation.

For more information, please contact
Gerry Pantoja, Director of Planned Giving at 805-289-6158 or by email, gpantoja@vcccd.edu.



Miriam Schwab

#### SYMPHONY ORCHESTRA

#### Violin I

Sophia Holdorf, Concertmaster Hunter Klotz Cosima Luther^ Besnik Yzeiri^

#### Violin II

Julissa Bozman\* Ruzanna Sargsyan^ Jeff Corwin^

#### Viola

Diane Gilbert\* Karen Long^ Jorge Moraga^

#### Cello

Alanm Magana Gonzalez David Mason\* Anna Rowlands

## Bass

Gail Turner-Graham Barry Newton\* Mattie Rowlands Donovan Rutledge

Schwab FacultyGuest Artist

#### Flute

Melissa Flores Mary Peterson Bonnie Griffin

#### Oboe

Kimaree Gilad®

#### Clarinet

Jose Hernandez

#### Bassoon

Nick Akdag\*

#### Horn

Jon Titmus\* Chris Wilson\* Karissa Yoo

## Trumpet

David Pittel\* Mike Zonshine^

#### Trombone

Rose Doylemason^ Mark Miller® Aidan Ritchie^

## Percussion

Luke Storm<sup>^</sup>

#### Percussion

Dustin Donahue\* Paul Sternhagen^

## **UPCOMING EVENTS:**

- July 17 (Sunday): Chamber Music, 2:30 PM
- July 22 (Friday): Chamber Music, 7:30 PM

Henry Schwab Violin & Viola Competition

- July 23 (Saturday): 7:30 PM
- July 24 (Sunday): 2:30 PM

José Gurría-Cárdenas holds a DMA in Jazz Studies from the Thornton School of Music at the University of Southern California where he studied composition with Vince Mendoza, John Clayton and Morten Lauridsen. As a drummer, José Gurría-Cárdenas has performed with artists including Don Byron, Abraham Laboriel, Howard Alden, and Justo Almario. He has written many commissioned pieces for ensembles including the Los Angeles Jazz Society, Brooklyn Symphony Orchestra, Angel City Jazz Festival, Arturo O'Farrill and the Afro Latin Jazz Orchestra, as well as his own 24-piece Gurrisonic Orchestra. In 2016, Gurría-Cárdenas' piece "Constant Deprivation of Monetary Funds" competed at the International Tribune of Composers in Wroclaw, Poland. In 2013, Gurría-Cárdenas was awarded a Best Large Ensemble Composition award by the Jazz Education Network and in 2017 he was recognized with a gold medal from the Global Music Awards for his work with Gurrisonic Orchestra. Gurría-Cárdenas has been called "a superb, forward-leaning composer" (Jazziz magazine) and the Angel City Jazz Festival hailed him as "one of the most exciting and important composers to emerge in recent times."

#### PROGRAM NOTES

**Malintzin** is a tone poem with neo-classical and contemporary hints. The purpose of this piece is to celebrate Malintzin, a Nahua woman of the Mesoamerican late post-classical period with extraordinary qualities as the superb strategist, diplomat, and all around protagonist that she was during the conquest of the Aztec Empire. Not with a revisionist intent, but that of observance and analysis, I attempt to depict Malintzin through her own experience with a chorale that flanks the entirety of the piece. In the primary section, the sonic narrative is taken over by the presence of a captive bystander. Both sections cast a shadow on each other, and assist me in understanding this character through a new and brighter light. Composing Malintzin has been a great joy for me.

– José Gurría-Cárdenas

When a 17 year-old Georges Bizet wrote his **Symphony in C Major** in 1855, he was writing in a decidedly unfashionable style; opera was all the rage in Paris and major French composers built their success on this genre. But Bizet brings the drama and playfulness of opera to his symphony, taking the listener on a journey packed with surprises and distant locales. The first movement skips the slow introduction common to the Viennese symphony, jumping straight into running melodies, rapid *pizzicati*, and explosive jolts from the winds. The development takes the listener outdoors through a series of horn solos evoking hunting calls. The middle movements continue this journey outward. The second movement's expressive oboe solo – which would have been at home as an aria in Bizet's later operas – draws upon scales commonly used to depict Spanish music. The rapid-fire third movement utilizes a series of drones in the low strings calling to mind the dance music of Scotland. The final movement, then, represents a return home to the familiar lightness of the first movement and features the strings in ceaseless motion. – Dustin Donahue

