

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

# **Temple University**

## **OWLchestra**

Danielle Garrett, conductor

Thursday, April 28, 2022 • 7:30 PM

Temple Performing Arts Center

1837 N. Broad Street

Philadelphia, PA 19122





## Program

Juba from String Quartet No. 2 in A minor  
(arranged for String Orchestra)      Florence Price (1887-1953)  
    Allegro  
    Allegretto

Song of the Birds (El Cant dels Ocells)      Pablo Casals (1876-1973)  
for Cello and String Orchestra

Harris Banks, cello

St. Paul's Suite, Op. 29      Gustav Holst (1874-1934)  
    I. Jig  
    II. Ostinato  
    III. Intermezzo  
    IV. Finale (The Dargason)

| Intermission |

Serenade for Strings      Peter Ilyich Tchaikovsky (1840-1893)  
in C major, Op. 48  
    I. Pezzo in forma di Sonatina  
    III. Élégie  
    IV. Finale (Tema Russo)

---

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

Please turn off all cell phones and pagers.

Three hundred ninety-fifth performance of the 2021-2022 season.

**Temple University OWLchestra**  
Danielle Garrett, director and conductor  
Nathan Zubin, president  
Tabitha Reed, vice president

**VIOLINI**

Soohyun Kim\*  
Taylor Forry\*\*  
Ericka Conant  
Anna Durning  
Yuliana Fartachuk  
Abigail Greendyk  
Eli Greenstein  
Esther Landis  
Lauren Schwartzbard  
Sydney Spector  
Trevor Woodside  
Evan Wu  
Nathan Zubin

**VIOLIN II**

Alexia Lekos+  
Helena Ritchie++  
Brianna Amato  
Rachel Cosgrove  
Vasudha Jasthi  
Megan Kane  
Aleena Mathew  
Patrick Rieker  
Patricia Simmons  
Sherly Wang

**VIOLA**

Isaac Schein+  
Lily Fleischer++  
Valerie Balog  
Soren Barnett  
Allison Grosick  
Sarah Grosick  
Michelle Kolodezh  
E Katz  
Giulia Mazzella  
Tabitha Reed  
Emma Jean Martin Zimmerman

**CELLO**

Harris Banks+  
Kevin R. Cassidy++  
Madison Potteiger  
Dylesta Robinson  
Andrea Shaw  
Ping-Jan Su  
Gabriel Wingert

**BASS**

Elizabeth McGonagle+  
Jeremy Eland++  
Jonathan Haikes

\* Concertmaster

\*\* Assistant Concertmaster

+ Principal

++ Assistant Principal

## Program Notes

### Juba from String Quartet No. 2

Florence Price

Florence Price (born April 9th 1887, Little Rock, AR - died June 3rd 1953, Chicago, IL aged 66) was an African American Organist, Pianist, and educator, who wrote the piece Juba from String Quartet No. 2 arranged for string orchestra. Educated at the New England Conservatory of Music located in Boston, Massachusetts, Price holds the honor of being the first African American woman to be recognized as a symphonic composer and have her piece played by a major orchestra. Throughout her prolific career, Price would go on to compose three hundred works.

Written in 1935, Juba from String Quartet No. 2 was the second piece Price would contribute to the genre of String Quartet and was preceded by her G Major Quartet in 1929 and succeeded by her *Five Folksongs in Counterpoint* for string quartet in 1951, two years before her death. Juba originally being a dance of Afro-American slaves, full of syncopated rhythms and you can hear influences of Scott Joplin. The piece starts out in the key of C Major, then modulates to the key of E Major, then to a tonal ambiguous section that modulates again to the key of G Major, and then ending in the key of C Major.

—Notes by Sydney Spector

### Song of the Birds

Pablo Casals

Not only was Pablo Casals a great cellist, but he was perhaps one of the greatest artists of the 20<sup>th</sup> century. Casals was born in Catalonia, Spain in 1876, and was immersed in music from a very early age. He quickly became famous as a cello prodigy and began giving concerts all over Europe from age 14, including in the royal palace in Madrid at the invitation of the Queen Regent. Perhaps the most important moment of his career, and most important for cellists across the world, was when he visited a sheet music store in Barcelona at age 13. He discovered an old, tattered copy of the Bach Cello Suites, which

at the time were not well known to musicians. At most, cellists of the day treated the suites as etudes, only meant to be played at home to hone one's technical ability. Casals was entranced by the suites and spent the next 13 years practicing them before ever performing them. Once he finally performed them, the world was stunned. The Bach Suites were instantly revered by the public, and cellists everywhere were overjoyed to discover such beautiful and mature music to add to the canon of their repertoire.

Throughout his life, Casals never stopped loving the music of his homeland in Catalonia. He championed Catalonian music by promoting local musicians and performing arrangements of local folk songs. His most famous arrangement is undoubtedly *Cant dels Ocells* (*Song of the Birds*). The piece is based on a traditional Catalonian lullaby of the same name. The song is about the joy that all of the birds felt after learning of the birth of Jesus in Bethlehem. The song goes through all the types of birds and describes the emotions they feel and the things they say after hearing the news.

—Notes by Harris Banks

## **St. Paul's Suite**

**Gustav Holst**

*St. Paul's Suite* (1913) was written by the English composer Gustav Holst (September 21, 1874 - May 25, 1934). Coming from a long line of musicians, Holst began lessons in piano and violin at a young age and began composing at the age of twelve. However, because of a nerve condition (neuritis) that made it difficult and painful to move his hands, he switched to the trombone. His talents in the trombone earned a spot in the Carl Rosa Opera Company and the 'White Viennese Band', conducted by Stanislaus Wurm. Holst found inspiration in English choral tradition (madrigals, church music, and English folk music) and Hindu mysticism and spiritualism. He was also influenced by various socialist movements and frequently attended lectures given by prominent members of the socialist

movement in the United Kingdom. Some of his most notable works include *The Cloud Messenger*, Op. 30 (1910), *In the Bleak Midwinter* (1906), *St. Paul's Suite* (1922), and *The Planets* (1918). Holst was appointed Director of Music at the St. Paul's Girls School in Hammersmith, London in 1905 and at Morley College; he would hold these positions until his death in 1934.

While Holst held the position of music director at St. Paul's, he wrote *St. Paul's Suite* and dedicated the piece to the school. The piece is known for its musicality, but even more so for its teachability. *St. Paul's Suite* has a mix of fast and slow movements that display an orchestra's abilities. This piece contains simple English themes that make the music easy to master. Separated into four movements: a Jig, *Ostinato*, *Intermezzo*, and a *Finale*. The Jig is a lively dance consisting of slurred and flowing passages that switch back and forth between piano and forte to enhance the flow drive of the piece. The *Ostinato* is a lighter movement, featuring the use of a mute. With a mix of styles, slow and soft, the second violins provide a repeated ostinato figure to accompany the soloist beautifully. The *Intermezzo* starts out slow, continuing the air of the last movement. Then, it picks up with a thrilling *allegro*, bringing the suite into a playful mode once again. The *Finale* puts Holst's love for folk music on display. It begins with an English tune called the *Dargason* and is joined with another popular English folk song, *Greensleeves*. Holst combined these melodies, showing off the orchestras' ability to listen to each other to perfect the dynamics and play off of each other. The teachability is something that is still recognized today, as many of the members of OWLchestra have played it before in the past!

*—Notes by Anna Durning*

In the fall of 1880, Tchaikovsky set to work on two pieces simultaneously. One was the Serenade in C Major (for strings, Op. 88); the other was the 1812 Overture, Op. 49. The composer loved the first of these, but had no use for the second. To his benefactress, Madame von Meck, he wrote: “I have written two long works very rapidly: the festival overture and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth or enthusiasm; and therefore it has no great artistic value. The Serenade on the contrary, I wrote from an inward impulse: I felt it; and I venture to hope that this work is not without artistic qualities.”

In a way, the two pieces are opposites, for the Serenade – lyric, open, relaxed – is everything the bombastic 1812 Overture is not, and it comes as no surprise that Tchaikovsky had such fondness for this music. It got its start, he said, as something in between a string quartet and a symphony and eventually turned into a four-movement serenade for string orchestra.

The opening movement is subtitled *Pezzo in forma di Sonatina*, and Tchaikovsky noted that he intended this music as homage to one of his favorite composers: Mozart. Though Tchaikovsky called his work a serenade and specifically set the first movement in sonatina form – both of which suggest an absence of rigorous formal development – this music is nevertheless beautifully unified. The powerful descending introduction quickly gives way to the *Allegro moderato*, based on two subjects: a broadly-swung melody for full orchestra and a sparkling theme for violins. Tchaikovsky brings back the introductory theme to close out the movement. The second movement is a waltz (*Walzer*). Waltzes were a specialty of Tchaikovsky, and this is one of his finest. It gets off to a graceful start, grows more animated as it proceeds, then falls away to wink out on two pizzicato strokes. The third movement, titled *Élégie*, begins with a quiet melody that soon grows in intensity and beauty. The mood here never becomes tragic – the Serenade remains, for the most part, in



major keys – but the depth of feeling with which this *Larghetto elegiaco* unfolds makes it the emotional center of the entire work. The finale has a wonderful beginning. Very quietly the violins play a melody based on a Russian folk tune, reputedly an old hauling song from the Volga River, and suddenly the main theme bursts out and the movement takes wing. The *Allegro con spirito* theme is closely related to the introduction of the first movement, and at the end Tchaikovsky deftly combines these two themes to bring one of his friendliest compositions to an exciting close.

–Notes by Eric Bromberger

## 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 been coached and mentored by Maestro's Luis Biava and 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](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. 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](http://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, April 30 at 5:00pm**

Alan Abel Memorial Concert

Temple Performing Arts Center

**Friday, May 6 at 7:30pm**

Festival of Young Musicians: Showcase of Chamber Ensembles

Rock Hall Auditorium

**Saturday, May 7 at 2:00pm**

Festival of Young Musicians: Singular Strings

Temple Performing Arts Center

**Saturday, May 7 at 7:30pm**

Festival of Young Musicians: Gala Concert

Temple Performing Arts Center

**Saturday, May 14 at 1:00pm**

CMSP and Philadelphia String Project

The wind, jazz, and string ensembles of the Community Music Scholars Program, as well as the students in the Philadelphia String Project at Temple University, will perform.

Temple Performing Arts Center

**Saturday, May 21 at 2:30pm**

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.

Presented on the Music Prep [YouTube Channel](#)

---

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](http://www.boyer.temple.edu).