

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University

OWLchestra

Danielle Garrett, conductor

Thursday, May 1, 2025 · 7:30 PM

Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122

Program

Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart (1756-1791)

Allegro

Romance: Andante

Menuetto: Allegretto

Variations on a Theme by Tchaikovsky, Op. 35a Anton Arensky (1861-1906)

Theme: Moderato

I. Un poco piu mosso

II. Allegro non troppo

III. Andantino tranquillo

IV. Vivace

V. Andante

VI. Allegro con spirito

VII. Andante con moto

Coda: Moderato

Serenade for Strings in E-flat Major, Op. 6

Josef Suk (1874-1935)

Andante con moto

Allegro ma non troppo e grazioso

Intermission

Bachianas Brasileiras No. 1, A246

Heitor Villa-Lobos (1887-1959)

Prelúdio (Modinha)

OWLchestra Cello Section

Adagio for Strings

Samuel Barber (1910-1981)

Concerto for Strings in A Major, RV158

Antonio Vivaldi (1678-1741)

Allegro molto

Andante molto

Allegro

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

Please turn off all electronic devices

Three hundred sixty-fifth performance of the 2024-2025 season.

Temple University OWLchestra

Danielle Garrett, conductor

Jorge Salim Emdanat, president

Neil Sareen, vice president

Ritvik Anumandla, social media coordinator

VIOLIN I

Eugenio Torres,

Co-Concertmaster

Julia Zielinski,

Co-Concertmaster

Ritvik Anumandla

Amy Cedeño García

Sara Fuertes

Abigail Greendyk

Eli Greenstein

Calistha Gunawan

Celia Myerov

Sydney Spector

Corinne Sensenig

Regan Skudlarek

Chloe Smelser

Jessica Tanhauser

Jacob Toussaint

Leana Tran

VIOLA

Anthony Oviedo

Aguinagalde,

Co-Principal

Meghan, Holman,

Co-Principal

Frances Ebner

Katie Kimmel

Ray Levitt

Jackson Lied

Federica O'Donnell

CELLO

Harris Banks,

Principal

Jorge Salim Emdanat,

Assistant Principal

James Calderwood

Kevin R. Cassidy

Alixander Grove

Remus Lankin

Collin McGuire

Leilani Padilla

Bowman Rathe

Cole Roberts

Dylesta Robinson

Neil Sareen

Aaron Scofield

Ping-Jan Su

Tyesha Thompson

Joey Vasquez

Alexandria Wills

VIOLIN II

Alexia Lekos,

Principal

Matthew Altea,

Assistant Principal

Nyx Adeika

Carly Etter

Jason Huang

Nora Lowther

Casper McNew

Sara Monteiro

Mithila Mulay

Justine O'Gara

Alexander G. Raif

David Raif

Emma Raif

Priya Samuel

Nahiyana Sattar

BASS

Daniel Virgen,

Guest Musician

Jonathan Haikes,

Guest Musician

Program Notes

Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart

Eine Kleine Nachtmusik, serenade for two violins, viola, cello, and double bass by Wolfgang Amadeus Mozart, admired for its lively, joyful quality and its memorable melodies. The piece was completed on August 10, 1787, but was published posthumously. In present-day practice, it is typically performed in orchestral arrangement.

Although it originally denoted an evening song for courtship, the term serenade by the late 18th century was used broadly to describe a chamber work intended for light entertainment on a social occasion. Serenades enjoyed great popularity in south-central Europe, particularly in Vienna, where Mozart spent the last decade of his life. At that time, it was customary for ensembles to perform serenades in Vienna's parks and gardens, and the creation of such pieces became a lucrative source of income for composers.

Mozart produced many serenades, the 13th of which, nicknamed *Eine Kleine Nachtmusik*, is his best known. The four-movement work opens with a bright allegro in sonata form, and a slow, lyrical second movement follows. The third movement is a light minuet, and the finale is a brisk rondo. Originally, the piece contained a second minuet, but that movement has been lost. The specific occasion, if any, for which *Eine Kleine Nachtmusik* was composed has never been determined.

Regardless of its original performance context, *Eine Kleine Nachtmusik* became one of Mozart's most popular pieces. In the late 20th century, it figured prominently in the Academy Award-winning biopic *Amadeus* (1984) as the character of Italian composer Antonio Salieri (Mozart's nemesis in the film but not in real life) lamented that he himself had not created the widely admired work, as it became far more familiar than Salieri's own works. In the 21st century, *Eine Kleine Nachtmusik* remained among the most frequently performed and iconic of all classical compositions.

Note by Betsy Schwarm, Britannica

One of the many pupils of Nikolai Rimsky-Korsakov, Anton Arensky became one of the Moscow Conservatory's most distinguished composition and theory professors, occupying the school's Imperial Chair. His pupils included Scriabin and Rachmaninoff. Along with his Piano Trio, Arensky's *Variations on a Theme of Tchaikovsky* is his most popular work. Originally the slow movement of his String Quartet No. 2 in A minor, Arensky rescored the piece for full string orchestra in 1894. The piece is a tribute to Tchaikovsky who Arensky greatly admired. The theme, stated initially, is the song "Legend: Christ in His Garden" from Tchaikovsky's *Children's Songs of 1814*. There are seven variations which alternate between fast and slow. A final coda restates the melody and brings the score to a strongly accented conclusion.

Note by Lawrence Budmen, Symphony of the Americas

Serenade for Strings in E-flat Major, Op. 6**Josef Suk**

The name Josef Suk rolls off one's tongue far too easily for a composer whose music is hardly known outside the Czech Republic. This is largely thanks to his grandson, an outstanding Czech violinist Josef Suk who presently enjoys a very active career as soloist and chamber musician. To complicate matters a bit, it should be noted that the first-mentioned Josef Suk (who cannot be called Josef Suk Sr., because he, in turn, was the son of yet another Josef Suk), is also a musician and his first and important teacher. The youngest known to me in the dynasty of Josef Suks, the above-mentioned violinist, is the great-grandson of Antonin Dvorak. So, if you are still with me, you've probably already figured out that Josef Suk, the composer of *Serenade for Strings*, was married to Dvorak's daughter. And from this point on, he is the only Josef Suk we will be talking about, and the fact that he was a brilliant violinist and founder of the Czech (formerly Wihan) Quartet, with which during 41 years (1892-1933) he gave over 4,000 performances, should not have him confused with his violinist grandson, whom I will not risk calling Josef Suk Jr., because should he have a son or grandson of his own, I am pretty sure that the clan's tradition will not be broken.

The serenade was written on the recommendation of Dvorak, who felt that the 18-year-old composer, at that time his student at the Conservatory, should broaden the emotional content of his compositions, which to that point were very dark and tragic, and write something more cheerful. The result was splendid. While Dvorak's influence is quite apparent, it is very much original music. Although the overall spirit of the serenade is indeed cheerful, Suk was unable to stay within just the happy moods, and in this respect his serenade differs drastically from that of Dvorak's.

Note by Misha Rachlevsky, Chamber Orchestra Kremlin

Bachianas Brasileiras No. 1, *Prelúdio (Modinha)* Heitor Villa-Lobos

Heitor Villa-Lobos (1887-1959) has been described as “the single most significant creative figure in 20th century Brazilian art music.” His quest to develop musical compositions using indigenous Brazilian elements fueled a number of ethno-musicological excursions into the northeastern states of Brazil. Allegedly, cannibals once captured him; such colorful tales naturally served to underscore his deep connection to his native lands.

“My music is natural,” he liked to say, “like a waterfall.” However, at various points in his life Villa-Lobos resided in Paris, and J.S. Bach became a lifelong idol. In fact, he considered Bach as “a mediator among all races,” and his *Bachianas Brasileiras* are a musical and cultural fusion of Brazilian folk and popular music with the inherited style of Bach. Composed between 1930 and his time in New York in 1945, this widely ranging series of nine suites for various combinations of instruments is decidedly among his most remarkable works. The first of the *Bachianas Brasileiras* is dedicated to Pablo Casals and was written for a new and unusual form of chamber ensemble; a group of eight cellos. Composed in 1930, Villa-Lobos gave each movement two titles, a “Bachian” and a Brazilian one. The “*Prelúdio (Modinha)*” references a type of popular Brazilian love-song.

Note by Georg Preota, Interlude

In her 1992 landmark study of the composer's life and works, Barbara B. Heyman noted the confidence in which Samuel Barber found his artistic calling in the twentieth century. Quoting from one of his letters near the end of his life, she succinctly locates Barber's own feelings in this regard: "I myself wrote always as I wished, and without a tremendous desire to find the latest thing possible....I wrote as I wanted to for myself." Something of a romantic at heart, Barber's surefootedness as an original American voice finds him in unlikely company with Charles Ives—neither of whom followed the popular fashion of other American composers who sought training in Paris.

Born in neighboring West Chester, Samuel Barber studied voice with his aunt Louise Homer, and composition with his uncle Sidney Homer, who was to be his lifelong friend and mentor. Later, at age 14, Barber became a charter student at the newly founded Curtis Institute of Music, where he continued to pursue his interests in voice performance and composition. While attending the institute he met his fellow student Gian Carlo Menotti, who later became instrumental in familiarizing Barber with the larger musical scenes of Europe, especially the musical luminaries of Italy. Abroad, they befriended maestro Arturo Toscanini, who was the first major conductor to champion Barber's symphonic works.

The *Adagio for Strings* is a five-part arrangement of the middle movement of his *String Quartet in B minor* (1936). Its songlike structure is reminiscent, in many respects, of the florid vocal writing found in the high Renaissance era. The connection to this style is underscored, to be sure, by its use of the Phrygian mode, which is well suited to evoke moods of melancholy and passion.

Dedicated to Barber's aunt and uncle, the *Adagio for Strings* was Toscanini's choice of an American composition for his extensive world tour with the newly founded NBC orchestra, which was specially formed for the maestro. The work premiered in New York City on 5 November 1938 to great acclaim and has remained in the repertory ever since.

*Note by Matthew M. Werley, Temple University Symphony Orchestra
(November 2002)*

Antonio Vivaldi's *Concerto Ripieno in A Major for Strings and Continuo*, RV 158, counts among the 60 or so concertos considered concerti ripieni or concerti a quattro, works written for performance by a small string ensemble without the featured player(s) of a solo concerto. The ripieno and concertino functions of the concerto grosso form, to the extent that they are employed and are thus articulated by a single group of players. The dialogue that provides the structure of the quick opening movement of this concerto draws little attention to itself for any melodic profundity but depends for its charm on its variety of subtle figures and gestures, such as the exchanges of ascending scalar lines, coy neighbor-note agogic accents and the sudden acceleration of the diving triplet figures just before the ending cadences. The middle movement of the RV 158 concerto is more substantial than those encountered in many other concertos of this type, functioning as it does as a separate musical entity rather than a short, pensive interlude between the active outer movements. Its minor mode and subdued character contrast the bright mood of the opening allegro molto and its melodies follow new expressive contours, but certain gestural details, such as the short, quick flourishes of ascending grace notes, audibly connect with similar surface features in the first movement. The final movement is the liveliest as its rhythms are infused with a sense of perpetual motion that is fostered by the inertia of the melody. Particularly memorable is the way in which the ascent of the main melody is heightened by a sudden, syncopated leap upward to the tonic on the back of the beat. Like the previous two movements, the third remains in the key of A, though its form unfolds through a contrasting minor-mode diversion before returning to the major for the piece's conclusion.

Note by Jeremy Grimshaw

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, 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 2024-2025

Upcoming Events

Temple Music Prep: CGYM Chamber Music Recital: Youth Chamber Orchestra

Friday, May 2 at 7:30 PM

Rock Hall Auditorium

Temple Music Prep: CGYM Singular Strings Concert

Saturday, May 3 at 2:00 PM

Temple Performing Arts Center

Temple Music Prep: CGYM Youth Chamber Orchestra Gala

Saturday, May 3 at 7:30 PM

Temple Performing Arts Center

Music Technology Graduate Final Project Presentations

Monday, May 5 at 5:00 PM

Rock Hall Auditorium

Boyer College of Music and Dance Awards Ceremony

Tuesday, May 6 at 4:30 PM

Rock Hall Auditorium

Boyer College of Music and Dance Graduation Ceremony

Wednesday, May 7 at 5:30 PM

Temple Performing Arts Center

Temple Music Prep: CGYM Chamber Music Recital: Chamber Players Orchestra and Baroque Players Orchestra

Friday, May 9 at 7:30 PM

Rock Hall Auditorium

Temple Music Prep Studio Recital: Students of Rachel Freivogel

Monday, June 9 at 7:00 PM

Rock Hall Auditorium

Temple Music Prep Studio Recital: Students of J Freivogel

Tuesday, June 10 at 7:00 PM

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.