

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Temple University OWLchestra
Danielle Garrett, conductor

April 29, 2021
Presented Virtually

Thursday
7:30 pm

Program

Divertimento in B-flat Major, KV 137 (K. 125b) Wolfgang Amadeus Mozart (1756-1791)
I. Andante
II. Allegro di molto
III. Allegro assai

Adoration for String Orchestra Florence Price (1887-1953)
arr. by Elaine Fine

Serenade for Strings, Op. 20 Edward Elgar (1857-1934)
I. Allegro piacevole
II. Larghetto
III. Allegretto

Novelletten No. 1 in A Major for String Orchestra, Op. 52 Samuel Coleridge-Taylor (1875-1912)

Temple University OWLchestra

Danielle Garrett, conductor

Courtney Sabanas, president

Igor M. Piovezan, vice president

VIOLIN I

Evan Wu, *concertmaster*

Taylor Forry

Emily Davis

Soohyun Kim

Peyton Roberts

Megan Kane

Gabrielle Hope-Thelen*

Anna Durning*

Tracy Parente*

Nathan Zubin*

VIOLIN II

Alexia Lekos, *principal*

Alex Byrne

Igor M. Piovezan

Margaret Kukuyeva

Patrick Rieker

Issa Kabear*

VIOLA

Courtney Sabanas, *principal*

Isaac Schein

Tabitha Reed

Lily Fleischer

Giulia Mazzella

Valerie Balog

CELLO

Harris Banks, *principal*

Agnes Kline

Kevin R. Cassidy

Paige Ritter

BASS

Abby Smith-McCarty, *principal*

Elizabeth McGonagle

PERCUSSION

Joel Cammarota, *guest musician*

*remote

Program Notes

Divertimento in B-flat Major, K. 137

Wolfgang Amadeus Mozart

Born in Austria in 1756, Wolfgang Amadeus Mozart was acknowledged as a child-prodigy and musical genius. He began piano at the age of four and was considered a skilled musician by age six. During his childhood, Mozart and his sister, Nannerl, who played piano and was also considered equally as talented as Mozart and father Leopold, a composer and fine violinist, toured throughout Europe including England, Holland, France, Germany, and Italy. Mozart traveled to numerous musically important cities within Europe which provided Mozart with the best education a musician could receive. During his time in Salzburg, Mozart taught lessons, gave concerts, and sold his compositions. Later in life, while visiting Vienna in 1781, he was dismissed from his Salzburg position and secured a position with the Imperial Court in Vienna, a thriving musical center during the Classical Era. However, he struggled during his adult life to maintain financial stability.

Mozart wrote forty divertimenti which during the Classical era was also referred to as a serenade, nocturne, or cassation. A divertimento is an instrumental composition consisting of several short, light movements which are written for chamber groups or small orchestras. During the 18th century these pieces were traditionally played recreationally and for entertainment such as open-air performances. Mozart's *Divertimento in B-flat Major (K. 137)*, was written in 1772, during his adolescent years while he was employed under the Archbishop of Salzburg. This piece consists of three short movements. The first movement, *Andante* begins very slow and leisurely, consisting of a call and response between the violins and the lower strings of the orchestra. *Allegro*, the second movement is much faster in tempo, creating a contrast between the first movement. The final movement, *Allegro assai*, ends the piece with a playful dance-like theme.

Program note by Alexia Lekos.

Adoration for String Orchestra

Florence Price

Born in Little Rock, Arkansas in 1887, Florence Price is most iconically known as the first African American woman to achieve national status as a composer. Being refused musical instruction by white teachers, Price was guided and taught by her mother early on, playing in her first piano recital at the age of four, and publishing her first composition at 11. After graduating first in her high school class, Price left Little Rock in 1904 to attend the New England Conservatory where she double majored in organ and piano performance and earned her bachelor's degree in 1906.

After leaving Boston, Price lived and worked in Arkansas and Georgia as a music educator until 1927 when Price moved to Chicago with her husband and children to escape the dangerous Jim Crow conditions in the south. There, she studied with leading teachers and published four pieces for piano in 1928. Price divorced her husband in 1931, and in order to make ends meet as a newly single mother, she worked as an organist at silent film screenings and wrote songs for radio ads under a pseudonym. During this time, Price also composed more than 300 works including symphonies, concertos for violin and piano, arrangements of spirituals, art songs, and chamber

works. In 1932, Price won first prize in the Wanamaker Competition with her *Symphony No. 1 in E minor* and second prize for her *Piano Sonata. Symphony No. 1 in E minor* was a blend of African American and European traditions, with “portentous sweep and lyrical melodies”. Frederick Stock, music director of the Chicago Symphony, became a supporter of her music and programmed the work in June of 1933, making Price the first African American woman to have a work performed by a major U.S. orchestra.

Price continued composing, though successes became scarce. When Price died suddenly in 1953, her music, which was largely unpublished, fell into obscurity, and the scores were presumably lost. However, in line with her legacy of resilience, in 2009 a substantial collection of her works, including five hours of piano music, and two violin concertos, were found in her abandoned home in St. Anne, IL.

One of her most widely arranged pieces, *Adoration*, is a wonderfully ethereal piece originally written for organ. This piece truly lives up to its title, inspiring deep feelings of love and respect in all that hear it.

Program note by Allison Lehman.

Serenade for Strings, Op. 20

Edward Elgar

Sir Edward Elgar was England’s forefront composer of the late-romantic period. He was widely known for his depictions of rural life and the English countryside in his music. There is perhaps no better piece that encapsulates these ideas than his *Serenade for Strings*. The opening of the first movement is both frantic and elegant, evoking images of the wind travelling among the rolling hills of the English countryside. The music carries the wind up to the tops of the hills, and through the green valleys, occasionally catching glimpses of English life. The second movement is much more somber and contemplative than the first. The music here depicts a cloudy morning in a rural town, with the occasional glimpse of sunlight when the violins and cellos take the luscious main theme of this movement. The third and final movement is the most jubilant of the serenade. The jumping theme that is traded off between each section evokes images of wildlife frolicking through rural England: squirrels chasing each other and deer prancing through the open fields. About halfway through the movement, the main theme of the first movement returns, bringing the wind back over the hills and through the valleys. The piece ends with the wind dying down, and the setting of the sun, leaving the country to rest and do it all again the next day.

Program note by Harris Banks.

Novelletten No. 1 in A Major for String Orchestra, Op. 52

Samuel Coleridge-Taylor

Samuel Coleridge-Taylor was born in England in 1875. He was the son of a white English woman and a black father originally from Sierra Leone, whose family history spanned the Atlantic Ocean: his lineage was that of a group of American slaves who remained loyal to the British crown throughout the American revolutionary war, and who were returned to West Africa after the United States gained its independence.

When Coleridge-Taylor was young, his father abandoned him and his mother and left for Africa after trying to become a physician and continually being met with imposed professional limitations due to his race. Not long after, the young Samuel began playing violin and started to write and compose music. Coleridge-Taylor would go on to develop a refined, lyrical and engaging style throughout a number of compositions that were very well received in Britain and overseas. His most well-known works are a trilogy of pieces: *Hiawatha's Wedding Feast*, *The Death of Minnehaha*, and *Hiawatha's Departure*. Written in the last two years of the 19th century, these cantatas were programmatic works based on the epic poem of the same name by Henry Wadsworth Longfellow. These works brought the composer international fame, to the extent that the commission for the second work of the trilogy was given before the premiere of the first, solely due to the popularity of the printed score that had been available for sale.

Coleridge-Taylor, educated and practiced in England at the Royal College, was also deeply interested in what black musicians in America were playing and composing at the turn of the century. (His interest in American stories and themes, of course, is also present in the Hiawatha trilogy and its Native American story; Coleridge-Taylor would eventually name his own son Hiawatha.) He resonated with the music being written in black communities in America, a radical, political, and experimental component of American artistic culture that would give us such visionaries as Duke Ellington, Scott Joplin, Robert Johnson, and countless others.

Coleridge-Taylor's interest in American music, combined with his own orchestral style, is perhaps one reason he was assigned the racist title of the "black Dvořák," which fails to assess his musical skill on any terms other than the color of his skin. But as his teachers, peers, and fans were keenly aware, Coleridge-Taylor possessed a unique skill for orchestral writing, harmony, and melody. He toured at least three times in the United States at the beginning of the 20th century, met with President Teddy Roosevelt due to his active role in politics and social justice issues, and was honored in the states with the formation of the Coleridge-Taylor Society, a group of musicians dedicated to performing and promoting his music in America. He would later go on to teach at the Trinity College of Music and conduct leading choirs in England. Coleridge-Taylor's music, equally inspired by his traditional musical education in England and his love for black spirituals and the music of black American artists, is full of surprising and exciting uses of color, harmony, and melody. He was an extremely talented orchestrator, using all the available sonic possibilities of the symphony and the voice to express his musical ideas. In his smaller scale works, such as the *Novelletten*, the same skill is evident and clearly heard even in the more homogenous timbral context of only strings. The 4 *Novelletten* (a term first used by Schumann to describe a collection of small works for the piano), the first of which is played on this program, was written midway through his career in 1902 and is a wonderful example of his skill writing for the traditional group of string instruments in a European style. The music is dance-like, quickly and elegantly moving through a compound 3/8 meter. The opening harmonies are clearly tonal yet are made measurably more exciting with the addition of chromatic pitches and borrowed chords. The melodic phrases that soon follow are lyrical and singing but have a slightly disjunct quality in their intervallic content. This combination of effortless tonal music-making combined with surprising and unexpected details permeates Coleridge-Taylor's work. The first movement continues with impressive orchestration, moving the material throughout the registers of the ensemble in continually captivating ways. Counterpoint and rhythm are used to

highlight and direct our focus throughout the straightforward formal structure of the piece, and like all great musical works we find ourselves lost within the sound of his score, outside of time.

Tragically, Coleridge-Taylor died at the age of 37. As a composer who loved and appreciated the music of marginalized people, and who gained notoriety by engaging with that love and social awareness, Coleridge-Taylor's legacy is a fundamentally important part of our musical history.

Program note by Curt Kostors.

About the Conductor

DANIELLE GARRETT earned her Bachelor of Music Education degree at Chestnut Hill College and a Master of Music degree in String Pedagogy from Temple University's Boyer College of Music. She has studied violin under Booker Rowe of The Philadelphia Orchestra and the late Helen Kwalwasser of Temple University. In addition to her violin studies, Ms. Garrett has taken an advanced conducting course with Maestro Luis Biava and is coached and mentored by Maestro Gary White.

Ms. Garrett previously served as orchestra director at Germantown Friends School, The Haverford School and with the El-Sistema program Play On, Philly!. Ms. Garrett has attended conducting workshops at The Juilliard School, Oberlin Conducting Institute, Bard Conservatory Conducting Institute, the International Women's Conducting Workshop at the New York Conducting Institute, the Smoky Mountain International Conducting Institute, and the prestigious Monteux School. Ms. Garrett is the conductor of the Philadelphia Sinfonia Players Orchestra, and assistant conductor of the Philadelphia Sinfonia. She continues to make guest conducting appearances at the PMEA and BCMEA music festivals. In addition to being an active clinician and directing OWLchestra at Temple, Ms. Garrett is the Instrumental Ensemble Music Librarian.