

Temple University

OWLchestra

Danielle Garrett, conductor

Thursday, December 12, 2024 · 7:30 PM

Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122



## Program

Divertimento in F Major, KV 138

W.A. Mozart (1756-1791)

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

Tribute to The Fool

Sergio Paul (b. 2004)

- I. Next Fall
- II. Midwinter Dream
- III. Spring Wind
- IV. Summer in Iberia

Sonata Da Chiesa

Adolphus Hailstork (b. 1941)

- I. O Magnum Mysterium
- II. Adoro
- III. Jubilate
- IV. Agnus Dei
- V. Dona Nobis Pacem

| Intermission |

Concerto in G minor for Two Cellos, RV 531

Antonio Vivaldi (1678-1741)

- I. Allegro
- II. Largo
- III. Allegro

Harris Banks, Kale Hanson, cello

Serenade for Strings, Op. 22

Antonín Dvořák (1841-1904)

- I. Moderato
- II. Larghetto
- III. Tempo Di Valse

Romanian Folk Dances

Béla Bartók (1881-1945)

- I. Jocul cu băță (Stick Dance)
- II. Brâul (Sash Dance)
- III. Pe loc (In One Spot)
- IV. Buciumeana (Dance from Bucsum)
- V. Poarga Românească (Romanian Polka)
- VI. Mărunțel (Fast Dance)

Julia Zielinski, violin

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

Please turn off all electronic devices

One hundred seventy-fifth performance of the 2024-2025 season.

# Temple University OWLchestra

Danielle Garrett, director and conductor

Jorge Salim Emdanat, president

Neil Sareen, vice president

Ritvik Anumandla, social media coordinator

## VIOLIN I

Julia Zielinski,  
*Concertmaster*

Sergio Paul,  
*Assistant  
Concertmaster*

Ritvik Anumandla

Amy Cedeno

Ruslan Dashdamirov

Sara Fuertes

Christine Kapp

Sofiya Solomyanskaya

Sydney Spector

## VIOLIN II

Alexia Lekos,  
*Principal*

Nahiyana Sattar,  
*Assistant Principal*

Nyx Adeika

Matthew Altea

Kaia Buensuceso

Nora Lowther

Casper McNew

Alex Raif

David Raif

Emma Raif

Sophia Raif

Deborah Rene

Regan Skudlarek

Jacob Toussaint

Leana Tran

## VIOLA

Hanna Tugado, *Principal*

Kaileen Sinclair,  
*Assistant Principal*

Katie Kimmel

Kay Madsen

Eisha Nair

AJ Stacy

## CELLO

Harris Banks,  
*Principal*

Kale Choo Hanson,  
*Assistant Principal*

Kevin R. Cassidy

Jorge Salim Emdanat

Remus Lankin

Collin McGuire

Leilani Padilla

Sofia Rabaté

Cole Roberts

Dylesta Robinson

Neil Sareen

Ping-Jan Su

Alisha Vimawala

## BASS

Daniel Virgen

## HARPSICHORD

Dean Quach

## Program Notes

### Divertimento in F Major, KV 138

W.A. Mozart

Composed at the age of sixteen, Wolfgang Amadeus Mozart's *Divertimento in F Major* (1772) showcases the young composer's musical prowess and lasting impact on the classical world. Mozart showed remarkable musical talent from an early age, with his father, Leopold, encouraging his development as an artist by bringing Mozart on tours across Europe to expose him to various musical traditions and ideas. During his lifetime, Mozart composed over eight hundred works, including operas, symphonies, concertos, sonatas, and orchestral repertoire. Even though Mozart only lived to be 35 years old, his compositions heavily influenced other composers of the time and continue to have a lasting impact on Western classical music today.

- Note by Regan Skudlarek

### Tribute to The Fool

Sergio Paul

A violinist and aspiring composer for film, video game, and media music. Sergio hails from York, Pennsylvania and was classically trained in violin for over 11 years. He also has a background in Jazz, beginning Jazz lessons with his former violin teacher and continuing them here at Temple with Professor Tim Warfield. He frequently plays live gigs in the South-Central Pennsylvania area, where he plays improvisatory Jazz as well as Pop and R&B music. He began composing in his senior year of high school, when he was commissioned to write and perform an original score for a play production at a community theater, as well as compose the alma mater for his high school.

**Tribute to The Fool** is an attacca 4-movement piece for string orchestra, meaning each movement transitions into the next without pause. They are renditions of pieces that Sergio has previously written throughout his time studying music, and each features distinct melodies and motifs. It begins with **Next Fall**, a piece written for the aforementioned play production by the same name. There are two melodies that intertwine as the piece progresses, shared by the violins and cellos. The piece continues into **Midwinter Dream**, a piece written for someone. This movement features a pentatonic scale focus and rhythmic bowing to imitate the piano chords featured in the original

score for piano. **Spring Wind** comes next, a reactionary piece to the COVID-19 pandemic. This piece features siren-like alternations between two notes, woven through the melody. Finally, **Summer in Iberia**, a piece inspired by a trip to Spain. This rhythmic, flamenco-inspired piece features not only a distinct melody, but an intricate rhythmic motif expressed through pizzicato, or plucking a string. **The Fool** that this work is attributed to is meant to represent all of our younger selves, attempting to create something for the first time. Inexperienced, yet driven by dreams, aspirations, and the joy of creativity.

- Notes by Sergio Paul

## Sonata Da Chiesa

Adolphus Hailstork

The impediment to Adolphus Hailstork's full acceptance by critics and cognoscenti early in his career is exactly what should endear him to more cautious music lovers as the decades pass: a lack of interest in serialism and other academic and avant-garde techniques (except for a brief flirtation with electronics in the 1970s). Hailstork's music emerges naturally from 1940s American populism and although it does not celebrate a perpetual Appalachian spring, it has matured with the seasons to become a rich documentation of certain aspects of American life, particularly the African American experience.

Adolphus Hailstork composed his Sonata da Chiesa (church sonata) on commission from the Thomas Jefferson High School for Science and Technology in Alexandria, Virginia for its string orchestra. It was premiered there in 1992. The Sonata da Chiesa reflects the composer's fascination with cathedrals, particularly the Cathedral of All Saints in Albany, N.Y. where he was a chorister as a child. The Latin titles of the movements reflect the mood of the music: I. Exaltation, II. O Great Mystery, III. Adoration, IV. Jubilation, V. O Lamb of God, VI. Grant Us Thy Peace, VII. Exaltation. Today, Adolphus Hailstork is a professor at Norfolk State University in Virginia.

- Notes by Arkivmusic

Antonio Vivaldi, an Italian composer, and violinist, was a pivotal figure in the Baroque era. Alongside Johann Sebastian Bach and George Frideric Handel, he is recognized as one of the greatest composers of his time. Vivaldi's innovative work in orchestration, orchestral technique, and programmatic elements significantly impacted European music, inspiring countless succeeding composers. His refinement of the concerto form established it as a widely accepted and influential musical structure.

Vivaldi's Concerto for Two Cellos in G minor is a unique three-movement work for two cellos, string orchestra, basso continuo, and harpsichord. Composed around the 1720s, it is his only concerto featuring two cellos.

The concerto is structured in three movements, Allegro, Adagio, and a final Allegro. The first movement begins with an uncommonly striking opening: the solo instruments enter without orchestral accompaniment mimicking each other in quick succession. These melodies use thirds to take the shape of a frantic and dramatic conversation between the two soloists.

The second movement slows into a haunting duet between the two soloists and a third continuo cellist (or basso continuo) for harmonic support. The melancholy trio form uses suspension, harmony, and the low-range sonority of the cello to imitate the expressiveness of the human voice.

The third and final movement is upbeat and emotionally charged, beginning with the orchestra in off beat syncopation. The two competing melodies return for their final display of musical acrobatics, converging and separating with urgency.



Antonín Dvořák was a composer of the Romantic era from Bohemia, now the present-day Czech Republic. Dvořák is the musical successor of Bedřich Smetana, the composer of the famous symphonic poem *The Moldau*, who spearheaded the Bohemian nationalist music movement. Building on Smetana's work, Dvořák brought Bohemian music to an international audience and is remembered as a major figure among Romantic composers. Some of Dvořák's best-known compositions are *Symphony No. 9* ("From the New World"), *Slavonic Dances*, *String Quartet No. 12* ("American"), and his *Cello Concerto in B Minor*. Dvořák often incorporated folk tunes into his works, and his music is marked by soaring melodies and vibrant rhythms.

The *Serenade for Strings* in E major was composed in 1875 after Dvořák had earned a government grant for his music and was enjoying positive reviews of his works. He is said to have completed the composition in only two weeks. Each movement of the *Serenade* is structured in an A-B-A format, and the themes from the first movement are quoted and interwoven throughout. Moving between the extremes of the lively *Tempo di Valse* waltz movement and the serene *Larghetto*, the *Serenade* is lush, warm, and reaches great emotional depths.

- Notes by Sofia Rabaté

## **Romanian Folk Dances**

**Béla Bartók**

Béla Bartók (1881-1945) was a Hungarian composer whose works captured the spirit of Hungary, drawing especially from the country's folk music. He traveled to remote locations to transcribe and record folk tunes and wrote several articles on the subject. He is now remembered as a trailblazer in the field of ethnomusicology in addition to his career as a composer. Bartók's works include pieces for orchestra, string quartet, solo piano, an opera named *King Bluebeard's Castle*, and two ballets, *The Wooden Prince* and *The Miraculous Mandarin*.

In Romanian Folk Dances we see how Bartók's style was influenced by his scholarship on folk music. The melodies in this piece were inspired by music he heard while traveling in Transylvania. Originally written for piano, this orchestration of Romanian Folk Dances is scored for solo violin and string orchestra. In the original folk versions, the solo violin melody would have been played by a fiddle or flute.

The piece consists of six short dances: Stick Dance, Sash Dance, In One Spot, Dance from Bucsum, Romanian Polka, and Fast Dance. Certain movements are played *attacca*—immediately after the previous one—allowing one dance to blend into the next. Between the rhythmic string orchestra and the haunting solo violin, these dances transport the audience to the villages of rural Transylvania.

- Notes 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 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 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](http://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](http://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](http://temple.edu)