Temple University

OWLchestra

Danielle Garrett, conductor

Thursday, May 4, 2023 · 7:30 PM
Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122
Program

Serenade for Strings in E minor, Op. 20
   I. Allegro piacevole
   II. Larghetto
   III. Allegretto

Edward Elgar (1857-1934)

Andante Cantabile
   (String Quartet No. 1, Op. 11 Mvmt 2)

Piotr Ilyich Tchaikovsky (1840-1893)
   arr. José Serebrier

Choreography:
   Three Dances for String Orchestra

Norman Dello Joio (1913-2008)

| Intermission |

Fantasia on a Theme by Thomas Tallis
Ralph Vaughan Williams (1872-1958)

Danzas de Panama
   I. Tamborito: Moderato
   II. Mejorana y Socavón: Allegro moderato
   III. Punto: Allegretto con grazia
   IV. Cumbia y Congo: Allegro con moto

William Grant Still (1895-1978)

The use of photographic, audio and video recording is not permitted.
Please turn off all electronic devices
Four hundred-eighth performance of the 2022-2023 season.
Temple University OWLchestra
Danielle Garrett, director and conductor
Courtney Sabanas, president
Nathan Zubin, vice president

**VIOLIN I**
Alex Arnold
Anna Cole
Anna Durning
Yuliana Fartachuk
Taylor Forry,
*Concertmaster*
Leah Marie Green
Abigail Greendyk
Eli Greenstein
Christine Kapp
Sydney Spector
Julia Zielinski
Nathan Zubin,
*Assistant Concertmaster*

**VIOLIN II**
Matthew Altea
Brianna Amato
Calistha Gunawan
Lucy Hall
Annamarie Hufford-Bucklin
Jasleen Kalsi
Megan Kane,
*Assistant Principal*
Alexia Lekos,
*Principal*
Aleena Matthew
Shira Novkov-Bloom
Helena Ritchie
Patricia Simmons
Regan Skudlarek

**VIOLA**
Aleena Abbasi
Valerie Balog
Soren Barnett,
*Assistant Principal*
Lily Fleischer
Alli Grosick
Sarah Grosick
Giulia Mazzella
Courtney Sabanas,
*Principal*
Isaac Schein
Hani Weiman
Emma Martin Zimmerman

**CELLO**
Alisha Agrawal
Kevin R. Cassidy
Jorge Emdanat
Kale Hanson,
*Principal*
Collin McGuire
Sofia Rabaté,
*Assistant Principal*
Cole Roberts
Dylesta Robinson
Hanna Santanam
Ping-Jan Su

**BASS**
Elizabeth McGonagle,
*Principal*
Daniel Virgen,
*Guest Musician*
Edward Elgar was born in Broadheath in the United Kingdom. There, his father worked as a piano tuner after having studied as an apprentice under a music publisher in London. He later worked as a church organist for a Roman Catholic Church, a position that Elgar took over after his father left. When he was seven, Elgar began violin lessons and by the time he turned sixteen he began to play as a freelance violinist. He emerged as a composer after he married his wife, Caroline Alice Elgar in the late 1880s into 1890. His notability as a composer began to be recognized by audiences between 1897 and 1900. By the turn of the century, Elgar had composed several pieces for events including Queen Victoria’s Diamond Jubilee and the Leeds Festival. In 1905, he began work at Birmingham University as the Chair of Music. His compositions were so revered and recognized that he received honorary doctorates from Cambridge, Oxford, and Yale. In 1911, he was invited to become the Principal Conductor at the London Symphony Orchestra, a position that he held for two years. After his death, Elgar’s manuscripts were gifted to the British Library by his daughter.

Edward Elgar’s Serenade for Strings was first composed and performed in private in March 1892 by the Worcester Ladies Orchestral class later in the same year and made its formal debut four years later in 1896. The serenade consists of three short movements, the Allegro Piacevole, the Larghetto, and the Allegretto and was written in E minor. Both the Allegro and the Larghetto have the most dramatic dynamics contrasts among the three movements. In the Allegro, Elgar noted that this movement should be “agreeable and pleasant” by naming it Piacevole. In the first movement, Elgar keeps the theme moving along sweepingly with a natural lilt. Tonally starting the piece in E minor and then switching to E major as the tempo and energy both pick up. He then closed the movement off on a cliff hanger by reverting back to E minor. The Larghetto followed with similar techniques to keep the piece moving along, however, the shaping of the melodies was more dramatic than the first movement. Lastly, the Allegretto is the brightest of the three movements. Written to be a yearning and romantic movement where the upper strings shimmer through with the melody. In wrapping up the final movement, Elgar made a musical recurrence back to the Allegro’s main theme.
One of the most prolific Russian composers of the Romantic period, Pyotr Ilyich Tchaikovsky composed some of the most popular symphonic and theatrical music in the classical repertoire, including Swan Lake, The Nutcracker, 1812 Overture, and his widely studied Violin and Piano Concertos. After graduating from Saint Petersburg Conservatory in 1865, he worked to strike a balance between the Western style he was steeped in and the contemporary Russian Nationalist sensibilities of his colleagues Nikolai Rimsky-Korsakov or Modest Mussorgsky. While Tchaikovsky experienced a number of successes, his life was also troubled by a series of personal crises. These included losing loved ones and struggling as a homosexual at a time when he would have lost everything—career, reputation, friendships—had he revealed his identity. Many historians have speculated that these tragedies were at the root of his famously complicated and melancholy style.

Andante Cantabile is the second movement of Tchaikovsky’s String Quartet No 1 in D, Op. 11. The piece was written in 1871 for a benefit concert while Tchaikovsky was still teaching at the Moscow Conservatory. Because he couldn’t hire afford to hire a full orchestra, he scored this piece for a string quartet. The success of this quartet can be attributed to this movement, the Andante Cantabile, which has endured as a popular, stand-alone orchestral piece. Lending to its romantic style, this movement calls for mutes: devices that are fitted over the bridge to dampen vibrations. This alteration creates a soft, ethereal sound. Leo Tolstoy, the author of War and Peace, heard the movement as it was being performed in his honor at the Moscow Conservatoire and reported that he was moved to tears.
Choreography: Three Dances for String Orchestra

Choreography has been written not only as a tribute to AST A, but, at the behest of its president, kept within the technical and musical attainment of good school, university and community orchestras. The 25th celebration can be renewed again and again this way. We shall always be indebted to Norman Dello Joio for his generosity and great talent.” Sensitive, imaginative, the music of Pulitzer Prize-winning American composer Norman Dello Joio has won warm praise from artists and critics.

Mr. Dello Joio, descended from three generations of Italian organists, received his early musical training under his father. At the age of 14, Norman Dello Joio became organist and choir director of the Star of the Sea Church on City Island, New York. He has composed in practically all forms and in 1965 received the Emmy Award for his music on the NBC television special "Scenes from the Louvre.” His music reflects his beliefs, emotions and communication with the contemporary arts. He has expressed himself often in works for instruments, writing with facility for orchestra, band, chamber groups and for solo players, for major concert performers and the educational sphere. Recently Dello Joio was appointed Dean of the School of Applied and Fine Arts, Boston University.

- Note by Ralph Matesky
Fantasia on a Theme by Thomas Tallis is a spectacular piece featuring a double string orchestra along with a solo quartet. This textural combination, having both orchestras play off each other, makes the piece more interesting to listen to. Vaughan Williams was an editor of the English Hymnal (1906). The inspiration of this work was a psalm tune pulled from that hymnal, written by notable English composer of the Tudor era, Thomas Tallis. The original title ‘Third Mode Melody’ refers to the Phrygian church mode. The piece stars in Bb major with the first section being described as ‘hauntingly poetic introduction. The tonal center then switches to the Phrygian mode, which is a characteristic of atonal music (atonal meaning lack of a tonal center or ‘key’). The Phrygian mode is characterized by the lowering of scale degrees the second, third, sixth, and 7th, making the piece sound darker. The next section then goes to the key of C Major. Then to E Phrygian with a solo Viola, then returning to the home key of Bb Major for the grandiose finale.

The piece itself is based on a 16th century precursor of a fugue, a style of music that is defined as ‘a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts.’ The gem behind this work is the glorious harmonies and counterpoint woven throughout. The piece according to Vaughan Williams’s notes say that the piece should run 11 ½ minutes, but in actuality, the ranges run as ‘short’ as 12 minutes and 40 seconds when played by Greek conductor, Dmitri Mitropoulos in 1958 to as long as 18 minutes and 12 seconds when conducted by American conductor Leonard Bernstein in 1978. Vaughan Williams also revised the piece twice, and the general run time averages between 15 and 16 minutes.

- Note by Sydney Spector
William Grant Still (1895 – 1978) was an American composer whose extensive body of work includes ballet, opera, choral works, and symphonic pieces. Grant Still grew up in Little Rock, Arkansas and at first pursued a career in medicine before deciding to devote himself to music, enrolling at the Oberlin Conservatory of Music in Ohio. Grant Still was a key figure of the Harlem Renaissance, collaborating with the poet Langston Hughes to write the libretto for his 1938 opera The Troubled Island. His most famous work is his Afro-American Symphony (1930), which remained for decades the most performed symphony written by an American composer. His music bridges the vocabularies of classical and jazz styles, lending an eclecticism to his work while remaining grounded in powerful harmonies.

Danzas de Panama is a piece based on Panamanian folk melodies transcribed by the composer and ethnomusicologist Elisabeth Waldo. Grant Still divided the piece into four movements, with each of these movements combining two or more dance melodies. Lively and engaging, this piece periodically calls for string players to tap the bodies of their instruments for a percussive effect.

The first movement, Tamborito, is a tug-of-war between two dances, one quick and rhythmic, the other more pensive and chromatic. It is followed by the Mejorana y Socavón, a cheerful tune interrupted by a rhythmically aggressive middle section. Next is the Punto, which unfolds at a more leisurely, mellow pace. Last is the Cumbia y Congo, which brings back the percussive taps on the instruments, leading into a fast and exhilarating ending.

- Note by Sofia Rabaté
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

Friday, May 5 at 7:30 PM
Festival of Young Musicians: Showcase of Small Ensembles
Featuring the musicians of the Chamber Players Orchestra
Rock Hall Auditorium

Monday, May 8 at 5:45 PM
Music Technology Undergraduate Graduand Forum
Presser 142

Tuesday, May 9 at 5:45 PM
Music Technology Master’s Graduand Forum
Presser 142

Friday, May 12 at 7:30 PM
Festival of Young Musicians: Showcase of Small Ensembles
Featuring the musicians of the Youth Chamber Orchestra
Rock Hall Auditorium

Saturday, May 13 at 10:00 AM
Temple Music Prep: Community Music Scholars Program Winds, Brass and Percussion Solos Recital
Arronson Hall

Saturday, May 13 at 10:30 AM
Temple Music Prep: Community Music Scholars Program Strings Solos Recital
Klein Recital Hall

Saturday, May 13 at 2:00 PM
Festival of Young Musicians: Singular Strings
Featuring the Chamber Players Orchestra and Baroque Players Orchestra
Temple Performing Arts Center

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.