

CENTER FOR THE PERFORMING AND CINEMATIC ARTS  
**Boyer College of Music and Dance**

**Temple University OWLchestra**  
Danielle Garrett & Isaac Dae Young, conductors

**November 19, 2020**  
**Presented Virtually**

**Thursday**  
**7:30 pm**

**Program**

Adagio and Fugue in C minor for Strings, K. 546      Wolfgang Amadeus Mozart (1756-1791)  
I.      Adagio  
II.      Fuga

Brook Green Suite for String Orchestra      Gustav Holst (1874-1934)  
I.      Prelude  
II.      Air  
III.      Dance

Danielle Garrett, conductor

| Intermission |

Lyric for Strings      George Walker (1922-2018)

Capriol Suite for String Orchestra      Peter Warlock (1894-1930)  
I.      Basse-Danse  
II.      Pavane  
III.      Tordion  
IV.      Bransles  
V.      Pieds-en-l'air  
VI.      Matachins (Sword Dance)

Isaac Dae Young, conductor

Temple University OWLchestra  
Danielle Garrett, director & conductor  
Isaac Dae Young, conductor  
Courtney Sabanas, president  
Igor M. Piovezan, vice president

**VIOLIN I**

Taylor Forry  
Megan Kane  
Marina Quairolì  
Lauren Schwartzbard \*  
Sydney Spector  
Evan Wu \*

**VIOLIN II**

Alex Byrne  
Margaret Kukuyeva  
Alexia Lekos +  
Igor M. Piovezan  
Brett Thaler

**VIOLA**

Valerie Balog  
Lily Fleischer  
Tabitha Reed  
Courtney Sabanas +  
Isaac Schein

**CELLO**

Harris Banks +  
Kevin R. Cassidy  
Mark Egan

**BASS**

Elizabeth McGonagle  
Abby Smith-McCarty +

\* *Co-Concertmaster*  
+ *Principal*

## Program Notes

### Adagio and Fugue in C minor for Strings, K. 546

Wolfgang Amadeus Mozart

Mozart's *Fugue in C minor* was first composed in December of 1783 for two pianos (K. 426) then re-arranged for strings, with an introductory *Adagio*, in June 1788– the prolific summer during which Mozart also penned his last three symphonies. The *Adagio* alternates a dotted rhythm reminiscent of a French overture with a more lyrical passage. A French overture normally introduces an extended multi-movement work; in this case, its use serves to establish a period flavor and a sense of occasion. The theme of the fugue is strongly rhythmic, showing little of Mozart's melodic charm, yet has the uniquely Mozartean quality of suggesting a character through gesture and nuance.

*Program notes by Susan Key.*

### Brook Green Suite for String Orchestra

Gustav Holst

Holst's *Brook Green Suite* was written in 1933 during a stint in the hospital. It was written for his pupils, the junior orchestra at St Paul's Girls School. He planned to write a piece in a contemporary mature style that was easy enough for his pupils to perform, as he felt they deserved better than simple orchestrations from keyboard originals. The suite was most likely named after the location of his wedding to his wife, Isobel, in 1901, and the close proximity Brook Green was to St. Paul's.

The *Prelude* is based on a descending C Major scale, heard in two octaves in the cellos. The *Air* is reminiscent of an English folk song. Holst had become so acquainted with folk song during his life that a lot of his created melodies were very similar to them (like his choral piece, *This Have I Done for My True Love*, which audience members thought was a folk song arrangement when in actuality the melody was Holst's own.) The structure of the *Air* is reminiscent of the counterpoint of the Lyric Movement, full of enharmonic relations and somewhat austere. This is a trait of most of his later works. The *Dance* is based on a melody heard while he was in Sicily.

*Program notes by Kenric Taylor.*

### Lyric for Strings

George Walker

George Walker was still doing graduate work, in fact, when he composed this piece, and that is how it came to be given its premiere at the Curtis Institute. The original title, *Lament*, alludes to death of the composer's grandmother, to which the music was a direct response. Perhaps feeling that title was too delimiting, Walker renamed it *Adagio* before it was given its professional premiere, and then again to *Lyric for Strings* before it was published.

The piece is as straightforward and unpretentious as it is brief. The various instruments steal in one by one, building a dark-hued but warm tonal frame for the simple, clean-cut theme. Once the atmosphere is thus established, the ensemble ruminates on the proceedings and the theme returns to proceed resolutely to a powerful climax. In its wake the theme, now somewhat varied, takes on a quieter, more intimate character to conclude the work on a level of serene resignation.

*Program notes by the St. Louis Symphony.*

### **Capriol Suite for String Orchestra**

**Peter Warlock**

Peter Warlock was the pseudonym of the British composer and writer Philip Heseltine (1894–1930). He wrote more than one hundred songs, vocal works and a small number of instrumental works. The *Capriol Suite*, one of Warlock's most successful compositions, was originally composed as a piano duet in 1925, with a version for string orchestra completed in 1926 and for full orchestra in 1928.

The suite was inspired by a 1925 English translation of Jehan Tabourot's 1588 book on dance, *Orchésographie*. The book is presented as a dialogue between the author and a lawyer Capriol. Warlock provided a transcription of the dances for the publication and in 1927 he composed the suite based on dance tunes from the book.

Warlock has freely used his source materials over the six contrasting movements. The suite opens with a lively *Basse-Danse*, followed by a stately and restrained *Pavane*, and then a spirited *Tordion*. The *Bransles* is a country dance that builds into a frenzy marked by cross-rhythms. The gentle *Pieds-en-l'air* provides a sense of repose with the beautifully flowing melody before the final movement *Matachins*, an exhilarating sword dance.

*Program notes by the Melbourne Chamber Orchestra.*

## About the Conductors

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

Ms. Garrett previously served as orchestra director, chamber ensemble coach at Germantown Friends School. Previous positions also as the orchestra director at The Haverford School and with the El-Sistema program Play On, Philly!. Ms. Garrett has attended conducting workshops at The Juilliard School, Oberlin Conducting Institute, Bard Conservatory Conducting Institute, the International Women's Conducting Workshop at the New York Conducting Institute, the Smoky Mountain International Conducting Institute, and the prestigious Monteux School. Currently Ms. Garrett is the conductor of the Philadelphia Sinfonia Players Orchestra, and assistant conductor of the Philadelphia Sinfonia. Ms. Garrett has made guest conducting appearances at the PMEA and BCMEA music festivals. In addition to being an active clinician and directing OWLchestra at Temple, Ms. Garrett is the Instrumental Ensemble Music Librarian.

Violinist, pianist, and conductor **ISAAC DAE YOUNG** began his musical training at age four studying violin, followed by piano at age seven. As a conductor, he founded the Waukesha Area Chamber Orchestra in 2008 and co-founded the Temple University Community String Orchestra in 2015. He made his professional conducting debut with the Wisconsin Philharmonic in May of 2014 and continues to work alongside their music director Alexander Platt. In 2016 he simultaneously held positions as concertmaster and assistant conductor of the Temple University Opera Orchestra. Through this program he worked as a cover conductor for internationally renowned opera conductor Valéry Ryvkin. He was recently appointed one of the Music Directors of the Delaware Valley Opera Company. He is in extremely high demand as a collaborative pianist and opera coach, and currently serves as Adjunct Faculty at the Boyer College, from where he holds a BM in Violin Performance.

## About the Ensemble

Roughly five years ago, Amanda Roth (violinist/founding OWLchestra President) had the idea to start a string orchestra for students and community members who wanted a low stress opportunity to play their instruments. She recruited Rick Henry (violinist/founding OWLchestra librarian) and Isaac Dae Young (violinist/conductor) and by January 2015 had the first rehearsal. By April, Isaac had prepared the ensemble for their first performance in April of 2015. Conductor Danielle Garrett joined the ensemble in fall 2016 and the ensemble is now offered for credit. OWLchestra currently serves as the only string orchestra at Temple University.