

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University

OWLchestra

Danielle Garrett, conductor

Thursday, December 9, 2021 • 7:30 PM
Temple Performing Arts Center
1837 N. Broad Street
Philadelphia, PA 19122



Program

Sinfonia No. 3 in E minor Felix Mendelssohn (1809-1847)
I. Allegro di molto
II. Andante
III. Allegro

“Air on the G String” from Suite No. 3 in D major J. S. Bach (1685-1750)
arr. Leopold Stokowski

Four Novelletten for Strings and Percussion, Op. 52 Samuel Coleridge-Taylor (1875-1912)

No. 2 “Larghetto” in C major
No. 4 “Allegro molto” in D major

Jonathan Sayage, percussion

| Intermission |

Symphony No. 5 in C sharp minor Gustav Mahler (1860-1911)
IV. Adagietto

Katherine M. Ventura, harp

Holberg Suite (From Holberg’s Time), Op. 40 Edvard Grieg (1843-1907)

I. Prelude
II. Sarabande
III. Gavotte and Musette
IV. Air
V. Rigaudon

The use of photographic, audio and video recording is not permitted.
Please turn off all cell phones and pagers.

One hundred forty-third performance of the 2021-2022 season.

Temple University OWLchestra

Danielle Garrett, director and conductor

Courtney Sabanas, president

Nathan Zubin, vice president

VIOLINI

Julie Chambers

Emily Davis

Anna Durning

Yuliana Fartachuk

Taylor Forry**

Megan Kane

Soohyun Kim*

Marina Quairoli

Peyton Roberts

Lauren Schwartzbard

Sydney Spector

Sherly Wang

Trevor Woodside

Evan Wu

Nathan Zubin

VIOLIN II

Brianna Amato

Rachel Cosgrove

Skye Fellus

Katie Karjalahti

Alexia Lekos+

Tracy Parente++

Patrick Rieker

Helena Ritchie

Patricia Simmons

VIOLA

Valerie Balog

Soren Barnett

Lily Fleischer

Giulia Mazzella

Tabitha Reed

Courtney Sabanas+

Isaac Schein++

Keahnan Washington

Emma Martin Zimmerman

CELLO

Harris Banks+

Logan Bitner-Parish

Kevin R. Cassidy++

Lucia Pattullo

Ping-Jan Su

Dylesta Robinson

BASS

Elizabeth McGonagle+

Jeremy Eland++

GUEST MUSICIANS

Katherine M. Ventura, harp

Jonathan Sayage, percussion

* Concertmaster

** Assistant Concertmaster

+ Principal

++ Assistant Principal

Program Notes

Sinfonia No. 3

Felix Mendelssohn

Sinfonia No. 3 in E minor was written by Felix Mendelssohn (1809-1847), who was a German composer during the nineteenth century and is a notable figure during the Romantic Era. From a young age, Mendelssohn was well rounded in literature, arts, and music by his father's guidance and under his teacher, Carl Zelter, who greatly influenced his growth. His foundation in baroque and early classical music shaped his later works in experimentation of technique and sound. A music prodigy by the age of nine, he composed several operas and symphonies. As he grew, he continued composing, began traveling around Europe while sharing his talents, and gained more widespread popularity for his pieces. Apart from being a composer, he also was a conductor and soloist. Some of Mendelssohn's most notable works are *Overture to A Midsummer Night's Dream* (1826), *Italian Symphony* (1833), and *Elijah* (1846).

This work is part of a group of twelve string symphonies that Mendelssohn composed between 1821-1823. These symphonies were composed while Mendelssohn studied under Carl Zelter. Johann Sebastian Bach, Mozart and Haydn were a focus under Zelter's instruction, which led to much of the inspiration of these symphonies. Many of his symphonies feature three movements, as well as this piece, including Allegro di molto, Andante, and Allegro. The first movement is in E minor and then modulates to G major in the second movement, while switching back to E minor in the final movement. The minor key gives a baroque style tone to the piece, while the shift to G major offers a contrast to the opening and closing movements. Sinfonia No. 3 has a light tone and moving melody, while keeping the notes short. The opening motifs of the piece are repetitive throughout the movements that return to the initial opening of the piece.

- Notes by Helena Ritchie

“Air on the G String”

J. S. Bach

Originally composed in the early 18th century by Johann Sebastian Bach, this Air featured as the second movement in Bach’s larger Orchestral Suite No. 3 in D Major. Later, in the 19th Century, German violinist August Wilhelmj arranged the piece for violin and piano and transposed the piece such that the violin part could be played solely on the violin’s lowest string – the G string, hence the title “Air on the G String,” which the piece became commonly known as.

Another century passed before the lauded conductor Leopold Stokowski arranged a new version of the piece. Stokowski was known for his long affiliation with the Philadelphia Orchestra, for being featured in Walt Disney’s 1940 production *Fantasia*, and for his free-hand conducting style that forgoes the traditional baton.

In Stokowski’s arrangement of the piece, the sound departs from the tonality of the Baroque era with a notably slower, more varied tempo, and the primary melody is introduced by the cello section instead of the violins. Whereas the original piece presents a more pastoral, lighter soundscape, the slower, interpretive tempo of the Stokowski arrangement, in tandem with its rich layering in the lower strings, creates a much darker sound. Each held note is filled with a heaviness and earnest longing as the slower tempo draws out the tension in the chords and the emphatic gravity of the cello’s melody.

Listening challenge: Listen for the sections of the orchestra that are not playing the melody and see if you can hear what they are playing to create a rich sound that supports the melody you hear.

- Notes by Soren Barnett

Four Novelletten for Strings and Percussion Samuel Coleridge-Taylor

Though Samuel Coleridge-Taylor was English by birth, training and residence, he was unquestionably a hero to American audiences. Born in London in 1875 to a white English woman and a physician from Sierra Leone, Samuel was brought up in suburban Croydon by his mother after his father returned to Africa to practice medicine. As a boy, Coleridge-Taylor studied violin with a local teacher, sang in a church choir, and showed talent as a composer, and in 1890, he was admitted to the Royal College of Music. By the time he graduated in 1897, he had produced a significant collection of works, including a symphony and several large chamber compositions, a number of which were performed publicly. His music became known to Edward Elgar, who offered the young musician advice and encouragement. Coleridge-Taylor's greatest success came in 1898 with the premiere of the cantata *Hiawatha's Wedding Feast*, the first of several works inspired by the poetry of Henry Wadsworth Longfellow. He held a number of conducting and teaching positions thereafter in London, including appointments as professor of composition at the Trinity College of Music and Guildhall School of Music. Coleridge-Taylor composed steadily throughout his life, and became one of the most respected musicians of his generation on both sides of the Atlantic — New York orchestral players described him as the “Black Mahler” on his visit to that city in 1910. His premature death from pneumonia at the age of 37 in 1912 seems to have been partly a result of overwork.

The title, scale, and expressive intent of Coleridge-Taylor's *Four Novelletten* were influenced by Robert Schumann's eponymous piano miniatures of 1838, while their lyricism, keen sense of instrumental color, and technical polish are indebted to the music of Dvořák and Elgar. The opening *Allegro moderato* is a gentle, restrained waltz. The *Larghetto* frames a flowing central episode reminiscent of a minuet with outer sections in the nature of a gavotte. The wistful *Andante*, with its plaintive solo violin, is balanced in form and expression by two animated interludes of brighter character. The finale, the most elaborate of the four movements in its instrumental interplay and thematic development, brings the *Novelletten* to an emphatic close.

- Notes by Dr. Richard E. Rodda

Mahlers Adagietto für Harfe und Streichorchester (translated into English as Mahler's Adagietto for Harp and String Orchestra) was composed in the summers of 1901 and 1902 in Austria in his house overlooking the Wörthersee, a lake in Central Austria in the state of Carinthia, as part of Mahler's 5th Symphony. In the same year of 1901, he would later meet and marry his wife, Alma Mahler (née Schindler), another musician, and by 1902, the two were expecting their first child, a daughter who would later go on to die of scarlet fever or Diphtheria, named Maria Anna. The symphony was considered a flop at the time. Audiences didn't like how long and how chaotic the entire symphony was. However, as time passed, one critic has even gone on record saying: "one of the seven wonders of the symphonic world."

However, there was a light in the dark. The piece we are playing tonight, Mahler's Adagietto für Harfe und Streichorchester. In a sea of chaos, the movement is a calm island that everyone seemed to like. In the actual score itself, Mahler puts a roadmap of what he wants the players to do, with not just Italian words that many musicians have become accustomed to, but German as well with notes such as *sehr langsam* (even slower), *sehr, noch langsamer* (still slow), and *(und) fließend* (flowing). The piece starts F major, modulating to Gb major, then for the climax of the piece, E major and D major, then for the sweet end, F major.

- Notes by Sydney Spector

Holberg Suite

Edvard Grieg

As one of the most popular composers of the Romantic era, Edvard Grieg's music is part of the standard classical repertoire worldwide. Easily the most beloved of any Norwegian composers, his work helped Norway develop a musical identity, much like Jean Sibelius did for Finland or Bedřich Smetana for Bohemia. In 1884, Grieg was commissioned by his home city of Bergen to compose two new pieces in celebration of the bicentenary of 18th century Norwegian playwright Ludvig Holberg's birth. One of the pieces Grieg composed for this celebration was the aptly named "Holberg Suite," originally called "Fra Holbergs tid" or "From Holberg's Time". Since Holberg was a contemporary of Bach and Handel, Grieg opted to

write a Baroque-inspired dance suite similar to the music Holberg would have heard while alive. The suite begins with a Prelude, in a toccata like form and played in rhythmic ostinato with fast figures and rushing scales. It serves as an energetic opening to both suites. The Sarabande is a dance of Spanish origin, played in a somber 3/4 time. Take special note of the lovely passage scored for solo cello in the second half of the movement. The third movement is a Gavotte, or a moderate-tempo dance in two beats with a heavy accent on beat 2, which corresponds with dancers' leap and landing. In the middle of the Gavotte is a brief, contrasting musette. French in origin, the musette was traditionally danced to bagpipe accompaniment and an allusion to the drone of the pipes can be heard in the open fifths played by the lower strings throughout. The fourth movement, Air, is an elegiac song, like Bach's famous "Air for the G String." The only movement in minor, it is the mournful heart of the Holberg Suite. The Suite closes with a Rigaudon, a cheerful French dance with a lively duple meter. This movement opens with violin and viola soloists imitating Norwegian folk fiddling and contains a moving lyrical interlude.

- Notes by Emma Martin Zimmerman

About the Conductor

DANIELLE GARRETT earned her Bachelor of Music Education degree at Chestnut Hill College and a Master of Music degree in String Pedagogy from Temple University's Boyer College of Music. 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 at Germantown Friends School, 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. Ms. Garrett is the conductor of the Philadelphia Sinfonia Players Orchestra, and assistant conductor of the Philadelphia Sinfonia. She continues to make 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.

Boyer College of Music and Dance

The Boyer College of Music and Dance is part of the Center for the Performing and Cinematic Arts at Temple University. Students at the Boyer College have the unique opportunity to interact with leading composers, conductors, educators, performers and choreographers while experiencing a challenging and diverse academic curriculum. The Boyer faculty is 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.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. Boyer is home to the three-time Grammy nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than thirty recordings. 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 300 concerts, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Since 1884 when founder Reverend Russell Conwell began teaching students, Temple University has evolved into a comprehensive urban research and academic institution. Temple has a world-class reputation and an international presence with campuses in Philadelphia, Ambler and Harrisburg in Pennsylvania, in Tokyo, Rome and educational centers in Seoul, Beijing, London, Paris and Mumbai. Temple's seventeen schools and colleges, nine campuses, hundreds of degree programs and 35,000 students combine to create one of the nation's most comprehensive and diverse learning environments.

Temple University 2021-2022 Season Upcoming Events

Saturday, December 11 at 1:00pm

Community Music Scholars Program Winter Concert
Temple Performing Arts Center

Sunday, December 12 at 2:00pm

Chamber Players Orchestra Ensembles
Rock Hall Auditorium

Sunday, December 12 at 4:00pm

Youth Chamber Players Ensembles
Rock Hall Auditorium

Monday, December 13 at 7:30pm

Temple University Night Owls
Lauren Ryals, director
Presented virtually

Sunday, December 18 at 4:00pm

Center for Gifted Young Musicians Large Ensembles
Temple Performing Arts Center

Monday, January 10 at 5:30pm

Doctoral Lecture Recital: Michael Scarcelle, bass baritone
Rock Hall Auditorium

Monday, January 10 at 7:30pm

Master's Recital: Shuying Wang, mezzo-soprano
Rock Hall Auditorium

Thursday, January 13 at 4:30-6:30pm

Rite of Swing Jazz Café
Temple Performing Arts Center Lobby