VENTURACOLLEGE DEPARTMENT OF PERFORMING ARTS



SATURDAY, JULY 9 - 7:30PM

SCHWAB SUMMER ACADEMY SYMPHONY ORCHESTRA





SATURDAY, JULY 9, 2022 VENTURA COLLEGE PERFORMING ARTS CENTER

SCHWAB SUMMER ACADEMY SYMPHONY ORCHESTRA ASHLEY WALTERS, CONDUCTOR

Symphony No. 1 (1813).....Franz Schubert Adagio – Allegro vivace (1797–1828)

> Andante Menuetto. Allegro Allegro vivace

Welcome!



Welcome to the Schwab Academy of Music! Just four days ago, the Symphony had its first rehearsal and tonight we are excited to present a concert of music by Saint-Saëns and Schubert. This is the first concert of seven and we have more great music planned, so join us next week for two chamber music concerts and symphonic music by Bizet and, as well as the West Coast premiere of *Malintzin* by Mexican composer José Gurría-Cárdenas.

- 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, Fundi Legohn, 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

Violin II

Tarah Brown Julissa Bozman* Annette Halpern

Viola

Diane Gilbert®

Cello

Alanm Magana Gonzalez David Mason* Anna Rowlands

Bass

Gail Turner-Graham Barry Newton* Mattie Rowlands Donovan Rutledge

Schwab Faculty

Flute

Melissa Flores Mary Peterson Dori Riggs

Oboe

Kimaree Gilad®

Clarinet

Jose Hernandez

Bassoon

Nick Akdag*

Horn

Jon Titmus*

Trombone

Mark Miller

Percussion

Dustin Donahue®

Conductor

Ashley Walters

UPCOMING EVENTS:

- July 15 (Friday): Chamber Music, 7:30 PM
- July 16 (Saturday): Orchestra, 7:30 PM
- 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



PROGRAM NOTES: We begin our program in the realm of the supernatural. Saint-Saëns' 1874 Danse Macabre colorfully portrays the Dance of Death, a traditional French allegory that sought to remind humanity of its inevitable mortality. After twelve repetitions of a single tone mark the arrival of midnight, Death appears in the form of a solo violinist. Saint-Saëns makes this identity clear; the violinist uses an altered tuning (scordatura) creating a tritone between the open strings. This interval not only sounds dissonant, but carries symbolic weight: for centuries it was known to musicians as diabolus in musica ("the devil in music.") As Death's waltz gathers steam, it draws out a polyphony of startling colors from the orchestra, including strings played with the wood of the bow (col legno) and xylophone in the percussion section, evoking the dancing skeletons that follow Death's lead. In Saint-Saëns' allegory, even Death must face expiration - the dance comes to a shattering halt as a rooster's crowing (played by the oboe) announces the breaking of dawn.

Franz Schubert is also well-known for his investigations of the supernatural; his art songs often portray phantasms, violent natural forces, and turbulent emotional states. But his Symphony No. 1 shows a different side to his work. Composed in 1813 at age 16, Schubert's first symphony reveals a deep connection to the music of his predecessors. In particular, Schubert models his work after the majestic and charismatic symphonies of Joseph Haydn, who established the symphony as a formidable and ambitious form in the late 18th century. The first movement begins with a stately introduction before launching into a spirited allegro vivace packed with surprises and colorful contrasts. The song-like second movement searches for balance as it restlessly shifts between major and minor sonorities. Again in the tradition of Haydn, the third movement contrasts an aristocratic minuet at its opening with a middle section drawing upon Austrian folk dances, here featuring the bassoon and oboe. The final movement fixates upon a single motive, using relentless repetition and frequent changes of character to bring the work to a forceful conclusion.

- Dustin Donahue