

Temple University

OWLchestra

Danielle Garrett, conductor

Thursday, December 8, 2022 · 7:30 PM

Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122

Program

Divertimento in D Major, KV136 Wolfgang Amadeus Mozart (1756-191)

- I. Allegro
- II. Andante
- III. Presto

Serenade for String Orchestra in G Minor Vasily Kalinnikov (1866-1901)

“String” from *Concerto for Orchestra* Jennifer Higdon (b. 1962)

| Intermission |

Melodia En La Menor Astor Piazzolla (1921-1992)
Tres Minutos con la Realidad (Tango)

Simple Symphony for String Orchestra Benjamin Britten (1913-1976)

- I. Boisterous Bourrée
- II. Playful Pizzicato
- III. Sentimental Saraband
- IV. Frolicsome Finale

Temple University OWLchestra

Danielle Garrett, director and conductor

Yonatan Dvir, assistant conductor

Courtney Sabanas, president

Nathan Zubin, vice president

VIOLIN I

Alex Arnold

Anna Durning

Yuliana Fartachuk

Taylor Forry

Concertmaster

Gianna Graham

Leah Marie Green

Abigail Greendyk

Eli Greenstein

Christine Kapp

Sergio Paul

Sydney Spector

Julia Zielinski

Nathan Zubin

Assistant Concertmaster

Raeanne Pia Nagac

Patrick Rieker

Helena Ritchie

Patricia Simmons

Regan Skudlarek

Sophia Trott

VIOLA

Valerie Balog

Soren Barnett

Assistant Principal

Lily Fleischer

Alli Grosick

Sarah Grosick

Michelle Kolodezh

Giulia Mazzella

Chet Mittal

Courtney Sabanas

Principal

Isaac Schein

Kaileen Sinclair

CELLO

Harris Banks,

Principal

Kevin R. Cassidy

Jorge Emdanat

Kale Choo Hanson

Assistant Principal

Remus Lankin

Phillip Le

Westley Le

Collin McGuire

Sofia M. Rabaté

Cole Roberts

Dylesta Robinson

Andy Shaw

Ping-Jan Su

BASS

Elizabeth McGonagle

Principal

Mohan Bellamkonda

Guest Musician

Shrish Jawadiwar

Guest Musician

VIOLIN II

Victoria Allman

Matthew Altea

Keshvi Chheda

Karla Figueroa

Jasleen Kalsi

Megan Kane

Assistant Principal

Madison Laing

Alexia Lekos

Principal

Aleena Matthew

Program Notes

Divertimento in D Major

Wolfgang Amadeus Mozart

By the age of 16, when he wrote this D major Divertimento, Mozart had already spent over two years away from his hometown of Salzburg. He had lived in London and Paris and travelled throughout Austria, Germany, France, the Netherlands and Italy. In addition to giving concerts at court in order to fill his family's pockets with gold rings, snuffboxes and watches, he met many of the famous musicians of the time and had opportunities to study and hear their music. Musical styles and traditions were different in every country and Mozart's early compositions are often case-studies in where his travels had most recently taken him. He wrote the three Divertimentos, K.136-8 in Salzburg, after the second of three extended trips to Italy. A final trip to Italy was already in the planning and the Italian influence on Mozart's writing is strong. We can't be certain whether he wrote the Divertimentos for a specific occasion and even the title 'Divertimento' was added by another hand, probably that of his father, Leopold. The three divertimentos are published in the complete Mozart Edition as a sort of appendage to the string quartets and their performance either by a one-on-a-part string quartet, as today, or by a larger string ensemble, work equally well. The three-movement structure follows the pattern of the Italian Sinfonia, while the writing also nods in the direction of the widely respected Joseph Haydn and Johann Christian Bach – whom Mozart had met in London and whom he regarded as both friend and mentor. The sparkling violin virtuosity of the opening movement is deftly drawn. The slow movement unfolds gently with the melodic interest more equitably shared between the violins. The finale has a playful spirit even in the central development when Mozart shows off his contrapuntal skill.

Note by Keith Horner

Serenade for String Orchestra in G Minor

Vasily Kalinnikov

Born in Russia in 1866, Vasily Kalinnikov was destined for orchestral success. He began his musical journey by taking up the violin at a young age. Because his family had ecclesiastical ties, he was able to attend the seminary in Oryol where he became the director of the choir at the age of fourteen in 1880. Four years later in 1884, he entered the Moscow Conservatory; he was asked to leave because the price of tuition was too high. However, he was accepted into the Moscow Philharmonic under a scholarship where he took up the bassoon and studied composition. As he worked jobs in Russian theater playing the bassoon, the violin, and timpani, he attracted the attention of Tchaikovsky. He recommended Kalinnikov as a conductor for theaters such as the Maly and the Moscow Italian Theater. Despite the opportunity, here signed and moved to warmer regions due to his health. There he wrote Symphony No. 1 which is the most well-known piece.

Serenade for Strings was composed and premiered in 1891. The literature of Ivan Sergeevich Turgenev and the Russian countryside offered inspiration for slower and softer lyrical passages. Kalinnikov played on themes from Russian folk tunes which featured swift and moving lyrical passages. At the beginning of the sixteenth and seventeenth, lyrical folksongs featured heterophonic and polyphonic voices; meaning that the main theme of the song was being played in variations or there were two different melodies that were both featured at the same time. In *Serenade for Strings*, Kalinnikov used polyphony. The first melody, rich and repeating, is carried out by the lower string section and keeps the song moving as the second melody begins in full several measures later in the upper string section. The lower and upper sections' lyrical movements weave in and out to create a modern folksong.

Note by Anna Durning

“String” from *Concerto for Orchestra*

Jennifer Higdon

“String” is a sonic celebration of the wonderful sound of the string instruments of the orchestra. From solos to massed playing, and from plucking to bowing, this work romps from beginning to end, rushing headlong into what amounts to a rolling fanfare for the instrument. This work is part of my *Concerto for Orchestra*.

Note by Jennifer Higdon

Melodia En La Menor

Astor Piazzolla

Tres Minutos con la Realidad (Tango)

The Argentinian composer is known as “the man who dared to change the tango... [bringing] the tango into modern music.” Piazzolla was born in Argentina and raised in New York where he learned to play the bandonéon, a type of concertina. This instrument is held between the hands and played by manually pushing and pulling, forcing air through the bellows in order to make a sound. The bandonéon is of German origin, however became popular in Argentina and has been adopted into tango music. According to Piazzolla, “the tango is two people in one. It is sensual. It is an act of love.” His love for tango inspired him to give it new life by incorporating elements of classical and jazz music. His music evokes emotional depth and soulfulness, revolutionizing the tango. Unfortunately, this new style otherwise known as nuevo tango (new tango) was not well received and led Piazzolla to be undervalued as a serious contemporary composer. It was not until the late 1990s, after Piazzolla’s death, was the height of his popularity.

Tonight, the ensemble will celebrate the stylings and distinctive sounds of Piazzolla’s compositions. *Melodia en la Menor (Melody in a Minor)* features sustained and melancholy themes as opposed to the acrobatic and exciting, *Tres Minutos con la Realidad (Three Minutes with Reality)*, featuring jazzy glissandos and a vibrant violin solo. This piece captures the scenery of a large city whether it is referring to New York during his youth, his time studying composition in Paris, or his beloved Buenos Aires.

Note by Alexia Lekos

Simple Symphony for String Orchestra

Benjamin Britten

Benjamin Britten was an English composer who contributed a lot to the Western Canon of Music. At age fourteen, Britten had already composed a catalogue of over 100 opuses and piano pieces. His opera *Peter Grimes*, premiered by Sadler's Wells Opera, was a turning point in his career and that of his partner, the tenor Peter Pears, who played the title role. All the while enjoying an idyllic English country life playing cricket and going to school. Music never played second fiddle throughout his life.

Composed during his last year at the Royal College of Music in 1934 and a duration of 16 minutes in length, *Simple Symphony* is made up of four movements, "Boisterous Bourrée," "Playful Pizzicato," "Sentimental Saraband," and "Frolicsome Finale". Each of one these movements are based on certain classical elements throughout the years focusing on what Britten himself has written when he was a young teenager.

The first movement is a mini sonata form, as well as influences from baroque music through contrapuntal movement. The movement starts in the key of D minor, and then to a tonal ambiguous middle section filled with accidentals and then back to D minor once again.

The second movement focuses on pizzicato and is scherzo. The movement is very playful emulating a baroque dance, which was very popular during the Baroque period in history. The piece has a trio section between certain sections of the orchestra and starts in F major, the corresponding major key to D minor.

The third movement is the longest reminiscent of an English folk song, with the tune "Green Sleeves" (also the melodic base for the classic Christmas Song, "What Child is This"). The movement is in Bb Major and stays that way for the entire piece. Contrasting heavily with the dances and boisterous previous movements, this movement is light and fun.

The fourth and final movement of the piece is something you might find at a sporting event. Lively and vibrant, it stands out on its own against the other three movements previously. Varied in dynamics, texture, going between fast quarter notes and tremolos, this movement is a great way to round off the piece.

Note by Sydney Spector

About the Conductor

DANIELLE GARRETT earned her bachelor's degree in music education from Chestnut Hill College, and her master of music degree in String Pedagogy from Temple University. She has studied violin under Booker Rowe of The Philadelphia Orchestra and the late Helen Kwalwasser of Temple University. Additionally, Ms. Garrett has taken an advanced conducting course with Maestro Luis Biava and is coached and mentored by Maestro Gary White.

During the 2018-19 season, she was a conducting fellow with the Allentown Symphony under Maestra Diane Wittry. Ms. Garrett has attended conducting workshops at The Juilliard School, Oberlin Conducting Institute, Bard Conservatory, New York Conducting Institute, and Smoky Mountain International Conducting Institute. In January 2020, Ms. Garrett was one of nine conductors chosen to attend the winter workshop/concerts with the prestigious Pierre Monteux School.

Ms. Garrett is the conductor of the Philadelphia Sinfonia Players Orchestra, and Assistant Conductor and Program Manager for the Philadelphia Sinfonia Association. Maestra Garrett is an active clinician and featured guest conductor at PMEA and BCMEA music festivals. She is also the Instrumental Ensemble Librarian and Department Coordinator for the Boyer College of Music and Dance at Temple University.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Temple University 2022-2023
Upcoming Events

Saturday, December 10 at 1:00 PM

Community Music Scholars Program Winter Concert
Temple Performing Arts Center

Sunday, December 11 at 3:00 PM

Center for Gifted Young Musicians:
Chamber Players Orchestra Small Ensembles
Rock Hall Auditorium

Sunday, December 11 at 5:00 PM

Center for Gifted Young Musicians:
Youth Chamber Orchestra Small Ensembles
Rock Hall Auditorium

Saturday, December 17 at 2:00 PM

Center for Gifted Young Musicians Orchestras Showcase
Temple Performing Arts Center

Friday, January 13 at 7:00 PM

Temple Music Prep Studio Recital:
Violin Students of J Freivogel
Rock Hall Auditorium

Wednesday, January 18 at 7:30 PM

Master's Recital: Alicia Melendez, mezzo-soprano
Rock Hall Auditorium

Thursday, January 19 at 4:30 PM

Rite of Swing Jazz Café: Greg Kettinger Trio
Temple Performing Arts Center Lobby

Thursday, January 19 at 7:30 PM

Senior Recital: Sarah Eom, clarinet
Rock Hall Auditorium

Friday, January 20 all day

Temple Band Day with All City Band Students
Temple Performing Arts Center

Saturday, January 21 at 5:30 PM

First Doctoral Recital: SoYoon Oh, piano
Rock Hall Auditorium

Monday, January 23 at 7:30 PM

conTemplum presents: TAK Ensemble
Rock Hall Auditorium

Tuesday, January 24 at 5:30 PM

New School Woodwind Quintet
Rock Hall Auditorium

Tuesday, January 24 at 7:30 PM

Master's Recital: Andrew Samlal, collaborative piano
Rock Hall Auditorium

Wednesday, January 25 at 12:00 PM

Beyond the Notes: ENAensemble
Charles Library Event Space

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit www.boyer.temple.edu.