

Temple University

OWLchestra

Andrew Samlal, conductor

Thursday, May 2, 2024 · 7:30 PM

Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122

Program

Abdelazer Suite Z. 570

Henry Purcell (1659-1695)

- I. Overture
- II. Rondeau
- III. Air
- IV. Air
- V. Minuet
- VI. Air
- VII. Jig
- VIII. Hornpipe
- IX. Air

Scenes from the Scottish Highlands

Granville Bantock (1868-1946)

- I. Strathspey The braes o' Tullymet'
- II. Dirge. The Isle of Mull (An cronan Muillach)
- III. Quickstep. Inverness Gathering
- IV. Gaelic Melody. Baloo, baloo
- V. Reel. The de'il amang the tailors

| Intermission |

Eclogue Op. 10

Gerald Finzi (1901-1959)

Maria Dell'Orefice, piano

Brook Green Suite H. 190

Gustav Holst (1874-1934)

- I. Prelude
- II. Air
- III. Dance

Suite for Strings

John Rutter (b. 1945)

- I. A-Roving
- II. I have a bonnet trimmed with blue
- III. O waly, waly
- IV. Dashing away with the smoothing iron

The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices

Three hundred ninety-third performance of the 2023-2024 season.

Temple University OWLchestra

Danielle Garrett, director and conductor

Andrew Samlal, guest conductor

Aleena Mathew, president

Alli Grosick, vice president

Sarah Grosick, social media coordinator

Emma Zimmerman, secretary

VIOLIN I

Taylor Forry,
Concertmaster

Julia Zielinski,
Assistant Concertmaster

Ritvik Anumandla

Lois Otti Boateng

Astrid Danz

Anna Durning

Sara Fuertes

Kathleen Gunawan

Rutva Hadap

Christine Kapp

Jessica Nguyen

Jiho Park

Sergio Paul

Sydney Spector

Hanae Ueno

VIOLIN II

Calistha Gunawan,
Principal

Alexia Lekos,
Assistant Principal

Brianna Amato

Shira Novkov-Bloom

Lucy Hall

Megan Kane

Brianna Amato

Shira Novkov-Bloom

Lucy Hall

Megan Kane

Jenny Lee

Aleena Mathew

Patrick Rieker

Nahiyah Sattar

Trish S

Regan Skudlarek

Chloe Smelser

VIOLA

Soren Barnett,

Principal

Lily Fleischer,

Assistant Principal

Valerie Balog

Sarah Grosick

Alli Grosick

Christine Koo

Giulia Mazzella

Eisha Nair

Federica O'Donnell

CELLO

Harris Banks,
Principal

Jorge Emdanat,
Assistant Principal

Kevin R. Cassidy

Kale Choo Hanson

Leilani Padilla

Sofia Rabaté

Dylesta Robinson

Neil Sareen

Ping-Jan Su

Alisha Vimawala

BASS

Christian Troemel

Daniel Virgen

Program Notes

Abdelazer Suite Z. 570

Henry Purcell

Abdelazer, incidental music in 10 movements composed by Henry Purcell to accompany performances of a revenge tragedy of the same name (first performed 1676) by English dramatist Aphra Behn. The music dates from 1695, the last year of Purcell's life. Although Behn's play is no longer performed, the music for it remains one of Purcell's most enduring creations.

The various sections of Purcell's *Abdelazer* show the variety that was expected of incidental music. The necessary dance rhythms and character songs are deftly rendered, with moods ranging from slow and gentle to brisk and lively and with nimble passagework for the string ensemble.

The most famous movement is the second, "Rondeau," owing to the English composer Benjamin Britten's use of it as the root of his composition *The Young Person's Guide to the Orchestra* (1945). In Britten's work, "Rondeau" is heard only as a fragment, divorced from the rest of Purcell's score.

- Note by Betsy Schwarm

Scenes from the Scottish Highlands

Granville Bantock

Scenes of the Scottish Highlands was premiered on 18 November 1913 under the baton of the composer in a Sheffield Promenade Concert in Albert Hall. Two reviews of the performance attest to the warm reception the work received. The *Times* reviewer noted, "The Suite was played by the local orchestra with capital spirit and was very cordially received." ("Mr. Granville Bantock's New Work," *Times*, Nov. 19, 1913). The review in the *Musical Times* was also positive, "The composer directed a smart performance, and was enthusiastically recalled several times." ("Music in the Provinces: Sheffield and District," *Musical Times*, 1 Dec. 1913).

Both reviews described each of the movements in glowing terms. For example, the Times reviewer called the Strathspey (first movement) “lively” and the third movement (“Quick Step”) as “rollicking” with “tremendous vivacity” and notes that “the jovial effect is irresistible” in the chorus. The Musical Times review called the fourth movement (“Gaelic Melody”) “sensuously beautiful,” and the Times review described, it “arrives at a climax that has considerable passion and at the same time a certain wistful tenderness.”

Bantock wrote notes for the score, including both information about the original folk songs and directions for the performers. The latter include bowing suggestions, as well as advice on phrasing and rhythms. He begins with an overall description, “This is a group of characteristic Scottish melodies, simply treated for strings, but giving what seems to me a representation of the atmospheric and racial surroundings of their native home.” (Bantock, *Scenes from the Scottish Highlands*, Leipzig: Breitkopf & Härtel, 1914, p. [i]). At times, Bantock waxed poetic. About the second movement (“Dirge”) he wrote, “In its slow, heavy lift and fall this wailing lament gives all the loneliness of those islands far north, where the wash of treacherous waters and the wild cries of sea-birds surround with ceaselessly undertone the rocky, mist-bound shores.” Bantock’s notes are included in both the original string orchestra version and the composer’s transcription for piano. Both were originally published by Breitkopf & Härtel in 1914.

Scenes from the Scottish Highlands is delightful from start to finish. After hearing the premier, the Times reviewer wrote, “....one may predict for the suite a very considerable popularity.” Likewise, the Musical Times suggested, “the entire composition is of varied interest and likely to become generally popular.” In the century following, unfortunately, the suite has been neglected. At this time, there is no published recording of the work. Hopefully, this edition will revive interest in Bantock’s *Scenes from the Scottish Highlands*.

It seems altogether fitting that Gerald Finzi loved apples and cats. Of the former, he cultivated almost every known English variety on the 16 acres surrounding his modest home in the south of England. Of the latter, he rarely had fewer than a half-dozen on tap at any given time. Thus the man, thus his music: the very embodiment of the English ‘pastoral’ style, a relaxed yet luminous musical idiom that attracted many of the native British composers of his era.

“If a foreigner new to England wished to taste the special flavour of English music,” wrote Arthur Bliss in 1956, shortly after Finzi’s death from complications of Hodgkins’ Disease, “he could do no better than study first the music of Gerald Finzi. Here he would come on music that exhales the very air of England.”

Finzi’s exquisitely peaceful *Eclogue* began in 1927 as the slow movement of a never-completed piano concerto; it acquired its title upon its 1957 publication. As befits an ‘eclogue’—a dialog between two shepherds—the piece sustains a rapt and tranquil mood throughout, unfolding almost like one of Bach’s slow arias, with the piano cast in the vocal part.

- Note by Scott Foglesong, California Symphony

Brook Green Suite H. 190

Gustav Holst

The Brook Green Suite for strings was written in 1933 during Gustav Holst’s stay in the hospital (where he was to die in May 1934). It was written for his pupils, the junior orchestra at St Paul’s Girls School; he wanted to write a piece in a contemporary, mature style that was easy enough for his pupils to perform, while he felt they deserved better than simple orchestrations from keyboard originals or ‘watered down’ pieces aimed at younger players. It was probably named after Brook Green because that was the location of his wedding to his wife, Isobel, in 1901.

Holst's ability to develop and explore folk melodies with rich, lyrical treatment is fully realised in this example of the final phase of this remarkable composer's career. This is a three-movement work; the smooth and peaceful "Prelude," the expressive "Air," and the sprightly "Dance" combine to create a truly enriching experience.

- Note by Elin Thomas for the Ohlone Concert Band

Suite for Strings

John Rutter

John Rutter is a British composer. He attended and then served as director of music at Clare College in Cambridge and led the choir to international prominence. In 1980, Rutter was made an honorary Fellow of Westminster Choir College in Princeton, New Jersey, and in 1981 he founded the Cambridge Singers. He was also named Fellow of the Guild of Church Musicians and received a Lambert doctorate of music from the Archbishop of Canterbury.

Because of his choral background, the majority of his own compositions are for choir, such as anthems, Christmas carols, and massive, extended choral works. However, he still used British folk songs as a foundation for his *Suite for Strings*. The first movement, "A-roving," opens with dramatic chords and a sweeping full-orchestra theme. A mellow middle section is based on "I sowed the seeds of love", and then it returns to the first theme at the end of the movement. The second movement is titled "I have a bonnet trimmed with blue" and is primarily of a dance-like texture, with interspersed minor and ethereal sections. The third movement is "O waly waly" and contains the melody from "The Water is Wide." This movement is beautiful and flowing with luscious melodies in all instruments. The final movement is titled "Dashing away," and it is where Rutter showcases the full breadth of his ability. He contains numerous variations in melodic and harmonic voicing, texture, techniques, and even juxtaposes another melody alongside the main theme.

- Note by Charles Rufino, The Long Island Violin Shop

About the Conductor

ANDREW SAMLAL is Conductor of the Temple University OWLchestra and Conducting Apprentice with the Philadelphia Ballet. He also worked as the 2023-2024 conducting fellow with the Canton Symphony in Ohio and pit conductor for the Archbishop Carol Theater Society's productions of "James and the Giant Peach" and "The Little Mermaid." Upcoming engagements include Music Director for the Delaware Valley Opera Company's production of Mozart's *Le Nozze di Figaro* and embarking on his D.M.A in orchestral conducting at the University of Maryland this fall. He recently graduated from Temple University with a master's degree in collaborative piano with a focus in operatic coaching. At Temple, Samlal worked as Assistant Conductor for the Temple Symphony Orchestra, Vice President and Artistic Director of the Temple Repertory Orchestra and Assistant Conductor and Coach with the Temple Opera Theater on *Le Nozze Di Figaro*, *Hansel und Gretel* and *Nico Muhly's Dark Sisters* (2012). Samlal has been privileged to work with notable conductors and artists including Markand Thakar, Beatrice Affron, Jose Luis Dominguez, Thomas Hong and Lambert Orkis.

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 2023-2024 Upcoming Events

Friday, December 15 at 7:30 PM

CGYM Chamber Music Recital

Rock Hall Auditorium

Saturday, December 16 at 4:00 PM

Temple Music Prep: CGYM Winter Concert

Temple Performing Arts Center

Friday, January 12 at 7:00 PM

Temple Music Prep Studio Recital: Cello Students of Rachel Freivogel

Rock Hall Auditorium

Saturday, January 13 at 3:00 PM

Temple Music Prep Studio Recital: Violin Students of J Freivogel

Rock Hall Auditorium

Thursday, January 18 at 3:00 PM

Dance Studies Colloquium: Fairul Zahid

Temple Performing Arts Center Chapel

Thursday, January 18 at 4:30 PM

Rite of Swing Jazz Café: Mike Cemprola Group

TPAC Lobby

Sunday, January 21 at 5:30 PM

Faculty Recital: Jeffrey Solow, cello

Rock Hall Auditorium

Monday, January 22 at 5:30 PM

Doctoral Lecture Recital: Hannah Han, piano

Rock Hall Auditorium

Monday, January 22 at 7:30 PM

Master's Recital: Hsin-Wei Tsai, collaborative piano

Rock Hall Auditorium

Tuesday, January 23 at 3:00 PM

Master Class: Susanna Phillips, soprano

Presented in partnership with the Philadelphia Chamber Music Society

Rock Hall Auditorium

Wednesday, January 24 at 3:00 PM

Master Class: Felix Wang, cello

Rock Hall Auditorium

Wednesday, January 24 at 4:30 PM

Jazz Master Class: Artist TBD

TPAC Lobby

Wednesday, January 24 at 7:30 PM

Jazz on Broad: Artist TBD

TPAC Lobby

Wednesday, January 24 at 7:30 PM

Guest Artist Recital: Felix Wang, cello

Rock Hall Auditorium

Thursday, January 25 at 4:30 PM

Rite of Swing Jazz Café: Kate Bresnahan Group

TPAC Lobby

Friday, January 26 at 5:30 PM

Senior Recital: Shiyang Fan, piano

Rock Hall Auditorium

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.